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Evaluation of the Joint Action project

Theatre - the best way to promote active citizenship to young people?!



Schlesische 27
Internationale
JugendKunst- und Kulturzentrum



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Introduction

The Culture association Lättings as an organization has a long history, since late 80's, as a culture organization and since the beginning of the 90's as an active actor between education and labour market. Today Lättings is a NGO and it serves as an actor in the social economy. Lättings displays different cultural activities in Gävle through their cultural activities with primary school children, and through their theatre group. A coffee shop, exhibitions and production of different newspapers for distribution in Gävle are also examples of activities.¹

Lättings is also one of the few "European offices" in Sweden, which is the result of their international engagement which started in the late 90's. Issues of democracy and citizenship are always in focus, especially in the work with young people in danger of marginalization.

This report is one part of several records and papers' texts. This report has a focus on the projects objectives concerning how the project is carried through as well as on active citizenship. Ingela Edqvist, PhD and culture anthropologist has focused on the internal process and theatrical development to the partners throughout the project. In order to get a more developed picture of this process and development the reader is suggested to take part of her reports.

In this report will not evaluate or examine the economic reports from this project, for this purpose the reader is referred to the projects economic report made by Lättings.

This Joint action project

In their work with youth and to promote their possibilities, the Culture association Lättings today is an active actor in developing cooperation and partnership between actors from education, training and youth sector at national level.

Through their work with young persons, Lättings has discovered a gap between a young person's possibility to influence society and their potential to be active citizens. Lättings describe this as a lack of active citizenship among the youth groups they meet in their work. This gap also indicates a risk of undermining democracy not only in Sweden but in the whole of Europe. This conclusion emanates from the work with partners in Europe, mainly in the network Creative Cooperation's, which shares Lättings' experience of a gap between possibilities and potential among young persons throughout Europe.²

Since 1996 Theatre Lättings has carried out and developed a number of projects based on Forum Theatre, also known as Theatre of the Oppressed developed by Augusto Boal, and the experiences from this work show that this could be one way to promote active citizenship to the actors and to the audience.

¹ From the website www.lattings.se and from Carling, Projekt Lättings partnerskap - för integration av ungdomar på arbetsmarknaden, 2005

² From the Joint Action application

In this project the partners together will explore, discover and train the technique of Forum Theatre and use it in local work as an attempt to increase active citizenship among the partners' target groups. These experiences the partner will share with each others through the seminars in the project and in a documentation to be distributed round Europe.

The objectives of the project³

To carry through four seminars with all parties contenting

- workshops and lectures on the theme, how to use Theatre as a tool in the work with increasing the active citizenship of young people, both in formal and non-formal education and training. All parties will then practise on this theme in their organizations, to collect experiences.
- workshops and lectures on the theme, "How to use Forum-Theatre in connecting youths and Authorities, for increasing the participation of young people in decision-making." All parties will then practice on this theme in their organizations, to collect experiences
- workshops and lectures on the theme, "Information by young people to young people", for increasing the participation of young people as "tutors" in both education- and training-systems
- workshops and lectures on the theme, how to disseminate our experiences. All parties will then practice on this theme in their organizations, to collect experiences. Participators in the seminars will be both local and international partners, and young people. All seminars will contain the cross theme "Intercultural learning and European citizenship"
- build up local partnerships between actors from education-, training- youth-, culture-organizations Parallel to the seminars, and based on the experiences from them.
- publish a Publication with collected experiences from the project. and
- produce a video-documentation from the project, - both to be used by Education- and training-system, Culture-organizations and Authorities.
- reach at least 1000 organizations and institutions with experiences from the project.

³ ibid

Other partners

Babilonas – Vilnius, Lithuania

Babilonas – Vilnius, Lithuania

Babilonas is a non-formal educator which focuses on teambuilding and creative development among youth in schools. This is carried out in the way of one schoolclass coming to Babilonas for one week to create and perform together with the artist in Babilonas.

Through creative activity, the youth develops a greater knowledge about themselves and the society around them. This is not fulfilled by the regular school system according to Babilonas.

The staff group contains of employees in the project and artists, on permanent or temporary basis as well as and national and international volunteers.

Filoxenia – Corinth, Greece

A non governmental organization with a minimum of regular staff. The focus is on youth work and rural development among young people. The base for Filoxenia are three youth centres in the region, the activities varies depending on the situation. The common things are meeting points for young people, access to internet and information about exchange programs, which also includes receiving volunteers.

Workshops on different topics and creative work are also organised depending on funding and of course on the actual volunteers working at the centre. This is not on a regular basis as a result of lack of money and staff.

The centre of Corinth has one group who produce a newspaper and one theatre group who meet regularly on Saturdays and Sundays.

Filoxenia has experiences in theatre both in exchange programs and as a regular theatre group in Corinth But they express their knowledge of theatre on a very basic level and non concerning Forum Theatre. For this project has a new member of staff, with interest and knowledge of theatre, been tied up to the organization.

ARCI – Vasto – Italy

This project is the local branch in Vasto, of the national culture organization ARCI. Every local branch selects goals and targets for their activities within the national statutes.

In Vasto is the focus is on youth and to make creativity available as an expressive tool for this group. Their aim is to get in touch with youth interested in any creative expression e.g. music, dance, theatre, and to support these groups with locations, and if there is a permanent group, training and work shops.

ARCI in Vasto is aiming to reach youth in general and to support work against passivity among youth. ARCI is not connected to any political party but it considers itself to be a very political organization, and certainly aims to support a development to “active citizens” among the youth.

Schlesische 27 – Discotheatre-Matropolis – Berlin, Germany

Schlesische 27 is an organization with an international youth- and culture centre situated in Berlin-Kreutzberg. The main idea is that artists, together with children and youth, will create art and bring the result to an audience. This is mainly carried out during school weeks.

The school classes come from the local area and are provided for both children and youth. This is several cases the first experience with artistic tools to express creativity in an artistic form to the children. Every week has a theme depending on artists and participants during the week. Every Friday there is a performance at 13.00. This is done 20 weeks per year.

There are also regular activities in artistic expressions during the week and during the year, and there are 27 different departments in the house. A typical participant has spent a “school week” there and has got involved in some regular activity.

One of the departments is the theatre group Metropolis, this is the group which participates in this project. They meet regularly to practice and to perform. This is an open group, which means that you can join the group any time and of course stop at any time. Still there is a core group of regular member who will vouch for continuity.

All partners have experiences of working with young people who are normally not represented in organized structures. The purpose is to “melt” together education, training, youth work and culture to increase active citizenship of young people. At first it will be done on a local basis, as a model to copy or be inspired of for all partners, and later for many actors around Europe. The local action comes out of the shared experiences from all partners.

Objectives in this evaluation

In this evaluation *Forum Theatre as a tool to promote active citizenship* is in focus. This evaluation will study the objectives for this project; how are the workshops carried out as training and as shared experiences? The report continues with an over all picture of this project. In this presentation there will be a brief review over the basic assumption in this evaluation, through youth, pedagogic theory, some theory on citizenship and democracy followed by an introduction to Forum Theatre. The next part in this evaluation will be a description on this projects progress and a summary from one of the reports in this project *Forum Theatre in different European settings*. The results from the ending interviews will be presented after that. Finally, a short summary from the findings in the empirical introduces the discussion part which will conclude this report.

Brief theoretical background

Youth problems or problems to youth⁴

According to Philippe Ariés, *youth* as a concept was established during the 17th century. Some scientist believes that the concept of *youth* is a lot older while other scientist see *youth* as a concept contemporary to the steam engine. However the scientists agree on the contents of the concept of *youth* have diverted through history, between classes in society and also by the effect of contextual conditions such as cultural-, social-, economic origins.

Despite troubles to decide the limits between childhood and adult life during different historical settings, youth can be seen like a limited part of life for example by *age*; youth is the time between childhood and adult life. Youth in this way is mutual for many cultures and means that youth transform from children to adult and during the process develop abilities to work, and to sludge for himself self and other people.

Youth can also be seen like a psychological limited group, a period where the youth forms its identity. The internal psychological development is defined, in the psychoanalytical theory, as the adolescence period which is aiming to develop an independent *self identity*.

Today in research youth is often regarded as a culturally limited group, and we look upon different cultural settings among youth with its different expressions and requirements on certainly behaviour. Through different cultural styles youth distance themselves from other youth groups as well from the adult society. Through different cultural settings a *collective identity* is created.

Generation is used within sociology to define groups in society connected to each other this can be through age, experiences, needs, opinions and this also defines them from other generations. Youth would then constitute a generation. In youth research this is criticised because generation is could not be seen as superior to other stratification factors as economy and social belongings.

To define youth problems also shows different possibilities this through which focus is used on the phenomena. We can look upon youth problems like problems connected to lack of norms and standards in as causes of this unwanted ways to be among youth.

Problematic youth is impolite, without moral and norms, becomes more and more shallow cultural and so on. This, in this way, is defined more like a tendency in the time than any private phenomenon and is defined as a problem by the older generation.

⁴ References in this part Bjurström, E. 1997, *Högt och lågt – Smak och stil I ungdomskulturen*, Lalander, P & Johansson, T, 1999 *Ungdomsgrupper i teori och praktik*. SOU 2003:92, 2003, *Unga utanför*. Lundgren, M & Persson, B, 2004, *Barn och unga i riskzon – samverkan och förebyggande arbete*. Stockholm. Svenska Kommunförbundet. Ohlsson, L.B. och Swärd, H. 1994. *Ungdom som samhällsproblem*

Another way to define the problem is through the destructive expressions in youth behaviour, violence, abuse and criminality for example. This defines a small delimited youth group that often has contact with authority.

Finally can we raise focus on the lacking of important resources for youth as a problem. It can be both valid material resources like, money, housing and work, and also lack of resources like, influence, participation and self authority⁵.

All classifications is problematic since different definitions and types can constitute different pages on the same coin, for instance that the age limitation not reaches far enough in order to describe youth as phenomenon, we need also the other views to see and understand the width of the concept of youth. The same goes for destructive behaviour which has its origin in the lack of resources. But yet it gives, even though unclear, a map over the problem area.

Youth in danger-zone in the 21: th century

A large scale research project, *Ungdom i tidens gråzon*⁶, about youth in Sweden tries to find answer to the question; which youth is in the contemporary danger zone in Sweden?

This project defines youth in contemporary danger zone as youth from working class, of different gender, born in Sweden or abroad, from different social and geographical environments, that as a consequence of changed structures of possibilities and decreased a vital life conditions, mostly because of a decrease in support from the welfare system. These changes also results in difficulties to mobilize the resources and strategies that would do it possible for them to altering conditions and possibilities.

This is described as the tragic gap between *personal realised structure of will* and *actual structure possibility*. This gap in practice means limited capabilities for youth to make productive choices. Youth problems appears as a result of focus on individualising in society⁷ which in this scenario makes the youth became liable for its situation as unemployed or in poverty for example and makes a weak position even weaker. This process is strongly connected to isolation through lack of informal networks which means being without support from family or circle of friends in order to mobilize capabilities to integration in society. Through the way of mediation and way of treatment from, government, authority and institutions which confirm the individual youth's responsibility for its own situation the possibility for young persons in the contemporary danger zone to make productive choices decrease even more.

⁵ This is argued in favour of from for instance, Bunar. N & Trondman, M. 2003, *Ungdom I tidens gråzon*, Arbetslöshetens villkor – om arbetslöshet och marginalisering i de nordiska länderna, *Ura 1998:3* Starrin, B och Svensson, R. 1998, *Sverige efter välfärdskrisen*

⁶Bunar. N & Trondman, M. 2003, *Ungdom I tidens gråzon*

⁷ A European perspective on this is outlined by Helve, H and Wallace, C (eds) 2001, *Youth, Citizenship and empowerment* and Adams, R. 2002, *Social work and empowerment*.

Through defining different cultural settings among youth we add factors where youth in the contemporary danger zone creates images of him self and others as socially excluded. The last dimension in exclusion is the stigma of being in socioeconomic stress.

In the report *Unga utanför*⁸ defines youth in risk of exclusion from society as young persons between 16-24 years old which has important problems to establish themself in the society, this means they stands outside labour market and/or education. The strongest significant factor to exclusion, for youth been outside in two year showed to be, level of education, a short period of education co varied highly with the factor age.

High age and low level in education had strong connections with exclusion.

The factor of level of education also co varied with parent's socioeconomic status. Low socioeconomic status predicted low level of education.

Level of education also co varied with parents ethnic origin. Ethnic origin other than Swedish predicted low level of education.

⁸ SOU 2003:92, 2003, *Unga utanför*

Pedagogic views

Pedagogic is the scientific discipline that examines learning processes in life context, this means in our day-to-day life. How we defines and identifies learning processes is depending on our philosophical view on knowledge and also how we look upon the process origin and its aims.

A common an independently significant mark in all apprehensions round the processes of influence is an endeavour against a conscious or unconsciously goal for the process from a likewise known or unknown pedagogic theory. This area is interesting though a pedagogic theory according to among other Stensmo⁹, and Maltén¹⁰, have its root in an aware or unaware pedagogic basic view. The base for this basic view is a number of philosophical basic assuming, a pedagogic philosophy. For a pedagogic view in praxis five aspects especially bears importance, questions that addresses the nature of knowledge, ethics, mankind, society and the pedagogic practise.

An important praxis for learning processes is the school, but it is however not the only. For this work is the processes that happens outside school settings in focus. Interventions are always learning processes and become thereby feasible and possible to analyze with pedagogical instruments. One instrument in order to reveal different *codes of curriculum* is curriculum analyses¹¹. A curriculum is an ideological document, and thereby possible to examine as text and idea in order to compare with praxis. If we examine praxis like in this case, a project on Forum Theatre, there exist texts and ideas in the form of text. There also exists a practice to examine according to text and ideas.

Questions concerning the nature of knowledge are the foundation of the philosophy on knowledge and of course important in a pedagogic analysis. The answer on what that is true knowledge can be split in rationalistic-, empiricism- and constructivist- knowledge. In the rationalistic way is the direction that we think our reality, it exists within us. The empiric way is to observe our reality, reality exists outside us. The third conception defines true reality as created between us and our context in a constructivist way.

⁹ Stensmo, C. 1994, *Pedagogisk Filosof.*

¹⁰ Maltén, A. 1981, *Vad är kunskap.*

¹¹ Lundgren, U.P, 1973, *Pedagogical frames and the teaching process : a report from an empirical curriculum project*

Interests of knowledge and value of knowledge

When we speak of what is "truth to us", and "knowledge to us"¹² it also implies important aspects on what knowledge actually appear as and its value to ourselves. These sentences is also trace marks in our searching after the frame of a valid or true statement in line with the description of a constructivist view on knowledge. The answer on these questions depends on our interest in and of knowledge.

We can outline a *technical* interest of knowledge, in order to check, predict and control our surroundings. And we can also observe a *practical* interest of knowledge in order to interact with people and environment in order to understand our context. And finally a *emancipating* interest of knowledge in order to make us free from oppressing structures and conditions in our social context.

This means that truth not is an empirical question; it's a question that must be solved through reflection over the circumstances facts exists as facts to *us*. Reflection also considers which paths and ways that appears meaningful to our orientation in context. Our searching is focused on necessary frames of meaning to our judgment of a subjective truth or valid statement. Validity and truth are tried out through the glasses of our knowledge and former experiences in life. Driven by interests of knowledge man are always an active creator and interpreter. We do things; we can not step out of our role. That "not do something" is also a way of acting, even though passive.

Knowledge is thereby filled with value for our life in the sentence it brings meaning in to our lives. Our perspectives on knowledge and interest of knowledge thereby divide into two different existential needs. On the one hand as the need of be able to joy the fact that we really be able to learn and furthermore willing to learn. On the other hand the need of learning appears in order to survive, in a way to swap knowledge into material necessities as housing and food. Knowledge and skill develops consciously or unconsciously. Our conscious learning is driven partly by our interest of knowledge and of course our definition on true and useful knowledge. Thereby it's also the foundation to our apprehension of our own context.¹³

Learning

Man is both a biological and social-cultural beings, this makes learning to a very complex phenomenon. Surroundings and interaction with context play an entirely crucial role in the process of learning.

¹² This part refers to Molander, B. 1993, *Kunskap I Handling*, Arendt, H. 1998, *Människans villkor: vita activa*, And Habermas, J. 1996, *Kommunikativt handlande*.

¹³ For a more developed discussion on this theme se Carling, C-E. 1999.

A constructivist perspective on learning¹⁴

A self broaden perspective on knowledge where the own horizon of knowledge in interaction with context is the constructivist perspective on learning. In this position the base for dealing with changes and builds possibilities for continued learning is interaction, analyze, will of learning and development.

Of this follows that only transferred knowledge in no way implies that possibilities and capabilities of the learner to develop in this process. The most obvious risk is that there is missing fixating points from the learning person's view. This in its turn means that possibilities for continued learning also are missing.

Learning opportunities is given in contexts which are meaningful to the learner and gives the learner ability to process external phenomena to internal concepts through acting and reflecting. This is a simultaneous process, learning, reflecting and acting, in the interaction with context

Learning in this view is learning in a life long perspective and learning also means to discover and understand phenomena in every day life as well as more complex phenomena in global life as citizen. This also implies that learning starts in activity and interest in context, which also includes society. The learning process in this view is activated both by formal and informal education.¹⁵

¹⁴ Säljö, R. 1992, *Kontext och mänskligt samspel*. And 1997, *Learning and discourse : a sociocultural perspective*

¹⁵ This perspective is furthermore discussed and presented in Carling 1998,2000 and 2005

Citizenship and democracy¹⁶

A very central part in growth of a democracy is the type and conditions of the form and function of citizenship. This is discussed by Axel Hadenius in his contribution in *Civilsamhället*.¹⁷ A democracy is built only by democrats, he states. Democrats are individuals with certain qualities and skills. Democracy needs human resources with specific attitudes, knowledge and relations and these individuals need time and economics to build democracy. The social capital is essential as a foundation to trustful cooperation between citizens. Another important point in Hadenius discussion is his conclusion of earlier research of citizenship and democracy. He points out the strong relation between education/socioeconomic position and democratic capital. High education and position in society also means a strong position as an active citizen.

The social capital is a dimension of collective citizenship and focus is on relations between citizens and we have two perspectives on this phenomena; attitudes and resources.

Attitudes are our bonds to other persons and the arena where we try our sense of belonging and trust to our nearest persons. This is also the arena where solidarity and responsibility is measured as an answer to the attitudes which are encouraged by society.

The resources is the tools we develop to act collectively as citizens in the way a society organise it self. The collective acting is essential in a democracy, and it is also important as a tool to empower marginalised groups in society. In fact this is the traditional way of empowerment to groups without voices in Sweden.

The Swedish democracy commission argues in favour to a democracy built on participation which is founded on three separated but related and dependent qualities, participation, influence and involvement.¹⁸

¹⁶ For reference se also, Rawls, J, 1999, *En teori om rättvis*, Held, C, *Demokratimodeller* Dahl, Robert, A. 2002, *Demokratin och dess antagonister*

¹⁷ "The Civic Society" a research report as a part of the official report from the Swedish democracy commission "Medborgarskap, social kontext och institutioner – Perspektiv på svensk demokrati", Hadenius, A, 1999, i SOU 1999:84, sid 61-80.

¹⁸ SOU 2000:1, "En uthållig demokrati" sid 23

Forum Theatre and Augusto Boal

Forum Theatre or Theatre of the oppressed was founded by Augusto Boal in Sao Paulo in Brazil. It originates from the oppression of military dictators and censorship on theatre and theatre companies. Boal and his company were forced out from their theatre and had to play theatre in the streets.

This is how the first version of the Theatre of the Oppressed was born. We called it "Newspaper Theatre". We invented and developed thirteen ways of turning newspaper articles (or any other apparently non-dramatic material) into plays. Then we went to our audiences to tell them what we'd learned and to help them write and produce their own plays from texts they chose themselves.

For the first time, we were teaching our public the "means of production" instead of presenting them with a finished product. We weren't telling them "what to do" but "how to do it".¹⁹

But the oppression became harsher and harsher, and Boal had to leave for exile in Europe. The next phase in development of Forum Theatre was *Invisible Theatre*, this took place in Argentina in 1971. The idea was to exercise a play in an actual setting, in this case a restaurant. One unexpected effect was the actual part the customers and staff took in the play without knowing they were part of a play. This was both fascinating and a bit worrying to Boal in the beginning then it became an important part of Forum Theatre methodology.

The next step toward a refined Forum Theatre was the literacy project in Peru built on Pablo Freire and his liberating pedagogic thoughts.

It was here that we first came up with a play in which the main character didn't know what he was supposed to do or else made wrong or unsuitable decisions. So I asked the audience what they would have done instead. There was a lot of response. So I suggested doing the play again with the same script, with the addition that if a member of the audience wanted to change something, they could stop the play there and then. The person would then take over from the actor and instead of just speaking, could explain his or her idea dramatic form.²⁰

In exile in Europe Boal explored another type of oppression, different to the oppression he had experienced in Latin America, the internalized oppression. This is defined as the oppression of feeling empty inside, of being unable to communicate, of being afraid of the future. The oppression was in our thoughts in our loneliness an oppression as any other. This was the objective for the development of Forum Theatre throughout two years in Paris along with Cecilia Thumim.

¹⁹ Boal, A, 1997 The theatre of the oppressed *UNESCO Courier*; Nov97, Vol. 50 Issue 11. 32-37

²⁰ Ibid

Back in Brazil Boal became a city councillor in Rio de Janeiro and used Forum Theatre in the community work to prepare legislation and to involve the citizens in the process of expressing thoughts, experiences to have influence in decision making.

Why is the Theatre of the Oppressed so amazingly successful?

First, we don't try to expound a message or a revealed truth. We try to ask the right questions instead of giving what we think are the right answers. Next, we offer a simple system of exercises, games and methods which anyone can handle but which can also be used for very complicated things like psychotherapeutic introspection. Thirdly, we create an opportunity for freedom which produces dialogue. All of us want to talk with people, to know their views and have the chance to express our own.²¹

The Forum Theatre play

Forum Theatre is a dramatic experience taken a step further than ordinary theatre. The audience have the opportunity to actively take on parts in the play they are presented with, by entering into the play, and take on the role of one or another character.

They attempt, through taking part in the play, to resolve the conflicts or problem experienced by the characters in the scene.

First a play is performed which presents a problem, a symptom of an oppression, in an unsolved form. The joker then asks the audience of what they just have been seeing. The next question to the audience is if this was a good ending. If the audience has suggestions they are invited to try their solution.

The play begins a second time and this time the audience members have the opportunity to intervene and bring the play to a different and improved end; either by taking on the role of a or make suggestions to the actors.

When an audience member feels he/she has a suggestion on how to play or could play the role of this character more effectively, he/she shouts "Stop!". The play at which point the freezes and the joker asks for suggestions and invites this volunteer to take on the role, trying out alternative ways of handling the situation.

The joker's role is to make sure that suggested solutions are explored adequately by the volunteers and that they are to some extent possible in real life. However, the audience decides ultimately upon the effectiveness of interventions, with the joker constantly relaying doubts back to the audience: "Did this solution work or not?" "Was progress made?" to provoke discussion and lead to new ideas for further interventions.²²

²¹ Ibid

²² Day, L. 2002. Putting Yourself in Other People's Shoes': the use of Forum theatre to explore refugee and homeless issues in schools *Journal of Moral Education*, Vol. 31, No. 1, 2002, 21-34

Forum Theatre is raised on two principles; first to transform the audience from passive spectator, receiver and container to obtain the leading role to become a subject, creator and builder of new possibilities. Second it is not enough to reflect over the past you also have to prepare for the future. Theatre can not just interpret reality it is a necessity to change reality.²³ Action is the origin of changes, and Forum Theatre is a tool of action in play and reality.²⁴

And it also according to both Boal and other researchers is a very engaging and popular form of acting and awareness in situations and society.²⁵

²³Boal cited in Söderström, M. 2004 Jo du lever I en sådan tid att om Du inte tar hand om dig kommer ingen annan att göra det heller.

²⁴ Söderström, M. 2004 Jo du lever I en sådan tid att om Du inte tar hand om dig kommer ingen annan att göra det heller.

²⁵ Day, L. 2002, Boal, A, 1997. Slied, Y. Weingarten, K. Gilbert, A. 2004. Narrative Theatre as an Interactive Community Approach to Mobilizing Collective Action in Northern Uganda *Families, Systems, & Health* 2004, Vol. 22, No. 3, 306-320

Proceedings and progress through the project

This part is mainly done in courtesy to Ingela Edqvist PhD and senior researcher in this project. Her written accounts from meetings especially from meeting three and meeting four have kindly been at my service to do this presentation of the proceedings.

Meeting 1 20040226-20040301

Objectives and proceedings during the first meeting

First all the partners had to get to know each other. This was carried out in a presentation round and through some warm up exercises led by Susanne, head of the theatre department of Lättings and leader of the seminars.

Participants from Babilonas are Rolanda founder and Jurgita artist and leader; she was replaced from the second meeting by Donatas. The participants from Filoxenia are Nikos administrator and youth worker and Constantinos theatre worker. ARCI is represented by Linos administrator and Patrizia theatre worker and last from Schlesische 27 by Ulrich senior leader, administrator and artist, Saskia and Stefan; Stefan is during the second meeting replaced by Sammy, participants and actors from Diskoteatre-Metropolis.

Ingela Edqvist cultural anthropologist, researcher and senior lecturer at the University College of Gävle, connected to this project as senior researcher. Calle Carling pedagogue and lecturer at the University College of Gävle, connected to this project as evaluator. Responsible for documentation of the project in film is Arvin from the media department of Lättings, he is also participating at this and every meeting.

The first was to analyze the objectives of the project.

To carry through four seminars with all partners containing:

- Workshops and lectures on the theme, how to use Theatre as a tool in the work with increasing the active citizenship of young people, both in formal and non-formal education and training. All parties will then practise on this theme in their organizations, to collect experiences.
- Workshops and lectures on the theme, “How to use Forum-Theatre in connecting youths and Authorities, for increasing the participation of young people in decision-making.” All parties will then practice on this theme in their organizations, to collect experiences
- Workshops and lectures on the theme, “Information by young people to young people”, for increasing the participation of young people as “tutors” in both education- and training-systems
- Workshops and lectures on the theme, how to disseminate our experiences. All parties will then practice on this theme in their organizations, to collect experiences. Participators in the seminars will be both local and international partners, and young people.

All seminars will contain the cross theme “Intercultural learning and European citizenship”

A lot of questions were raised and discussed. Relation and difference between theatre and Forum Theatre, as audience and as actor were analyzed.

The interpretation of active citizen, European citizen and authority also had to be discussed. This has to be understood at different levels and in the different context presented by the partners' everyday life.

The next questions addressed during the meeting were what themes every partner thought should be of interest, partners to connect with.

Babilonas already has schools as partners, secondary schools and youth between 15-18 years, which will be the start in the network. A theme possible is *exclusion*.

Diskoteatre-Metropolis has no concrete theme or group yet. One possible theme is about *immigration problems* a growing problem in Berlin.

ARCI thinks that *communication* could be a possible theme and *to make youth conscious and partaking*. Partners in the network aimed for by ARCI are schools, artists, social movements, volunteers and administration, local and regional.

Filoxenia plans to do Forum Theatre about *invisible persons or immigrants* which is also a growing problem in Corinth

Lättings has plans for *communication between unemployed youth and the community and social institutions* to prevent youth becoming victimized in the unemployed situation.

The important thing to keep in mind is that the themes has youth in focus and are important to them. It also has to be valid locally.

Plans after the first meeting

The partners were interviewed after the first meeting on these questions

Opinions and impacts of Forum Theatre after this meeting

The first step back home

Babilonas – Vilnius, Lithuania

The first meeting has given a lot of answers about Forum Theatre, and this has been possible though we have learnt, practice and reflect over the topic.

The first step is to discuss with the leaders at Babilonas how to integrate Forum Theatre as a regular part in our activities. The probable outcome is to form a group from the theatre group who meets twice a week.

Filoxenia – Corinth, Greece

After the first meeting the participants from Filoxenia feels more connected with Forum Theatre and they also see Forum Theatre a possible way of increasing "active citizenship" among youth. But still they are at the very starting point concerning Forum Theatre.

In their opinion Forum theatre is a more complex and difficult form of theatre both for performers and audience.

Focus on themes which have importance both for performers and audience is essential. Important is also the part of the joker.

The first step will be to form a group and to announce the project to local stakeholders and in the community.

The way the seminar was carried out has been educative and has also given a good picture of possibilities of Forum Theatre.

ARCI – Vasto, Italy

The participants from ARCI have grown more confident in Forum Theatre as a strong force in increasing *active citizenship*.

When ARCI arrived to Gävle their plan was to take up the contact with the national organization of Forum Theatre, but during the first meeting new perspectives has occurred. The first step is to experiment with Forum Theatre in a more “free” way with members of ARCI in Vasto, just to let more members see the possibilities of Forum Theatre as an tool for increasing *active citizenship*. Forum Theatre mixes theatre and politics, there is no start and no end, and it deals with subject’s right here and right now.

Therefore is Forum Theatre a possibility to make politics without strict structures.

Schlesische 27 – Diskoteatre-Metropolis – Berlin, Germany

Metropolis finds that they have learnt and discovered a lot on the topic Forum Theatre. Especially they appreciate the interactivity in Forum Theatre which also makes it to an involving and strong tool. The meeting has also led to a re-thinking about theatre in general. A lot of ideas have popped up during the meeting.

The first step will be to try out some of the exercises in their theatre group, which they find as a good way to get an idea of what Forum Theatre is. It has worked on them at this first meeting, so why not on their peers.

Summary

The first meeting was spent to get introduced to Forum Theatre, to the partners and participants in this project. A lot of time were also spent to discuss the objectives of this project

Babilonas already has schools as partners, secondary schools and youth between 15-18 years, which will be the start in the network. A theme possible is *exclusion*.

Diskoteatre-Metropolis has no concrete theme or group yet. One possible theme is about *immigration problems* a growing problem in Berlin.

ARCI thinks that *communication* could be a possible theme and *to make youth conscious and partaking*. Partners in the network aimed for is schools, artists, social movements, volunteers and administration, local and regional.

Filoxenia plans to do Forum Theatre about *invisible persons* or *immigrants* which is also a growing problem in Corinth

Lättings has plans for communication between unemployed youth and the community and social institutions to prevent youth becoming victimized in the unemployed situation.

The important thing is that the themes has youth in focus and are important to them. It also has to be valid locally.

After the first meeting all of the partners is more familiar with Forum Theatre and have plans for their own organization and work.

Meeting 2 20040609 – 20040615

Progress reports

ARCI made a poster in order to get in contact with people interesting in the project, so they put up the poster in front of their centre. Twenty persons came to the first meeting, different in age, 18-50. They created an "open space", no obligation, they can be audience, they can become actors, and they can leave. In total some 40 persons have participated in this.

They also sat up a professional stage, with Roberto Massini. After this they met again, the activity was mixed, and they also had ordinary theatre activity. A part of the group was involved in two projects at the same time. A theme worked with is the passivity of young people.

Two-three persons have been in earlier project, others are young persons who came to the meeting because they read the word Forum Theatre.

In a group of 20 persons, there are 5-6 persons under 25. People in the age 40-50 are more interested. They like that different aged people work together.

None of the young people who were involved in the school strike found that Forum Theatre could be a tool for their strike. Maybe in the beginning of the school year in October they will be more interested, they are more interested of the beech just now. The teachers will be interested in the networking part later on.

At **Babilonas** the situation is like this we have many youngsters nearby. One Friday they advertised for interested, first evening they had more than 20 people. Now they are about 15. Age 15 - 18, from different schools, different parts of Vilnius. The group started with learning to know each other and started to learn about Forum Theatre.

The theme at start was "exclusion", but the youngsters went from this to the theme of "relationships in the family".

The joker guy of the group wrote the scenario and took it to the group and the group became actors in five minutes. And then Forum Theatre was going. They had one presentation, next meeting they will work on another presentation.

There has been some problems with changing leaders, but now everyone is interested and now it is going on.

Every time the group starts from experience, but it was very strange how the participants begun to start talking about painful things, but when they take it on stage it becomes jokes, the stage gives to them a kind of mask to close the pain.

Babilonas have evening groups, twice a week, sometimes three times, 18-21 (most often), and more girls than boys. New persons can come in, this has been discussed within the group, and sometimes it works, sometimes not. Valid themes among Babilonas youth are relations in family and sexual harassment.

Diskoteatre-Metropolis produced some material on the topic Forum Theatre for the newspaper that comes every two weeks, with photos and protocols from Gävle and from an own performance of invisible theatre in the underground.

In January they started a fix group who focus on *Forum Theatre, Invisible Theatre and Installation Theatre*. The group is a kind of "Metropolis seniors" with 9-10 members with an idea of Forum Theatre, but not with fixed or rigid position on what Forum Theatre is.

After Gävle the group sat down and discussed Forum Theatre and did some exercises from the meeting in Gävle. Even though it maybe not got clearer after this they still had an impression of Forum Theatre.

From the participants there has been a fair deal of criticism against “pedagogical theatre” a kind of pedagogic work. This aspect has been raised in the group.

What has happened also is that the group has had contact with a theatre *Drame Schwartz* a company, since 2000, of gypsies and roman people which have experiences of Forum Theatre. On this occasion some of our group entered the scene to play.

The group meets twice a month mostly on Sundays between 14.00(2.00pm) – 19.00-20.00(7.00-8.00 pm) mostly it’s about 6-7 hours training.

The most important theme for young people in Berlin is unemployment. It’s important what happens in young peoples lives even though society problems also have an effect on young people. The second theme was mobbing in school and the east-west conflict in Berlin which still exists.

The group has an own room, so it is possible for the group to meet and to use the room all week.

The group finds Forum Theatre new and in the progress, it is different but exciting.

Filoxenia started with a trick, and made a media release which were sent to the local news paper and put up in the town. They didn’t use the word oppressed they thought that oppressed would have freaked people out. Instead they wrote theatre for everybody. In this they used Boals word “Theatre that even actors can play”. At the first meeting 6 people came and ended up having 16 people, because of what worked mostly and best for Forum Theatre; the word of mouth.

Today is 1/3 of the group is in the age of 14 – 18 years and 2/3 is above 30.

Two persons have experience of theatre and works with the local group the others have no previous experience of theatre what so ever.

So far there has not been an audience yet. Filoxenia is in the beginning of making Forum Theatre scenes; the participants are now making their own scenes. There are three groups and there are three scenes.

Filoxenia is aiming to make a public presentation of Forum Theatre in October or in the end of September.

Deepening the Forum Theatre techniques

The group trained different techniques under the instruction and supervision of Susanne. Improvisations, oppression were tried out in different settings, but with only one word used and body language.

Everybody tried the part of the oppressor and the part of oppressed. Difficulties in being oppressed or oppressor in a scene were discussed. The outcome of this discussion was to use different techniques depending on age. Some people have difficulties to play either the oppressor or the oppressed. It raises feelings inside, and someone who doesn't want to play an oppressor should not play the oppressor. It’s also hard to identify “oppression of society”, often it’s more easy with for instance “conflict in family”.

The next step in training was to, as audience intervene and change the scene, or take on the role yourself. This was done in the more built up scenes which origins from earlier practices during the workshop.

Every group completed the scene, played it and discussed it according to theme, messages and technique. After the discussion the group made revisions of the scene and played it again.

The role of the joker and different rehearsal techniques were the next objectives in the training. The same scenes were used again by the groups. Susanne plays the role of joker and stops the play and addresses the audience with questions about what happens and how the character feels in this situation. After the discussion she addresses the actors with instructions to exaggerate the play or to ask the audience to take the actors place.

During this session the joker's role is discussed vividly by the group. The jokers' role is an active role, it also is an essential part to reach the aims of the play to try different settings and solutions on the addressed problem played on the scene.

The group also tried to play Forum Theatre without joker. And this was found possible but more demanding on the actors to reach and address key issues for the play.

The joker, authorities and active citizen were objectives in an own workshop for the different groups and was closed with a discussion were the entire group took part.

As a metaphor for the joker, *midwife*, was used the person who gives the audience help to give birth to something new, another metaphor was *a bridge* between audience and actors. The joker also protects the act in various ways though Forum Theatre is powerful tool were you have to make ethical decisions during the play and also on what subjects to use. There is also a concern about how and whom you should serve with Forum Theatre; it can be a mighty power to oppress in the hands of already powerful persons and societies. But on the other hand it also can be a mighty power for oppressed to change situations and conditions. This is also a ethical objective to protect not even though only by the joker.

Authorities can be the oppressor, to define authorities varies in our different settings and so does the oppression, which supports the thought of starting Forum Theatre activity in the everyday life of the participants and audience of Forum Theatre.

Summing up and conclusions from the second workshop from Sunday

Forum Theatre is a powerful tool and we need to lean on the guidelines from Boal and use it as a tool for the oppressed. Then this is a powerful tool to make difference in the spirit of Boal. Our mission is to work for the people and in that purpose use Forum Theatre.

The meeting has broadened the perspectives on Forum Theatre by the participants. The way of learning by doing has been very successful, according to the comments. Forum Theatre is hard to perform but it is fun and awarding in the activity it creates in the different Forum Theatre groups.

One key issue that Forum Theatre addresses is participation by both actors and audience which also support active citizenship, to take part in society.

Sharing experiences between partners is an issue that develops and broadens the insights in Forum Theatre as a tool in each partner's local work.

Summary

Every partner reports from their initial work and to interest participants in Forum Theatre. Advertising and information about Forum Theatre is a common model. Theatre seems to be the attractive part to participants except in Italy were Forum Theatre has attracted political interested persons. A problem though is how to attract young persons; one angel is the theme Italy chose to work with *passivity of young people*.

In Germany a group is formed by senior members of Metropolis, and in Greece a group is formed of all ages as “theatre for everybody”. Babilonas has formed a group of youngsters from nearby. They started with the theme *exclusion*. A wide variety of models and topics is presented by the partners this is also the case in how the partners work with Forum Theatre.

Techniques were trained as improvisation and oppression. Every participant tried the role as oppressor. Difficulties to be oppressor were discussed and this was also the case with the phenomena oppression. Authorities can be the oppressor, to define authorities varies in our different settings and so does the oppression, which supports the thought of starting Forum Theatre activity in the everyday life of the participants and audience of Forum Theatre.

As a metaphor for the joker, *midwife*, was used the person who gives the audience help to give birth to something new, another metaphor was *a bridge* between audience and actors. The joker also protects the act in various ways though Forum Theatre is powerful tool were you have to make ethical decisions during the play and also on what subjects to use. There is also a concern about how and whom you should serve with Forum Theatre; it can be a mighty power to oppress in the hands of already powerful persons and societies. But on the other hand it also can be a mighty power for oppressed to change situations and conditions. This is also a ethical objective to protect not even though only by the joker.

Forum Theatre is a powerful tool to make difference.

The meeting has broadened the perspectives on Forum Theatre by the participants. The way of learning by doing has been very successful, according to the comments.

One key issue that Forum Theatre addresses is participation by both actors and audience which also support active citizenship, to take part in society.

Sharing experiences between partners is an issue that develops and broadens the insights in Forum Theatre as a tool in each partner’s local work

Meeting 3 20050126 – 20050201

Progress reports from the partners

Diskoteatre-Metropolis has worked with and got inspired of Marguerite Duras “Summer Rain” a book about a boy who doesn’t want to go to school. They planned to make one scene from this but ended up with doing a play instead and had to cut it down. After three rehearsals they made a performance. The group had two jokers; in the beginning it was hard to define the oppressor. But soon it got clearer that the oppression emanated from a group of students who oppresses both peers and teacher. Some interesting changes during the play were activated by the audience and gave good experiences to both actors and audience.

This took place in November, in January they began looking for places to perform and in February they will visit schools (age 13 - 16), and the teacher training in university.

Forum Theatre has grown popular in Berlin the other group works with themes on culture conflicts in school. A lot of schools have a majority of foreign students, which makes conflicts in and out of school.

Filoxenia the group ranges from the age of 18 – 60. They started once a week when the stage was available. Sometimes they were 35 but in the end the group has stabilised at 12 participants. Oppression was hard to get a grip on; it seems it was an unknown phenomenon in Greece? Some left in anger because of disputes about oppression in Greece. They started with games and image theatre.

When the visit from Gävle was due the group wanted to do a public performance, the theme was worked out by the group and presented to the audience.

One great effect on this performance was the participation of the audience and the thing that people started to talk to each other.

Because of family reason one of the leaders had to leave the group, which has dissolved the group temporarily.

ARCI has an open group with about 8 steady participants. They have decided to keep it that way because of the way a mixed group turned out. It works very nice according to them. They tried to involve schools but got no response. They used posters to invite everybody interested in Forum Theatre instead. After warming up for two appointments they usually start working with themes and scenes, usually two themes each appointment. One theme was about the installation of a mobile phone antenna. At the same time as the visit from Gävle it was a meeting about this installation and the group performed their scene about the antenna at the meeting.

After this performance the group was very satisfied, one thing that contributed to this feeling among the actor was the interview of the young actors conducted by the scholar from Sweden. They realised that they were a part of a bigger project.

ARCI works with a lot of themes, one reason is new members coming in to the group, and another is to keep interest open on new situations of oppression. The group has worked with themes on mobbing, oppression of citizens, a theme of making a public beach into private property. They plan to work with themes on wage oppression on young people, oppression on migrants. To visit schools is also in the plan for the future.

At the moment there are a lot of young people in the group who want to experience regular theatre and ARCI has decided to do so with that group.

Babilonas has just had their second public performance of Forum Theatre. Before that the group has met and prepared about 15 times. They have recruited the members to the group from youth who took part of the “week of art”, the regular work with school classes during a week. At first nobody came, they didn’t know Forum Theatre. But after contacting former “week of art” youngsters on sms a lot of people came, about 40 persons. The group is now about 25 persons

They started with group training, and then discussing themes. One aim was not to be too personal in choice of themes. They searched something real and important to the participants but not too personal to start with. The group presented three themes, two about school and one about family. The decision was to work with the theme oppression by teacher.

During the first performance they had to many people watching and they think they missed a bit in the balance between talk and acting. A small group was extremely active and the discussion was really strong. But they also realised reactions from the audience and it widening the perspectives on the situation. During the performance the audience and actors could see the teacher view, the girls view etc.

Deepening the Forum Theatre techniques

The first workshop is attending a rehearsal/performance of Lättings Forum Theatre group with an audience from in house. They play five scenes, one is Forum Theatre after this scene Susanne enters as the joker and asks “What have you seen?” Then she asks if the audience approve of this scene, asks for suggestions when the group plays the scene again.

A lot of suggestions and try outs are conducted during the play.

After the play the joker thanks the audience for all the suggestions and suggests them to think over this situation because this happens in real life and now you have prepared yourself to act.

The connection between the joker and the audience, were discussed. The conclusion as before is that the role of joker is essential for a dynamic and vivid connection between stage and floor. If the audience is afraid of acting themselves you can always as joker ask for suggestions and let the actors play them.

There was also a workshop with Domino Kai during this session. In this workshop he concentrated on to recognize oppression and situations oppressed people can be in. Forum Theatre is a way to find solutions and ways out of oppression

Workshop on democracy

To define “democracy” is a key issue in this project and were discussed during an own workshop led by Birgitta Pippola. Different concepts of democracy were brought in by the partners during this session. Social justice and possibility to act in society is one aspect of democracy. Another concept is state ruling, a parliamentary view of democracy. To be together, active and partaking is also a concept of democracy.

If we use Forum Theatre as a tool for democracy we want young persons to be heard on and to be active. The most important thing is dialogue. Every one has the right to take part in a dialogue. The rules in our groups have to be on consensus basis. This is the starting point in

creating possibilities for active citizenship. In Forum Theatre both as group and audience we are working with processes. Therefore we need a goal, a leader, a group and a method.

There was also a workshop on the topic of “how to train youth to be good informers?” The core of this issue emanates from another objective in the project plan.

Documentation of the project

During the end session of this meeting the contributions from each partner to the report from partners was discussed. This should include *Local activity*: training, events-publications, themes, in training and in according to local validity an origin, *Participants involvement*, *Network building*: development, *Spectators*: involvement, reaction. Plans for the future a European Forum Theatre Festival with all the young people in our groups?

Summary

To this meeting all of the partners reported on their first public performances. They also report of the great satisfaction the Forum Theatre groups are expressing after their performances.

Germany has tried it in schools in the neighbourhood and is now looking for new arenas to play Forum Theatre on Schools and teacher training is possible places.

Italy has made a manifestation in Vasto as a part of actions against a mobile phone antenna.

Lithuania has had their second performance and they started with group training, and then discussing themes. The group presented three themes, two about school and one about family. The decision was to work with the theme oppression by teacher.

In Greece oppression was hard to get a grip on; it seems it was an unknown phenomenon in Greece?

When the visit from Gävle was due the group wanted to do a public performance, the theme was worked out by the group and presented to the audience.

One great effect on this performance was the participation of the audience and the thing that people started to talk to each other.

The first workshop is attending a rehearsal/performance of Lättings Forum Theatre group with an audience from in house. The connection between the joker and the audience, were discussed. The conclusion as before is that the role of joker is essential for a dynamic and vivid connection between stage and floor.

There was also a workshop with Domino Kai during this session. In this workshop he concentrated on to recognize oppression and situations oppressed people can be in. Forum Theatre is a way to find solutions and ways out of oppression

To define “democracy” is a key issue and were discussed during an own workshop led by Birgitta Pippola. The rules in our groups have to be on consensus basis this is the starting point in creating possibilities for active citizenship. In Forum Theatre both as group and audience we are working with processes. Therefore we need a goal, a leader, a group and a method.

During the end session of this meeting the contributions from each partner to the report from partners was discussed.

Meeting 4 20050420 – 20050426

Progress reports from the partners

ARCI has since last time continued to meet. They have divided it into two groups: one with the young persons, we did not decide it; it was a request from the youngsters.

One school has accepted their proposal, it is a high school. ARCI have had three meetings with this school, the group consist of about 12-14 persons. They come from different classes, which are good, but because of different schedules it is hard to find a time that suits everyone.

In Italy, you have to be a catholic organization in order to enter the schools, but ARCI have managed it with this school, and are now able to cooperate with them.

They are working on two themes: how TV oppresses creativity of young people and when a young girl becomes pregnant. The risk is to be a bit moralistic, but these themes came out and we have to deal with them.

The discussions about the themes were very interesting, and they will continue with this.

Another new thing is that ARCI were contacted by an institution that deals with drug abuses, and they are interested in Forum Theatre. They were welcomed into ARCI's centre, they want to work outside of the community, and there will be made plans about that.

The coordinator of the youth project of the city has change, and that will make a good opportunity for ARCI. They are very interested in a continuity of the project, because they feel that they are on the go now, and things are happening.

In one of the areas the antenna was stopped, people slept under the antenna, and they could not continue building it. And that was about to be put in a place where children play. But the first one was installed. Vasto is also having new administrators after the regional elections. There has been a big manifestation with all the schools and ARCI was involved also in a technical way with support.

Babilonas has started with a new theme, and are still planning. They don't want to hurry so they are doing it in due pace. Babilonas is also being part of a project called "the week of action". This originally was something for schoolchildren, and it is about that the children should explain how they think about the school for the ministers. It is designed for to say "how do I feel about going to school", to speak out about the school situations and about dreams and changes. And it is initiated by the counsel of school students, 18-19 years old students in secondary years. They are elected by the other students. Student parliament and student counsel. Babilonas will have ministers of education and other persons responsible for education in the audience, and we will do a lot of activities, one of them is Forum Theatre. This will happen next week.

Babilonas is also prepare another thing - the people from the Forum Theatre group wanted to do something more together. The Forum Theatre is quite easy going with good atmosphere. The new theme is now *Violence*. One girl had an experience of being forced by a boy who became violent. Her story is the base for the new Forum Theatre play.

There is a lot of interest in Forum Theatre for the moment. The group is the same as from the beginning, but it has reduced to some 14 persons, which Babilonas consider as good.

Filoxenia is represented by two new members who reports that the themes are a bit scattered. Some people in the group are playing in other groups. They have had workshops with Dinos about the Joker and so on. The group wants to continue and to open up to work with other people for example an organization dealing with migrants

Filoxenia have focused on hidden oppression, and have made some improvisations, and are in the process. They have not finished the scenes, because some members are occupied with other activities. The group is also trying to make connection with the homes of old people; they are in institutions, why? Their children have abandoned them, how do them think, what are their fears? We have one woman with the experience of trying to get money to help her sick mother, but she was rejected by the authority.

The idea was born that the group should interest themselves in this theme. The old people are oppressed and depressed. The group wants to deal with this: old people and workers.

They don't know about the result, but they like the process. The group wants to feel the situation, not only to show to people. But they want to go to these places, and maybe perform for the employees and the old people.

Dinos is back in Australia, and the group has big difficulties, but they try to make it without him.

They are 7 members now, but that is OK according to the participants.

Diskoteatre-Metropolis has during the last three months have had two performances of Forum Theatre; one was in the 9th class (15-16 years). The theme was school topics, and also mobbing. This was a perfect age group. But later they played in the 7th class (13-14 years), and this was really difficult, because it was some mobbing on stage, and some mobbing from the audience, about who wanted to partake and so on.

When they spoke with the teachers, it was rather two different ways of taking part. The play to the younger students it was much more chaotic situation, and this made it more difficult for the Jokers. But things happened, they participated in their way.

The classes had 100% immigrants. The first class (the older students) found a lot of solutions, the second class preferred the teacher to be more strong in his authority.

Metropolis idea was to make one day of action, both to the two groups of younger students and to the teacher students on the same theme.

The older class, in the audience was some students who were familiar with the theme; they had been trained as mediators. There were so many solutions, participation was very strong. One interesting thing with Forum Theatre were noticed; for some of the students who don't know German very well, they had a chance to understand the scene because it was repeated several times.

They also invited teachers before the first of the Forum Theatre scenes in the school, which was good for the group. The teachers became really active and had a lot to say.

After this the group have been practicing, the other play of Margaret Duras, and after the two Forum Theatre performances, Metropolis haven't done much Forum Theatre. Later they have an appointment with the university, and to this meeting will bring up a new theme. The audience will be teachers. It is supposed to help teachers in difficult situations, and how can they act and not to suppress one person.

Documentation of the project and the future

Discussion about how to write down the project for dissemination and introducing Arwin's film which is planned to contain:

- Inspiration and Commitment
- Belief and Understanding
- Friendship united as one
- Joint Action 2004-2005

About the future - an application for Action 5 has been made, for using the youth programs for unemployed youth. The idea with action 5 is to stimulate NCOs to cooperate with authorities. In order to that they want different researchers to cooperate with practitioners. In Action 5 this network can use Forum Theatre, we can have youth exchange, and Action 5 is really seminars to meet. Action 5 could mean possibilities for this network to continue to meet. We could in fact realize the idea to play Forum Theatre for the Commission. Youth exchange and Forum Theatre (in August we will know about if they approved the application).

Summary

The work with Forum Theatre is continued by the partners. Development and new ideas is reported by all the partners even Filoxenia who struggle a bit but the group wants to continue and to open up work with other people for example an organization dealing with migrants. Filoxenia don't know about the result, but reports they like the process.

Babilonas reports that the people from the Forum Theatre group wanted to do something more together. The Forum Theatre is quite easy going with good atmosphere. The new theme is *Violence*.

One school has accepted ARCI's proposal, and this something unique and ARCI are now able to cooperate with this school. Another new thing to ARCI is that they were contacted by an institution that deals with drug abuses, and they are interested in Forum Theatre.

Germany has during the last three months have had two performances of Forum Theatre.

Later on they have an appointment with the university, and they will bring up a new theme. The audience will be teachers. It is supposed to help teachers in difficult situations, and how can they act and not to suppress one person.

Action 5 could mean possibilities for this network to continue to meet. One possibility is to in fact realize the idea to play Forum Theatre for the Commission.

Forum Theatre in different European settings

This part is based on the final report from Marita Söderström²⁶ a Swedish undergraduate student who visited all the partners with focus on participants and their interpretations of Forum Theatre, democracy and active citizenship. The report is a written analyse of 20 interviews. It is also a part of her bachelor degree, and she was supervised by Ingela Edqvist PhD, also the senior researcher in this Forum Theatre project.

Participants

Table 1 *Participating youth throughout Europe* in Annex 1 shows the participants in an over all picture in gender, age and occupation. The table also shows how the participants got in touch with the project. The remarks are interesting though they also give a deeper picture to each of the informants.

The gender balance in the interviews show that 13 of the participants are women and 7 are males

Young participants are found in Greece and Lithuania. The youngest participants are only 16 years old and women. We also find the oldest participant in Greece 32 years old and also a woman. This is the range of ages in the interview material.

In Lithuania we find the most even aged group of interviewed they are all 18 years old and are still studying in secondary school.

The **Swedish** participants range from 17-24 years old. Three are women one is male. Two of the participants work part time, probably because of lack of work. Two participants are studying at secondary school level (level 2), one of the participants is in adult education probably in an unemployment program. All four of them have been part of an unemployment program at Lättings. During this program they played Forum Theatre.

From the table in Annex 1 we also can see a wide range of remarks; the secondary school male has ambitions in eastern medicine, the adult education female has green ambitions to change the world; One of the part-time working females wants to start an own family and the other has ambitions to work with theatre.

This is a typical picture of youth in Sweden who has dropped out from school and took part of an unemployment program; these four have spent that time at Lättings and after that gone back to school. Even though there are still difficulties to get a regular work. But they have dreams and ambitions for their own life and for society.

²⁶ Söderström, M. 2004. Jo du lever ju I en sådan tid att om du inte tar hand om dig så kommer ingen annan att göra det heller. C-uppsats Institutionen för humaniora och samhällsvetenskap. Högskolan I Gävle

In **Italy** the participants range in age between 23-30 years. We find three women and two men in this material. Two of the females have regular work, two of the participants are unemployed one woman and one man. One male participant is studying and works part time. Two of the participants in Italy got in touch with ARCI through cultural activities ARCI organised; three were brought to ARCI by friends.

This is logic way to get in touch with ARCI who mainly is a political and cultural orientated organization. Four of the informants have made remarks to support this interpretation.

ARCI is found as a good place to be in, to connect to others and a democratic organization. The unemployed female, with a university diploma in social science, thinks that problems can be solved through communication and ARCI can probably, according to her, be a part in better communication. The main impression is that they have got together in this Forum Theatre project because their engagement in society. In a way the participants seem to be more established than the Swedish participants. But two of the interviewees are unemployed, one with a university diploma and one is studying but works part-time maybe because of lack of support from family and society. So conditions maybe are quite harsh even to well establish youth in Italy. From Vasto we also know the problems they have expressed to get in touch with youth in the danger zone of marginalization. The interviewees we have met in Vasto have resources and will to influence decision making and further more the wish to share this with their peers.

Greece has a range in age from 16-32 years old participants. In Greece three women and one man were interviewed. Two of the females are still in secondary school. One male is unemployed but does temporary jobs in his fathers business. One of the females is artist and just temporary in Greece.

Two of them were contacted by the leaders and one of the others two were brought in by their mother and the last participant came along with her friend.

This in a way gives us the picture on how conditions are in Corinth and Filoxenia. Filoxenia have told us about youth in the province, a lot of youth with primary education with no ambitions, no curiosity in other countries or new views, except work with agriculture and spend time in the tavern socialising.

The unemployed male has doubts in democracy and how ordinary people can influence decision making; not through voting on Election Day is his opinion. He is 23 and we don't know his educational background, but maybe he is representative to male youth in Corinth and gives a picture of conditions there. He doesn't think Forum Theatre is a tool to promote active citizenship either.

The older female participant is a well educated foreigner in Greece just temporarily but has been involved in Forum Theatre and enjoys it and thinks Forum Theatre is a good tool that promotes active citizenship.

The youngest participants are our Greek females only 16 years old who in difference to their male peer in the Forum Theatre believe in the possibilities in actions to change conditions. They have been participating in demonstrations to express opinions and try to influence decision makers.

The image is diverted in two pictures one more optimistic to acting and possibilities to influence and change society. The other is to just sit down and be passive. To sum up the

remarks from Greece we probably can assume that connection to Filoxenia and Forum Theatre has broadened the perspectives to the two young females.

In **Germany** we meet three participants from the Diskoteatre-Metropolis who range in age between 19-24, two men and one woman. All of them are in school, the woman is at university and both the men are in secondary school one of the men tells us he is preparing to university. These three have been part of the same theatre group for some years.

The two men have got in touch with Metropolis through “week of arts” and return to become part of the leisure time program at Schlesische 27. The woman has got in touch with Schlesische 27 through a culture activity arranged by Schlesische 27.

This is also logical Schlesische 27 meet new participant through “week of arts” or through visitors to their open activities mainly predestined to young persons in the region Kreuzberg in Berlin. The Germans is therefore in the first place interested in art, that’s why they came in the first place, or in this cases, came the second time and stayed on. Interesting is that two of these young persons interested in theatre in the first place thinks that active citizenship is an essential issue to youth, a target group to interventions to strengthen active citizenship. One of them sees Forum Theatre as a powerful tool to promote active citizenship among youth. One interpretation on this could be; an insight depending on their own experiences throughout their involvement in activities in Schlesische 27 which they would like to share with peers.

Another interesting remark is the young man in secondary school who believes the authority of teachers is decreasing. This can be interpreted as a fear of marginalization of his own peers by lack of education because of this situation. Over all this gives the impression that Schlesische 27 have made a great impact on these young persons through their work with art and Forum Theatre has become a tool to bring to their peers in Kreuzberg.

Lithuania have the most even aged group, they share conditions as student at secondary level. Three of the interviewed participants are women and one is male, all are 18-years old. All of them have got connected with Babilonas through “week of art” like in Germany. Babilonas is built by the same thoughts and fundamentals as Schlesische 27 in Berlin.

Like in Berlin the young persons in Vilnius have started because they were interested in art. They have return after the “week of art” to participate in leisure time activities, in this example Forum Theatre. It is hard to make any conclusions about the fact that these young people are in one or another way engaged in the issue “community service” or *active citizenship*. One assumption is likewise in Berlin, the participation in creative work at Babilonas have made them interested in conditions concerning themselves and their peers. This could answer the remarks from one of the participating females; Babilonas is everything. Babilonas could in this interpretation represent community, respect and possibility to influence daily work to these youngsters.

The overall picture from Babilonas is a group of young people who are ready and willing to take responsibility for their neighbours and for themselves. They believe in acting together to change conditions in their environment.

Summary

The picture of the participants in the partners' activities shows the great variety of the conditions and needs throughout Europe.

The Swedish participants have spent time in Lätting because of unemployment, often as a result of being "a drop out" from school. By this program on Lätting they have stayed active and with believe in the future. This is an urgent need to fulfil in Sweden in order to minimize the risk of marginalization. The Swedish participants even though have a weak position in society.

In Italy we find very conscious participants who have joined the Forum Theatre project because of their engagement in society and cultural activities. These participants seem more established in order of education and occupation than the Swedish participants. Even though they are more established two of them are unemployed which indicates problems to establish you on the labour market. From Vasto we also have heard of the problem to reach youth in even worse situation and in the danger zone of marginalization.

From the Greek participants we know the biggest range of ages. A problem in Greece according to the leaders is, as in Italy, to reach the young persons in the region and to offer them possibilities to develop through different programs. Three of the participants are from the target group and for the young females the contact with Filoxenia and Forum Theatre seems to make a difference in believes in possibilities to change society to something better.

Germany has interviewed participants, which all are in secondary school, has interest in theatre and are connected to Diskoteatre-Metropolis. They all stayed on because of the interest of theatre which they met during a "week of art" or as visitors in any other activity. An interesting thing in Germany is that the interest of art has developed to an interest of society through the activities at Schlesische 27.

This also is the case with the youngsters in Babilonas, through the "week of art" and other activities arranged by Babilonas, young persons interested in art have become more involved in society. The participants from Lithuania are also the most even aged group all of them are 18 years old.

What about Forum Theatre?

One interesting issue during the interviews concerned the opinion about Forum Theatre among the participants. Table 2 *What can Forum Theatre offer?* in Annex 2 shows the answers from the participants. The statements are from the summary in Marita's report. Some of the statements therefore are the same from more than one informant, in those cases only one statement is presented in the table. The statements are presented every time there is a difference in the way expressed in the report.

Forum Theatre obviously offers new ways to communicate, and to solve problems this is the overall impression from the table mentioned above. We can find this in the statements from all the participating young persons and project throughout Europe. Self-esteem as a benefit from Forum Theatre is read in the statements mainly from Sweden and a bit hidden from Greece were the participant "feels free in Forum Theatre".

Forum Theatre offers to be active, this emphasis by several statements, by activating the audience, Germany Sweden and Greece and by active focus, to see something new, Lithuania, Germany and Greece. It also offers to be active through reflection, interaction and acting, Sweden, Greece, Germany and Lithuania. The non formal educative process through Forum Theatre is brought on by Lithuania and can also be read between the lines in statements from Germany, Greece, Italy and Sweden.

In Greece they believe that Forum Theatre is a good tool in schools, but simultaneous one informant in Greece does not believe in Forum Theatre at all. Germany thinks Forum Theatre supports active citizenship which also can be interpreted in statements from Sweden, Germany and Lithuania. Forum Theatre can be used in prisons and in the streets according to German informants.

The everyday basis and close things to people is an important part in what Forum Theatre can offer to actors and audience. In away this appears as a keystone to engagement from actors and audience. Also the non formal touch seems to be a vital part in what Forum Theatre can offer. This can be in form of increased self-esteem, awareness, communication and to see new solutions. The most reflected statements are brought on by our young friends from Lithuania and Germany. Maybe their connection to Forum Theatre has been a greater experience than to the others. The interpretation is feed by the fact that this also the thing with the two youngest participants in Greece. They are on a way talking about their own experience with their organizations and their activity. The Italians is more established and were active before they joined their organization, and the Swedes in a way have tried a lot of ways and paths to be active.

What topics are the groups choose to use in Forum Theatre performances?

This question was not presented to the Swedish participants, though they not have an active group at the time for the interview. Table 3 *Topic choose* in Annex 1 presents the various themes found in Marita's report. The themes stress out the importance of being issues close and important both to actors and to the audience, this has been discussed above. The choices of themes witness in favour to stated assumptions and conclusions.

Every day problems is in focus to all of the organizations. Family and relations is on the agenda to most of the groups. Sexuality is mentioned by Greece and Italy.

Oppression at work is mentioned by Italy, this is logical because they are working. This is not the case in Germany and Lithuania they emphasis oppression in school which is their reality. This includes drug abuse, which in this scenario should be interpreted as alcohol abuse in families. A guess is that this would be the case in Sweden if they had answered this question.

To promote xenophobia is a topic actual to Germany and Greece, in both these groups is found foreign participants. In both countries xenophobia is a problem, in Greece because they are very stationer to their region. And in Kretzberg were a lot of immigrants live.

Summary

To the participants in the partners activities Forum Theatre offers new ways to communicate and to solve problems. Forum Theatre also offers activity, both to audience and actors.

From all of the participating partners we can see statements from participants which show awareness of the educative process initiated by Forum Theatre.

Agreement on the possibilities to support active citizenship throughout the participants at the partners we also can establish.

The choice of topics to promote their good intentions is also clear to the participants; it has to be topics close to actor and audience and also related to everyday life. This is also the fact by the partners work with Forum Theatre and is shown by the choice of topics. The participants choose topics closely related to their everyday life.

What about democracy?

The foundation to active citizenship is related to the way we define democracy. This was also one topic during the interviews in the different projects except Sweden. Presented statements are collected from the report of Marika Söderström and are presented in table 4 *Participants opinion on democracy* in Annex 1.

The most astonishing pattern is the way our participants define democracy as form and as an activity.

It is easy to be worried if we just look upon their judgements over the form of democracy they describes. A democracy in a sort of way; but a democracy they can not be a part of. The acting is in the hands of authority and this is not a right way to define a democracy according to the participants. On the other hand some of the informants state they live in more democratic countries than countries run by dictators. The only exception to this dark picture is Lithuania how states that they live in a democratic society.

Lithuanian participants' emphases newly gained freedom as an important part of democracy. They consider this important to preserve and benefit from.

The other projects answers more to the schoolbook question "What is democracy?" and the right answer is the representative democracy. This they do not trust, neither have they trust in politicians. In this definition and description of democracy they are left outside with no influence or possibility to change vital conditions to them.

This was the dark way to read the answers from the participants and this was one way to interpret democracy and its form. In contradiction to this are quiet advanced definitions on democracy as an activity represented in the answers which give good prospects in the future. Democracy as an activity is more connected to the central issue to this whole project, active citizenship.

The first line in active democracy is in the statements that their own organization is a democratic place; this is mentioned by participants from ARCI and Schlesische. This can also be traced in statements from Filoxenina and Babilonas. The organizations give possibilities to their participants to act as active citizens, through awareness, reflection and acting. One participant, one of the youngest females, states that Forum Theatre has made her more powerful to influence decisions that concern her.

Forum Theatre as a tool for democracy is the lead in to the second line of active democracy. Forum Theatre as a democratic act has been shown earlier in this report and is pointed out again by one informant from Germany.

The second line in active democracy is to express your self and to listen to arguments and to revise opinions and strategies. This you only can do if you respect others and also are respectfully treated by your context. Forum Theatre supports this in theory and in practice our statements above tells us. We can see proof of this support in the statements from Italy, Greece, Germany and Lithuania.

The most developed statements on acting democracy we find from the young participants from Lithuania. In one of the statements from a young female we, once again receive this image presented earlier in this report, see the broad responsibility of active democracy as to be tolerant and prepared to assist our neighbours. This is the ultimate picture of active democracy.

According to this the conclusion is that our participants from various countries by attend their organization and participate in Forum Theatre also is prepared to active democracy.

What is active citizenship?

In the former part we were discussing democracy as a foundation to active citizenship, this will be compared to the answers from all of the participants on the topic active citizenship.

The statements are once again from the summary in Marita's report. These statements are presented in table 5 *Participants opinion on active citizenship* in Annex 1. Some of the statements are the same from more than one informant, in those cases only one statement is presented in the table below. The statements are presented every time there is a difference in the way expressed in the report.

This question was hard to understand to several of the participants, according to the other answers they have given this would be the easy part to express. But that is not the way it turned out to the interviewees; they could not connect their earlier statements to this question.

Activity instead of passivity is a keystone to active citizenship. For some of the participants this is done by engagement in an organization.

Germany suggests that Forum Theatre promotes active citizenship because it forces you to discuss, reflect and act. This is activity.

Another way to understand how Forum Theatre promotes active citizenship, also from Germany is; active citizens play Forum Theatre because this is a reflecting act to an active citizen.

Lithuania has a third way to look upon this issue; Forum Theatre promotes active citizenship because it makes you aware of problems and conflicts. By trying new paths we can be able to solve them.

In this way the projects believes Forum Theatre promotes active citizen ship.

They are probably right, through this report this is what has happened with a lot of the participants. For those which this is not the case; they already had this experience.

To be an active citizen is to be aware, to reflect, to act and to react. To be an active citizen is to take responsibility to your closest context, environment and people, and to be responsible to your self. This become concrete in the Lithuanian dilemma in our informants struggles to have the right to care about others and not only to take care of your self. And her friends' citation from the contemporary dialog becomes far from the spirit in these young persons way of defining democracy and active democracy.

Even though the informants had a hard time to understand this question about active citizenship I believe they have shown through their answers and their actions; they are indeed active citizens.

Summary

The assumptions in the application to this Joint Action project, the gap between young persons possibilities and their potential to be active citizens is recognised in the statements from the young participants. They describes a democracy the can not take part in. This is a dark picture only lighten up by the Lithuanian statements.

In contradiction to this the participants gives answers which are advanced definitions on democracy as an activity.

The first line in active democracy is the statements that their own organization is a democratic place. The second line in active democracy is to express your self and to listen to arguments and to revise opinions and strategies.

Forum Theatre as a tool for democracy is the lead in to the second line of active democracy.

According to this the conclusion is that our participants, from various countries and settings, by attend their organization and participate in Forum Theatre also is prepared to active democracy.

Active citizenship was hard to understand as a definition but not as a practice as we saw earlier. Activity instead of passivity is a keystone to active citizenship. For some of the participants this is done by engagement in an organization.

To be an active citizen is to be aware, to reflect, to act and to react. To be an active citizen is to take responsibility to your closest context, environment and people, and to be responsible to your self.

Results from the interviews during the meetings

The opening meeting

In the beginning the participating leaders were asked about their organization and their experiences in Forum Theatre. This question was also asked in the finishing interview, this was done with Lithuania, Germany and Italy. Greece had new participants at the last meeting and will be presented separately and Sweden was only asked in the finishing interview. Although there will be a presentation of similarities and differences of the answers from the partners.

Every of the partners were interviewed in the start of this meeting on the topics of

Describe your organization and your function in it
Expectations on participating in this project
What do you know about Forum Theatre?

Babilonas – Vilnius, Lithuania

Babilonas describes themselves as a non-formal educator with focus on teambuilding and creative development among youth in schools. This is carried out in the way of one class coming to Babilonas for one week to create and perform together with the artist in Babilonas.

Through creative activity youth develops a greater knowledge about themselves and society around them. This is not satisfied in the regular school system according to Babilonas.

Staff is employees, artists, on permanent or temporary basis and national and international volunteers.

Participating from Babilonas are Rolanda founder of Babilonas and Jürga

Babilonas has good knowledge in theatre and expects that Forum Theatre could be a good tool in the regular activities at Babilonas.

Expectations on this project are to learn more about Forum Theatre theoretically and to practice a lot.

Filoxenia – Corinth, Greece.

Filoxenai describes themselves as a small non-governmental organisation with a minimal regular staff. Focus is on youth work and rural development among young people. The base for Filoxenia is three youth centres in the region, the activities varies depending on situation. The common things are as a meeting point for young people, access to internet and information about exchange programs, this also includes receiving volunteers.

Workshops on different topics and creative work are also organised depending on funding and of course on the actual volunteers working at the centre. This is not on a regular basis as a result of lack of money and staff.

The centre of Corinth has one group who produce a newspaper and one theatre group who meet regularly on Saturdays and Sundays.

Filoxenia has experiences in theatre both in exchange programs and as a regular theatre group in Corinth. But they express their knowledge of theatre on a very basic level and non concerning Forum Theatre. For this project has a new member of staff, with interest and knowledge of theatre, been tied up to the organization.

Theatre has a potential of teach about life and to reveal superstition and prejudice views. This is most necessary for young people who, according to Filoxenia, don't have this opportunity in school. There is no direct form of theatre which addresses young peoples need; maybe Forum Theatre is the solution.

Forum Theatre is a strong form of theatre and very unique; maybe it could enlighten problems with immigration and of course youth problems in Greece.

ARCI – Vasto – Italy

This project is the local branch in Vasto, of the national culture organization ARCI. Every local branch selects goals and targets for their activities within the national statutes. In Vasto one focus is on youth and to make creativity available as an expressive tool for this group. Their aim is to get in touch with youth interested in any creative expression e.g. music, dance, theatre, and to support these groups with locations and if there is a permanent group, training and work shops.

ARCI in Vasto is tries to reach youth in general and to support work against passivity among youth. ARCI is not connected to any political party but consider them as a very political organization, and certainly aims to support a development to “active citizens” among the youth.

ARCI has good experiences of Forum Theatre from a training course for volunteers in legal aid to inmates and their families. During the course they used Forum Theatre and therefore had contact with the national organization of Forum Theatre in Italy and used their exercises and material. This previous experience made this to an attractive project.

Expectations on this project are to get new tools for a more active participation in the debate in the local community and to have influence of decision made.

Forum Theatre is a good way of communicate with young people and this project will give ARCI better tools to communicate with youth.

Schlesische 27 – Discotheatre-Matropolis – Berlin, Germany

This is an organization which describes itself as an international youth- and culture centre situated in Berlin-Kreutzberg. The main thought is that artists, together with children and youth, should create art and bring the result to an audience. This is mainly carried out in school weeks in the same way as in Babilonas.

The school classes come from the area and to some of the children and youth this is the first experience with artistic tools to express creativity in an artistic form. Every week has a theme depending on artists and participants during the week. Every Friday there is a performance at 13.00. This is done 20 weeks per year.

There are also regular activities in artistic expressions during the week and during the year; there is 27 different departments in the house. A typical participant has spent a “school week” and the got involved in some regular activity.

Schlesische 27 also takes on international volunteers and also sends volunteers.

A new line in activities is to take on trainees for six months, to prepare for running artistic projects.

A very important point from Schlesische 27 is that the activities are open for everybody without costs, except for the international activities which includes a symbolic fee. This also means that they don't “label” anybody as their target group.

One of the departments is the theatre group Metropolis. Metropolis participates in this project. They meet regularly to practice and to perform. This is an open group, which means that you can start in the group any time and of course stop at any time. Still there is a core of regular member who vouch for continuity.

The reason why Metropolis participates is to get another tool in making theatre. Forum Theatre, is according to Metropolis, involves people. Both as an art form and by the themes it addresses. It's a "free" form in situation, it can be played where people is.

The closing meeting

Aims and outcome

Different themes are presented as causes to participate from the answers given but some common threads are possible to trace. A summary of all answers to this part of the text is presented in table 6 *Aims of the organization* in Annex 2 and from the summary from the initial interview presented above. One common thread is *theatre*.

Diskoteatre-Metropolis was the partner with greatest experiences in theatre and had an intention to broaden their repertoire in theatre methods and also to work with contemporary and political theatre

Filoxenia in their introduction interview declared that they had experiences of theatre but on a basic level, they were interested in Forum Theatre as a theatre technique.

ARCI had worked with Forum Theatre in a prison project and wished to get more experienced in the technique.

Babilonas didn't regularly work with theatre but wished to expand their regular offer to their young participants, and also in order to restore some of the Lithuanian theatre tradition.

Lattings wanted to find partners who wished to try Forum Theatre.

Theatre is one common thing among the partners as we can see, but there were also some differences between the partners. Another thread is to *improve the own organization*.

ARCI had the expectation this would improve communication internally in the own organization, **Babilonas** as we saw above wanted to expand their offers to their participants. This also applies to **Filoxenia** which as a small organization needed new offers to their target group young persons in Corinth. **Diskoteatre-Metropolis** states that this project also had the purpose to pass on responsibility to young participants in their organization. This is a regular aim for their organization and this project suited this purpose, as well as another project with other topics also could be suitable.

The belief that this project could improve their own organizations performance is therefore also a common thread by the partners.

The last thread is Forum Theatre as *a tool for active citizenship*. This was the wish from **Lattings** who wanted partners which wished to try Forum Theatre as a tool for active citizenship among young persons. This is what both **Lattings** and **ARCI** has experienced earlier. **Discotheatre- Metropolis**, wanted to do something political and to pass on to young participants. To **Filoxenia** this project and Forum Theatre had the potential to teach their target group about life and to reveal superstition and prejudice views and maybe to deal with common problems in Greece.

The outcome according to the aims, Greece has not had the chance to express themselves on this, are over all reached beyond the aims and made significant impacts on the organizations and participants. Forum Theatre is used in different ways and in different settings by the partners. This as a fact also benefits to the partners on its own.

The outcome is very good, more or less I have realised it right now these days. It is used in different ways and in different setting. It's still in the very beginning but it has started. There's a common reference point. This is the most essential point for every learning process. You must be able to refer to a certain point. Every partner has expanded their own border in a specific way. (Diskoteatre-Metropolis)

All the partners have worked with Forum Theatre in their own setting and in a way expand their borders as said in the statement above. For the partners this in a way has renewed theatre and their organizations work.

We have for sure explored a new form of theatre. We are now leading instead of just acting. The seminars helped a lot. We have been responsible to bring back Forum Theatre to our group. (Diskoteatre-Metropolis)

Excellent, to meet this method has broaden my perspectives on theatre, which I already was interested in. After this I now have expectations on to give passion of theatre to other persons. To bring Forum Theatre back through my experiences here back as a renewal of theatre. (ARCI)

But there is also awareness among the partners of this tool, as an effective tool, for young persons, awareness and to promote activity.

Forum Theatre as form let people be active, and this has happened with our participants, you can't stay a part in Forum Theatre. The threshold is being shy, you have to get over this first stage, not to be afraid of your own voice. (Babilonas)

Forum Theatre is a tool to act and react all the time and immediately. (Diskoteatre-Metropolis)

Forum Theatre is an effective way of working with groups. More effective than regular theatre. (Babilonas)

Not only as professionals in their organization they have been satisfied they also have reached their personal aims if they had any in the beginning. Otherwise they have become aware of benefits in the form of activity, new plans for their professional life and the possibility to notice an own learning process throughout the project.

This project gave a new situation. I wanted to try this I'm happy with this has enriched my everyday work. I'm just not satisfied with not trying to be the joker.
Now I'm thinking of having a group of teachers in Forum Theatre. (Babilonas)

The journey of being in the project is amazing, I didn't expect this. The feeling is that you have been full of this and a wish to share with others. I really wanted to show and share with the others, the moments the feelings it's been an extraordinary experience. (Diskoteatre-Metropolis)

...to meet this meet this method has broaden my perspectives on theatre, which I already was interested in. After this I now have expectations on to give passion of theatre to other persons. (ARCI)

When analyzing, the statements given, a picture of strong coherence between aims and outcome appears in a very significant way. In some cases the benefits from the project on organization and persons go beyond expectations and have been realized during the project and process.

Impact and what made the impact?

Greece has not have had the opportunity to reflect on this theme. The impact from the project is in one way a mirror of the expectations and outcome as we have discovered earlier. This is presented as table 7 *Contributions* in annex 2. Beside the already known parts from above, there are also new and interesting elements to detect and analyze. One interesting angle is how this makes the organization more active in promoting and become more active citizens in their everyday activities.

Forum Theatre has been seen as pedagogic in certain artists' eyes. A big surprise to the teachers because this has been something new in Schlessiche. This is good this has opened a new field, the communication between teaching and learning. (Diskoteatre-Metropolis)

Now the group has realized that they want to do something, and not only for themselves. And we are doing this with support from EU so this is a concrete outcome of this project. This is great, members of the group is starting to participate in different activities. Our group has started a transformation.

The attitude has changed in sense of mobility through out Europe because of this project. (Babilonas)

Important was the educative approach as from Lithuania and Germany, this has influenced us to take contact with schools in Vasto. And we are going to make Forum Theatre in a School in Vasto. (ARCI)

I'm planning to do new project with Forum Theatre, maybe with the police and on the topic meetings between authority and youth. Another possible target groups are social workers, teachers, principals who is meeting youth in Forum Theatre plays. I wish to visit Lithuania and Germany and to assemble all the groups for Forum Theatre workshops. (Lattings)

The impact was the technique to make a play very fast. Make scenes and be in action. Not necessarily only in the theatre and to bring theatre out to the audience. (Diskoteatre-Metropolis)

These responses imply that the project has made the organization more active as well as on new arenas and with new actors.

An important part in this project is that the partners has contributed to the outcome, which all of the partners has adopted and realized throughout the project, a essential part has been the reporting from each partners work in their own organization during the meetings, as well

as training in technique. Every partner realizes the value of their own contributions as well as the value of the contributions from the other partners.

Everybody came every time with experiences of this to the meetings and in the end we all have a feeling of having created something really well and really powerful. It was not possible for one person or organization to do this. All have put something from themselves to build this. (Babilonas)

We had the experiences of Forum Theatre so our contribution was to present the model. Our partners have shared their work, thoughts and experiences. (Lattings)

In the answers on a direct question on the most important contributions from the other partners there is a pattern of connections between partners, from **Diskoteatre-Metropolis** to **ARCI** because of the way of doing political theatre and **Filoxenia** because of the wide range of ages in the group.

We can see connections from **ARCI** and **Lattings** to **Diskoteatre-Metropolis** and **Babilonas** because of their work with schools.

And at last but not least we can see strong connections to **Lattings** from all of the other partners and the way Forum Theatre was presented and the seminars were conducted.

To measure the impact on the organization we have to be aware of this joint action project actually and practically has meant “joint action” in the exploration of Forum Theatre. The wide range of different settings appears to have been essential to the outcome measured by the statements from each partner.

Is Forum Theatre a way to active citizenship?

According to the statements in the responses the answer is; yes it is! A summary is presented in annex 2 as table 8 *Is Forum Theatre a way to active citizenship?*

Some of the partners have realized the power of this tool during the work with the project and in their own process to handle the tool. Other partners had already realized the power of this tool.

In an analysis of what makes Forum Theatre powerful the partners express different angles of active citizenship. One common angle is the possibility to actively change a scene into a new development.

I think yes because life in general, with input from media is very fast, young persons have small chances in reflecting over what's going on. Forum Theatre gives back some of your time, you can stop a scene and you can reflect and act. And young people must have this possibility to stop and to reflect. (ARCI)

Forum Theatre not only gives the opportunity to talk about this it also gives you the chance to act, creativity, activity, looking for position, looking for solutions. (Babilonas)

It's very present and concrete and can be created quite fast. This is good for young persons to be part of to react fast, not that I approve of the fast society. Forum Theatre supports mobility of the mind, awareness, and a chance to take part. (Diskoteatre-Metropolis)

Another common angle is Forum Theatre deals with topics in real life. This makes it one the one hand very important and on the other hand possibility to train for real life.

It's reality on stage when the audience steps up on stage. The power is possibility to change, reflect and act. You can evaluate different solutions.(Lattings)

If you have experienced a situation in Forum Theatre you surely will act and react in a better way in real life, because the situation is likely to occur in real life. This is a strong thing with Forum Theatre. (Diskoteatre-Metropolis)

Activity, creativity, participation and possibility to act seem to be the cornerstones in how Forum Theatre can promote active citizenship according to the responses.

In two statements there is a discussion on the topic "active citizen" which not is in contradiction to the common opinion of active citizenship and its cornerstones. These remarks more discuss the essence of active citizenship and a bit of lack of discussion of this during the project to these two informants, something that maybe would have given them even more on this topic.

Forum Theatre is dealing with real life and it gives the opportunity to change situations. This is happening because of the way Forum Theatre promotes activity, creativity, participation and the possibility to act by the way it is carried out and to the essence and core of Forum Theatre. As an example of this a transcript of an interview with one participant from Greece is presented:

How come you are here?

Because they started with Forum Theatre I didn't know about this organization before. I had heard about the youth centre in town but had no experience about it myself. When Forum Theatre started I was informed about Filoxenia.

Why did you start then?

Because of the exercises. It was like a game and made me feel comfortable about this. I was enjoying, but I didn't now of the next step. I thought it just be the exercises, to find out thing about ourselves, and about oppression and theatrical technique.

Today I think I know what it's all about.

The purpose has two parts.

The first purpose is personally to me to become more conscious to my choices acting in a role. The second purpose is to show these personal findings to other people. By expressing oppression in Forum Theatre plays you make them be more active. Forum Theatre need active actors, and audience, if you are not active in your act the will not be active to replace you. This is the meaning to feel.

Is Forum Theatre a way to active citizenship for young persons in your country?

Yes I think so. Young people need it. Forum Theatre is a more free way of expressing themselves. Forum Theatre is the product of them, and young people need that. In Forum Theatre you yourself have the initiative. This makes you more powerful, and confident. Young persons is already oppressed in their families so the need a tool to express their needs and fantasies.

Define an active Greek.

Communication, exchange of opinions and views to organise activities, visit places were they are needed, hospitals, homes for elderly, and to organise activities in this places.

Make possibilities visible, then you have been made aware then you have activity to change.

Are you a more active citizen?

Yes I think so. I would like to be. Doing things and have the help of Forum Theatre I think it's the way for me to express myself. I'm more aware of problems in my society, more conscious of oppression.

And ready for action?

Yes I'm ready since long but didn't have the opportunity to this before.

If you are ready to participate in our local society, that's the most important thing in life.

I'm a tool and everything starts inside.

In a way this short passage from the interview supports all the statements on the active citizenship and how and why Forum Theatre has this effect on both leaders and participants.

Forum Theatre has impact on persons both as individuals and as part of the society, the impact is also recognisable by the individual. There is no way back from your new position. This is also in a very significant way expressed by Babilonas, this is a good example of when you have realized your own learning process, and a good example of the essence and core of good Forum Theatre.

I myself have changed during these years with Babilonas. Babilonas was born by chance on a seminar of Schlesische. This journey has really changed me and I can not go back go back. The learning process is still going on it never ends.

The wing of Babilonas maybe is what we have brought in to this project. Wings that we offer all who want to fly. (Babilonas)

Summary

Theatre is one common thing among the partners the reasons may vary. It reaches from interest in offering theatre to the target groups or to have another tool in active society work.

Another thread is to *improve the own organization*. The belief that this project could improve their own organizations performance is also varied but basically the same. Germany has a certain purpose they want, through this project; pass on to the younger participant in the organization.

The last common thread by the partners is to use Forum Theatre as *a tool for active citizenship*.

The outcomes according to the aims are over all reached beyond the aims and have made significant impacts on the organizations and participants. Forum Theatre is used in different ways and in different settings by the partners. This as a fact also benefits to the partners on its own.

Not only as professionals in their organization the partners have been satisfied they also have reached their personal aims if they had any in the beginning. Otherwise they have become aware of benefits in the form of activity, new plans for their professional life and the possibility to notice an own learning process throughout the project.

The project has made the organization more active as well as participants on new arenas and with new actors.

An important part in this project is that the partners has contributed to the outcome, which all of the partners has adopted and realized throughout the project, a essential part has been the reporting from each partners work in their own organization during the meetings, as well

as training in technique. Every partner realizes the value of their own contributions as well as the value of the contributions from the other partners.

Some of the partners have realized the power of this tool in order to support active citizenship during the work with the project and in the own process to handle the tool. Other partners had already realized the power of this tool.

Activity, creativity, participation and possibility to act seems to be the cornerstones in the way Forum Theatre can promote active citizenship according to the responses.

Forum Theatre is dealing with real life and it gives the opportunity to change situations. This is happening because of the way Forum Theatre promotes activity, creativity, participation and the possibility to act by the way it is carried out and to the essence and core of Forum Theatre.

Short summary of the findings

Proceedings

The first meeting was spent to get introduced to Forum Theatre, to the partners and participants in this project. A lot of time were also spend to discuss the objectives of this project

Babilonas already had schools as partners, secondary schools and youth between 15-18 years, which will be the start in their network. A theme possible was *exclusion*.

Diskoteatre-Metropolis had no concrete theme or group yet. One possible theme was about *immigration* a growing problem in Berlin.

ARCI thought that *communication* could be a possible theme and *to make youth conscious and partaking*. Partners aimed for in their network were schools, artists, social movements, volunteers and administration, local and regional.

Filoxenia planed to do Forum Theatre about *invisible persons* or *immigrants* which is a growing problem in Corinth

Lättings had plans for *communication between unemployed youth and the community and social institutions* to prevent youth becoming victimized in the unemployed situation.

To the last meeting reports told that the work with Forum Theatre is continued by the partners. Development and new ideas was reported by all the partners even **Filoxenia** who struggle a bit but the group wants to continue and to open up work with other people for example an organization dealing with migrants. Filoxenia don't know about the result, but reported that they liked the process.

Babilonas reported that the people from the Forum Theatre group want to do something more together. The Forum Theatre is quite easy going with good atmosphere. The new theme is *Violence*.

One school has accepted **ARCI's** proposal, and this is something unique and ARCI are now able to cooperate with this school. Another new thing to ARCI is that they were contacted by an institution that deals with drug abuses, and they are interested in Forum Theatre.

Diskoteatre-Metropolis had during the last three months, at the report, has had two performances of Forum Theatre.

Later on they have an appointment with the university, and they will bring up a new theme. The audience will be teachers. It is supposed to help teachers in difficult situations, and how can they act and not to suppress one person.

Forum Theatre in action among participants

The picture of the participants in the partners' activities shows the great variety of the conditions and needs throughout Europe.

The Swedish participants have spent time in Lättings because of unemployment, often as a result of being "a drop out" from school.

In Italy we find very conscious participants who have joined the Forum Theatre project because of their engagement in society and cultural activities. Even though they are more established two of them are unemployed which indicates problems to establish you on the labour market. From Vasto we also have heard of the problem to reach youth in even worse situation and in the danger zone of marginalization.

From the Greek participants we know the biggest range of ages. A problem in Greece according to the leaders is to reach the young persons in the region and to offer them possibilities to develop through different programs.

Germany has participants which all are in secondary school and has interest in theatre and is connected to Diskoteatre-Metropolis. They all stayed on because of the interest of theatre which they met during a "week of art" or as visitors in any other activity. An interesting thing in Germany is that the interest of art has developed to an interest of society through the activities at Schlesische 27.

This also is the case with the youngsters in Babilonas, through the "week of art" and other activities arranged by Babilonas, young persons interested in art have become more involved in society.

To the participants in the partners activities Forum Theatre offers new ways to communicate and to solve problems. Forum Theatre also offers activity, both to audience and actors.

From all of the participating partners we can see statements which show of awareness of the educative process initiated by Forum Theatre.

Agreement on the possibilities to support active citizenship throughout the participants at the partners we also can establish.

The choice of topics to promote the good things is also clear to the participants; it has to be topics close to actor and audience and also related to everyday life. This is also the fact by the partners work with Forum Theatre and is shown by the choice of topics. The participants choose topics closely related to their everyday life.

The assumptions in the application to this Joint Action project, the gap between young persons possibilities and their potential to be active citizens is recognised in the statements from the young participants. They describes a democracy the can not take part in. This is a dark picture only lighten up by the Lithuanian statements.

In contradiction to this the participants gives answers which are advanced definitions on democracy as an activity.

To be an active citizen is to be aware, to reflect, to act and to react. To be an active citizen is to take responsibility to your closest context, environment and people, and to be responsible to your self.

The partners view

Theatre is one common thing among the partners the reasons may vary. They are expressed as interest in offering theatre to the target groups or to have another tool in active society work.

Another thread is to *improve the own organization*. The belief that this project could improve their own organizations performance is also varied but basically the same. Germany has a certain purpose they want to, through this project; pass on to the younger participant in the organization.

The last common thread by the partners is to use Forum Theatre as *a tool for active citizenship*.

The outcomes according to the aims are over all reached beyond the aims and have made significant impacts on the organizations and participants. Forum Theatre is used in different ways and in different settings by the partners. This as a fact also benefits the partners on its own.

Not only as professionals in their organization the partners have been satisfied they also have reached their personal aims if they had any in the beginning. Otherwise they have become aware of benefits in the form of activity, new plans for their professional life and the possibility to notice an own learning process throughout the project.

The project has made the organization more active as well as participants on new arenas and with new actors.

An important part in this project is that the partners has contributed to the outcome, which all of the partners has adopted and realized throughout the project, a essential part has been the reporting from each partners work in their own organization during the meetings, as well as training in technique. Every partner realizes the value of their own contributions as well as the value of the contributions from the other partners.

Some of the partners have realized the power of this tool in order to support active citizenship during the work with the project and in the own process to handle the tool. Other partners had already realized the power of this tool.

Activity, creativity, participation and possibility to act seems to be the cornerstones in the way Forum Theatre can promote active citizenship, according to the responses.

Forum Theatre is dealing with real life and it gives the opportunity to change situations. This is happening because of the way Forum Theatre promotes activity, creativity, participation and the possibility to act by the way it is carried out and to the essence and core of Forum Theatre.

Discussion

The main results introduced

Why did the partners join the project?

Interests in *theatre* were one common thing among the partners the reasons may vary. These reach from interest in offering theatre to the target groups or to have another tool in active society work.

Another interest were to *improve the own organization*. The partners believed that this project could improve their own organizations performance. This also varied but was basically the same interest. Germany had a certain purpose the want to through this project pass on to the younger participant in the organization.

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These results will be discussed in the following parts

The tragic gap

This Joint action project addresses the assumption of a problem or gap between young persons felt lack of possibility to influence society and their potential resources as active citizens. In our brief theoretical background this is described as the tragic gap between *personal realised structure of will* and *actual structure possibility*. A gap which in practice means limited capabilities for youth to make productive choices. This assumption is validated in this evaluation through statements from both leaders from the partners and participants in the partners' activities. It is easy to be disillusioned about youth. That is if we look upon the problem as youth problems which emanates from the person. A personal disadvantage is the problem in a psychological way as described in the background. Or as a defined generation group which combines all youth.

This is spoken against in this presented material, we have met a lot of young persons which have problems to establish in society, not because of their personal disadvantages or because they are in the same generation. The best description of these young people's problems is their lack of important resources, material resources as money, housing and work for example. And also lack of immaterial resources like influence, participation and self authority. The best way to describe this is to see this as a problem which strikes youth and is constructed by society. This also tells us there is a way out of this through empowerment.

Democracy and citizenship

This problem is well known to the participating partners and they all strive to fight against these obstacles through their activities. In a way they could be seen as "the guardians of Democracy" this we can say through the statement from participants who claims that their own organization is a democratic arena and a possibility to be in an active democracy environment.

The importance of an arena and the possibilities to act collectively were stressed out in the brief theoretical background as a fundament of Democracy. Through the statements given we can also draw the conclusion that the partners have the function of being this fundament to the young participants in their activities.

Therefore we can state that the organizations also are important arenas to active democracy and to realise the possibilities and reasons why to be an active citizen. Which also is the Swedish, and probable European, interpretation of Democracy; which is built on Democracy as an activity and on the qualities participation, influence and involvement. This is also the interpretation of Democracy and active citizenship we met in the partners' statements and in the partners' participants.

The most significant proof is that we have met young people who after this journey is willing to act in society, in other words been empowered themselves trough the work in the partner's activities and with Forum Theatre. This tells us that the gap is possible to erase if we have the interest of doing so. The partners have showed that they anyhow have the interest and possibility to do so by their way of acting and handling the issue.

The outcome

The expansion and development of Forum Theatre at all partners is astonishing and significant. They start very curious and in a low pace. Through the reports we can read out the development and process in all the partners' projects. At the end we can see new possibilities and project growing. One example is Italy who got connected to the local school authorities; another is Germany which has contact with teacher training. All this has happened during a year and a half and four meetings.

What made this happen?

What made this happen then? The main explanation is the way the project were conducted and carried through. One key issue is the partnership and how this was interpreted by the partners. The learning process was depending on every partner's participation and sharing of done experiences. This is a good example of a learning process described in the brief theoretical background and as a constructivist perspective on learning. It also explains the outcome to all partners and the partners' participants. One significant example of this in practice is Germany which sees this joint action project as an opportunity to pass on to younger members. By this approach Germany reaches both a developing learning process, active democracy, learn about Forum Theatre and improve their one organisation.

To actually be a conscious learner and without any doubt striving towards development, and awareness about the own process is stated as condition in this perspective on learning. All this we can see in the interviews with both leaders and participants. They not only recognizes the process they also prefers and advocates this way of learning when it comes to learning about real life both to themselves as leaders and as a way possible to their participants. This also appears to be the core in Forum Theatre. The way chosen in Forum Theatre is not only to inform or tell about the "truth". Forum Theatre, as we know it from the brief theoretical background, is to experience a scene, analyze it and try new angles. Indeed a constructivist way of learning.

The pedagogic view

The joker is the key role in the play. This role is very delicate and has great effect on the outcome mainly to the audience. To catch every suggestion, to lead the action and to emphasis the possibilities is necessary and crucial; if you have the intentions to reach learning and development. It is also crucial if your intention is to use this tool in Boal's spirit. There is a possibility as in all educative processes to use the tool in ways that not leads to development and not recognises the emancipating values on knowledge.

The participating partners all wishes to be a part in a learning process which leads to self autonomy and to emancipate young persons therefore they in this project has dealt with this crucial issue during the meetings as the topic in several discussions. To be joker has been tried out by our participants and the experiences have been shared and lead to an awareness of the strong power connected to Forum Theatre. This can be seen as evidences to the way these partners look upon knowledge and also have implications in their way of organizing learning situations to their participants. This is essential part in a pedagogic theory which is carried through the project and the activities within all the partners. This interpretation is supported of the statements from the partners' participants as well as from the partners.

Forum theatre

Forum Theatre in its core issues appeals to awareness among its actors and audience and not to “educate” either actors or audience. This aligns with the way of looking upon knowledge and its values as a tool for emancipation solely.

Why this then? We have been presented two principles on how to conduct Forum Theatre which explains why correspond to this core. The first principle is to transform the audience from passive spectator, receiver and container to obtain the leading role to become a subject, creator and builder of new possibilities. Second principle tells us; it is not enough to reflect over the past you also have to prepare for the future.

This is also the core both in the active citizen as well as in the learning process as we now as learning in a constructivist perspective.

The coherence between Forum Theatre, learning and active citizenship confirms that Forum Theatre is a possible way to support active citizenship. This we also can read in the presented material in this evaluation. It is not the only way though, but a possible way built on activity, creativity, participation and possibility to act. Every intervention built on these premises has the possibility to support active citizenship, and in this case we have found this in Forum Theatre.

This coherence has both been derived from other research and from statements both from partners and participants in the partners’ project. Furthermore this also is regarded as the strongest evidence in favour of Forum Theatre as a tool to improve active citizenship among young persons in Europe.

As a good “educator” you need to know what tool you are using, Forum Theatre is a powerful tool used in educative processes. The tool need not necessarily be used in line with the principles mention above, it could be used to influence in another direction than to emancipate.

In our partners use we can see evidences that they have a pedagogic view which aligns with the presented principles of Forum Theatre and also aligns with the view on learning and knowledge. The partners already had this position before the project, this was one reason to join, and during the project this position has been even more emphasised and explained. This is an important finding both to themselves, as development and improvement to their organisation, and to the statement that Forum Theatre support active citizenship.

As a conclusion this means that Forum Theatre has the possibilities to be a way to support active citizenship because of the core both in Forum Theatre, Democracy and learning. This is if the organisation has a pedagogic view which aligns with this. And a good example on this is how well it fits in to our partners’ activities and aims and handles by the organisation. Without this it could be a powerless tool or even worse a powerful tool used in the opposite direction.

Lessons learned

The *tragic gap* has been discovered as a reality, but there is also ways to diminish its effects. Our partners work is proved to be examples on this and should be regarded as *guardians of Democracy*. Using Forum Theatre as one way possible to reach and to erase this gap has presented a new tool to use in their work in favour of active democracy. This has happened because of this project.

The outcome both according to aims in the project plan and aims from partners and has been reached beyond expectations. This is due to the way the project was conducted as a true *joint action* among partners.

Forum Theatre has, depending on its core which aligns with the core of both Democracy and a constructivist perspective on learning, potential to support active citizenship. This is though only if the educator has a pedagogic view in line with these principles.

Active citizenship in the interpretation of the partners and their participants is based on activity, creativity, participation and possibility to act which Forum Theatre support used in the right spirit. This also is in line with European interpretations of Democracy as an activity based on three divided but connected qualities, participation, influence and involvement.

The over all impression of this project is that it has been successful to reach its objectives and aims and also very well carried out by the participating partners.

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Annex 1

Table 1 Participating youth throughout Europe

Participant	Country	Gender	Age	Occupation	Additional Occupation	In touch	Remarks
1	S	F	24	Work Part-Time		Unemployment program	Interested in dance, art and culture
2	S	F	20	Studying (L2 Ad Ed)		Unemployment program	Would like to torn down cities
3	S	M	17	School (L2)		Unemployment program	Interested in eastern philosophy. Would like to do acupuncture
4	S	F	21	Work Part-Time		Unemployment program	Wants her own family
5	I	M	23	School (L3)	Part-time work	Cultural activity	ARCI is a democratic place
6	I	M	28	Unemployed	Helps father	Through friends	Met people with similar interests
7	I	F	28	Unemployed		Cultural activity	Problems can be solved through communication / Unemployed graduate student
8	I	F	30	Work		Through friends	Good place to connect
9	I	F	29	Work		Through friends	Is very engaged in politics
10	GR	M	23	Unemployed	Helps father	Through leaders	Do not believe in democracy
11	GR	F	32	Work	Freelancing artist	Through leaders	FT can mobilize active citizenship
12	GR	F	16	School (L2)		Through mother	Has demonstrated in Corinth
13	GR	F	16	School (L2)		Through friends	Has demonstrated in Corinth
14	GE	F	23	School (L3)		Cultural activity	FT is useful in schools
15	GE	M	19	School (L2)		School week	Teachers in school have lost authority
16	GE	M	24	School (L2)		School week	Target group for active citizen is youth
17	L	M	18	School (L2)		School week	Engaged in NGO with orphans and homeless
18	L	F	18	School (L2)		School week	Babilonas is a feeling
19	L	M	18	School (L2)		School week	FT and Babilonas is everything
20	L	M	18	School (L2)		School week	Engaged in helping others

Table 2 What can Forum Theatre offer?

Participant	Country	Forum Theatre
1	S	Communication, self esteem problem solving active participation
4	S	Communication
5	I	Solving problems
6	I	A new way to communicate, to defend xenophobia
9	I	A way to discuss different topics
10	GR	FT is not the magic thing like everyone else is saying. FT can not change people not actors and not the audience even though people start reflecting. It makes me to experience something, get a feeling, acting and engagement. Good in schools/to police
11	GR	It's good because you are acting, it reach your mentality. To experience something, get a feeling, acting and engagement. Good in schools/to police
12	GR	I feel free in FT. People starts reflect in new ways. To experience something, get a feeling, acting and engagement. Good in schools/to police
14	GE	To solve problems, to show solutions to problems. Interaction with the audience. You can deal with every problem. FT works everywhere there is a problem. The activity is important, to see and act. FT is a democratic way to communicate with the audience
15	GE	Political theatre to show problems and not just talk about them in order to make changes. Especially useful in schools, prison and on the street. FT can support active citizenship in local level. Germany is a different context than Brazil, we have to transform FT to German conditions.
16	GE	To solve problems, to show solutions to problems. Interaction with the audience. Good because it deals with everyday problems. FT is democratic in its own format.
17	L	Problem solving. FT show existing problems and conflicts and through discussion you are looking for solutions. Emphasis on showing and discussing. FT activates a certain way to look upon phenomenon in our everyday life. Non formal education with focus on understanding
19	L	Problem solving. FT show existing problems and conflicts and through discussion you are looking for solutions. Emphasis on showing and discussing. FT activates a certain way to look upon phenomenon in our everyday life. A very strong tool to make you engaged.

Table 3 Topics choose

	Topics
Italy	Relations, family, sexuality, oppression at work
Greece	Xenophobia, sexuality, oppression of women, family, oppression by police and political issues
Germany	Xenophobia. Authority in schools. Everyday problems
Lithuania	Oppression in school, and at home, family problems including drug abuse.

Table 4 Participants opinion on democracy

Participant	Country	Democracy
5	I	ARCI is democratic because I can express my thoughts. There is no democracy on higher levels. Italy is in a way a democracy
6	I	I seldom feel brave enough to express my self in public. This makes me less free then I think I am. Italy is not a democracy
7	I	My family is the only democratic place I know of. I am respected and I am free. In society I can say my opinion but nobody listen
8	I	Italy is a democracy compared to for example countries in Africa. Democracy is relative
9	I	No trust in politicians. As participant in demonstrations I have not had any influence in decision making. Good idea but does not work in practice. Have no voice
10	GR	There is no democracy. I don't think elections are the only value of democracy. If 6 millions want one thin what happens to the other 5 million people in Greece. FT is not a democratic tool its just about relations
11	GR	We haven't realized democracy yet. Now some people dominate and the rest passive accept this. But there is resistance. Greece is peculiar because of all laws nobody obeys. Greece is a democracy but a chaotic one
12	GR	It is about freedom. Greece is a democracy but not a complete democracy. FT have given me more power and more able to influence society
13	GR	FT have given me more power and more able to have influence in society.
14	GE	Two forms, direct democracy and democracy through representation. Criticise the representative way is this really democracy? FT is a democratic way.
15	GE	Democracy is a scene to express your thoughts and to be listened to. That is the way it is in Germany. In a democracy you choose your leaders. I am not always free to express everything, but my opinion is that I am living in a democracy
16	GE	Democracy is a scene to express your thoughts and to be listened to. That is the way it is in Germany. Schlesische is a democratic place. Germany is democratic but xenophobic
17	L	Democracy is about freedom, tolerance and respect. Freedom and right to an opinion. Lithuania is a democracy after our liberation from the Soviet Union.
18	L	Democracy is about freedom, tolerance and respect. Lithuania is a democracy after our liberation from the Soviet Union.
19	L	Democracy is about freedom, tolerance and respect. To live in a tolerant community, and be prepared to help your neighbours. Lithuania is a democracy after our liberation from the Soviet Union.
20	L	Democracy is about freedom, tolerance and respect. To express your opinion and others listen and respect your opinion. Lithuania is a democracy after our liberation from the Soviet Union.

Table 5 Participants opinion on active citizenship

Participant	Country	Active Citizenship
1	S	Politics an Politicians?
4	S	Be in an organisation. Playing football or chess? Politics an Politicians?
5	I	To act in society, reflect; take responsibility to your environment and your neighbours. I'm active citizen. FT is a good way to promote active citizenship among youth
10	GR	To take care of your family, friend and neighbours. There are no rules to an active citizen. FT can not promote active citizenship. I am an active citizen
11	GR	To know the laws and to obey them. To protest if you do not agree. To challenge justice in higher levels in society. Active in trying to influence in decision making and active in reflecting. FT can promote active citizenship. I am an active citizen
12	GR	To participate in different activities. Did probably not understand the issue. I am an active citizen
14	GE	Could not understand active citizen.
15	GE	When you try to solve problems on local level, FT could be a way to solve these problems. The ideas from the play could be suggestions in decision making. FT can promote active citizenship because the participants have to discuss, reflect and act. I can be an active citizen
16	GE	If youth played FT it would be less xenophobia in schools. Active citizens play theatre and FT, because this makes you reflect. FT can promote active citizenship because the participants have to discuss, reflect and act. It is especially important to youth. I try to be an active citizen
17	L	Hard to understand active citizen. But thinks FT promotes active citizenship. It makes people aware about problems and conflicts and through a reflective process tries to solve them.. Maybe i am an active citizen in my engagement in a NGO.
19	L	Hard to understand active citizen. But thinks FT promotes active citizenship. Our time is selfish and maybe you have to be selfish. "You are living in a time in which you have to take care of yourself because if you don't nobody else will do either."
20	L	Hard to understand active citizen. But thinks FT promotes active citizenship. Have to defend her engagement to others to her parents. Especially that Babilonas is something she her self wants to do. And if your work benefits others, this is a bonus. I feel good when I am helping others. Everything good I can do to others will benefit me

Annex 2

Table 6 Aims of the organization

	Aims of the organization	Outcome	Aims personally	Outcome
I		Excellent. Broaden my perspectives on Theatre. Wants to transmit the feeling she has felt in the project of renewal of theatre to others.	Interested in Theatre but no experiences of FT to work With X	I am more active no than before
I	Had experiences of Forum Theatre as learning in Prison Project. Good tool to Organisation. To renew the communication in the organisation		To be less organiser more active	I have been more active. To be able to work with X
L	Working with theatre in general. A chance to get anew tool. To meet partner and work together	FT i an effective way of working with groups. More effective than regular theatre. We works with bridges between us and youngsters, youngsters and teachers and between youngsters	To learn something new an how to use FT	I have a long term plan to arrange training courses to youth workers to use FT in their work
S	To find partner who wished to try FT as a tool to active citizenship among youth	This has turned out very well. The have been brave and creative in their way to work with FT in their projects. I am impressed. They have worked with important themes in their settings. The power in FT is you can always change the rules in a situation.		
G	To go deep in on specific method. To pass on to young participant in our organisation. To be in a learning process among other partners.	The outcome is very good i have realised these two days. FT is used in different ways by our partners. Every partner have expand their borders. To Metropolis this was a big step two members have conducted this project. We have reached our aims The tool is used, leadership is passed on and we have learnt a lot.	I've come across FT now and then, so i was curious. To be more familiar to theatre	This also has happened

Table 6 Aims of the organization (part 2)

	Aims of the organisation	Outcome	Aims personally	Outcome
L	Joined the project just by chance. I had heard about FT in another seminar and got curious. Theatre is important in Lithuania, and theatre is a main workshop in Babilonas. FT could restore this interest to Theatre to young people in L	Good i should say. We have different groups of youngsters. And every time we perform we see the big benefits when the group acts as one and the youngsters realize they are not alone FT let people be active ,and this happens to our participants, you can not stay a part in FT	I trust this people, I trust this organisation and I wanted to meet this people again	I was confused after the first meeting; it was so emotional to me. It was something special, I was really sure I would try this. Now I'm thinking of having a group of Teachers in FT. The problem is lack of time.
G	I had no idea about this project. We were asked about this project on FT. At first i thought this was a traditional meeting, later I realized this was a meeting to leaders.	At first i did not get a grip on FT. But on the second meeting when we did a scene when I saw the potential of Ft to a theatre group as ours. This is really interesting to theatre groups. FT is a tool to act and react all the time and immediately		The journey has been amazing I did not expect this. I have been filled of experiences from these seminars which I would like to share to other people. This varies from other meetings I have been to, this has been smaller, more like teaching, and think I prefer this smaller setting. The model is to prefer when you bringing it to youth, in a smaller group you reduce pressure.
G	To explore a new kind of theatre, and we were wanting to do something political and contemporary. We didn't know about Forum Theatre in the beginning.	We have for sure explored a new form of theatre. We are now leading instead of just acting. The seminars helped a lot. We have been responsible to bring back FT to our group. Political in a way it depends on what is political. We are working with education and education is very political in Germany. A major problem in Germany. All our scenes except shl is in cooperation with schools. And an effect is that we are going to university to make FT in the teacher education This is interesting because you have to take a closer look at things	Theatre is some kind of drug to me, that's one reason, and to experience new and different forms of theatre. Another reason is to be abroad and visit other countries. Like to be in the environment of NGOs Experienced Theatre as a weapon during the project. And this depends on what kind of theatre you are speaking about. Forum Theatre is something else than just telling a story. FT talks about real life and problems related to this.	This has meant a lot to me to be organising events with FT, been responsible to bring this back to my group and to be a part to organise FT events in schools. As writer of plays this has meant possibility to get a play going quiet fast.

Table 7 Contributions

	Contributions	Any contribution from others	Impact from the project
I	By using FT in strive against the antenna we gave a new angle to the problem. An example of active citizenship to bring theatre to the streets	All the suggestions we brought home to adopt in our organisation.	Has brought fresh air to the organisation
I	To use FT in a political way in different actions as example our action against the antenna in Vasto	Susannas effort to introduce FT to us. The contact with Schools like Germany and Lithuania. We are going to make FT in schools in Vasto.	We are going to make FT in schools in Vasto. Want to bring this to all partners in CC. This can be a useful tool to them
L	We all contributed because our settings and conditions is different. Even though it has come out similar results from all the partners. All of us have realised the power of what has happened. Maybe as young working with even younger persons.	All has done a great job	My own work for at least a year. the youth group I work with will be together. Some of them came because FT. This group wants to do something, not only to them. And this will be with support from EU. A concrete outcome. Participating in different activities to our youth. more mobility.
S	We had the experiences of FT so our contribution was to present the model. Our partners has shared their work, thoughts and experiences. My contribution maybe has been to make this happen and to support and advice.	Impressing with all work. To tech a method is one thing this might not change anything. All the partners have contributed to this project. The problem which has turned up to our partners has been good experiences to us all. Week of art as Germany and Lithuania has meant a lot to me and Lätting.	Wants to a new project with FT. Maybe with police, meeting authority and youth. Another possible area is social workers, teachers, principals meeting youth in FT plays. To visit Lithuania and Germany. To assemble all the groups for FT workshop.
G	How we, as theatre group explore this new method. How FT works in a setting like ours. We also contributed our young participants. To be a big town were FT is nothing new. And the culture mix in Kretzberg. As a person i have contributed with openness to a learning process. We are supposed to know about theatre but in this process we have been open. My own contribution is to build between different fields of experiences. I hope this is my contribution	All the partners has contributed, the way every partner has dealt with the topics has been very educative. The diversity has been the key to our learning process. And of course Lättings who introduced us to the toll and shared it with us.	Transferring experiences is always hard in a organisation. This also goes along to this project and us. To Metropolis there has been a great development, but for other parts in S the opposite has been. Artists have been critic to the pedagogic touch. Teachers has been surprised, this is good it has opened new fields

Table 7 Contributions (part 2)

Contributions	Any contribution from others	Impact from the project
<p>L Everybody came every time with experiences of this to the meetings and in the end we all have a feeling of having creating something really well. Really powerful. It was not possible for one person or organisation to do this. All have put something from themselves to build this. This journey has really changed me and I can not go back go back. The learning process is still going on it never ends. The wings of Babilonas maybe are what we have brought in to this project. Wings that we offer all who want to fly.</p>	<p>Susanna, her way of look at people, her way of work, her way of joke, her way to find word. Her way of sharing even though she were very, very tired. And how much effort she has put in these seminars. Everything was so nice round all this project, it been smooth and easy</p>	
<p>G We are actors in a theatre group, how we explores and uses FT has been our contribution. I am a participant not a leader. And the group was open and allowing so I was involved in a good way. My experiences as a young participant have been seen as a possibility by the others.</p>	<p>How FT works different in every country. Different settings different societies. In Germany the biggest oppression is by us.</p>	<p>The play we did in school had great impact. To experience this in different groups as joker was amazing. And I learnt a lot. In the beginning I was annoyed on the activity in the audience. But the I realized this also is something good. After that i first was not interested to play to young people, but when I thought about the activity I changed. Now i am more focused on what happens instead of what I wish should happen.</p>
<p>G My organisation has contributed with connections to us in Metropolis, without this connection from Schlesische in CC this could not have been. Neither there had been anything without their support to help us explore and to use this tool. The Diversity in our organisation, in a big city, in a multi art setting with multicultural environment.</p>	<p>Italy because of their way of doing political theatre as in the example of the antenna, and Greece because of the wide range of age and working with people without theatrical experiences. Germany, Lithuania and Sweden are similar in the way to use this in teaching. To teach people to be interested in what happens in their life. I had a bit of a problem to be a teacher telling people that they ought to be interested, that's why I didn't become a teacher. But the good thing with FT is that this is not teaching what is right or what is wrong, the audience has to decide this. And this makes FT very interesting</p>	<p>The impact was the technique to make a play very fast. Make scenes an be in action. Not Necessarily in the theatre. To bring theatre out to the audience.</p>

Table 8 Is FT a way to active citizenship

	Is FT a way to active citizenship	Organization	Further comments
I	Yes. You are active and it's improvisations about real life, about your fears and angers. Like we used it in our project	Everything in this project were easy.	The language. Even through a mediated communication. The discussion part has been tricky. In practice work it didn't make any difference
I	Yes, you can stop a scene and reflect and act. Young people need this opportunity in these days. The problem is to involve young persons in FT. If they are engaged this is a tool	The coordination was excellent. Everything went smoothly. The engagement from all of Lätting has been incredible. The coordination is important to the outcome and the outcome from this is very good.	This was a opportunity to CC to continue our work. This is a concrete example of good networking.
L	FT is one tool. Now I know FT works. I am also glad there are different ways to re-assure active citizenship among youth. In FT you train to think and express your opinion. How to react on things you don't like and support things you like. To be active. FT is a concrete way to do this	The general opinion very good. The research and evaluating process with Ingelas travels. The reporting and feedback. It is serious. The organisation was great. To keep in touch and try to continue is great.	The focus on active citizenship I maybe missed by misinterpretation or because I missed the first meeting. Maybe I would have acted different in my everyday work. The European dimension we can catch up with. The new application was omitted without us. We should work together. The money was spend in a good way on me
S	FT is a way to active citizenship. Its reality on stage when the audience steps up on stage. The power is possibility to change, reflect and act. You can evaluate different solutions. Active citizenship is activity, participation, will, goal and wishes. This is democracy in action. To have an opinion and to be responsible	We could have had a better contact between meetings. This is the ambition every time, but on the other hand everybody is engaged in things at the local level as well. So this how it goes. Due to the circumstances I would say that everybody were well prepared and have done a great job. This has motivated us all. My place is on the floor, reporting is a bit abstract	All the groups should have met. But this we didn't think of in the application.
G	FT is absolutely a tool for active citizenship. To this introduction we thank S especially. FT makes it possible to bring people active in a field real fast. This is good to young persons to take part in fast reactions. The starting point of active citizenship is mobility	The administration was perfect and the organisation amazing. The participation from the whole of Lätting created a good energy. This is a model for this kind of concept. Personally i would liked to go outside Lättings more to break the rhythm, have training in different locations.	The language, its important that everybody has the possibilities to communicate directly to each other.

Table 8 Is FT a way to active citizenship (part 2)

Is FT a way of active citizenship	Organisation	Further comments
<p>L I never expected FT could be so powerful, regarding the influence as a citizen. Creativity are active citizenship. Young persons are so lonely with their problem. Everybody else is so happy. FT can make this misinterpretation visible. FT not only gives the opportunity to talk but also to act. Active citizenship is creativity, activity, looking for position, looking for solutions.</p>	<p>Somehow every contact with Sweden I have is trouble free, as up to now sometimes I might be surprised, and this project is very well organised. It's easy to be here and we have really had a lot of things to do.</p>	<p>The best outcomes from projects according to my experiences are when the group has been war and friendly. And this group has really been warm and friendly. And now we are creating more plans because to get together again and do more good work. You feel safe in a friendly environment and you can start your learning process together with the partners.</p>
<p>G Yes for sure. This is a good way making young people express themselves. Active citizenship is expression, sensitiveness, because it is about relations. You need an eye to see and you need energy. FT gives you that energy. To act and to lead in another direction. If you have experienced a situation i FT you surely will act and react in a better way in real life.</p>	<p>I am impressed by Susanne and how she is working.</p>	<p>The workshops have been very important to me. I have enjoyed it a lot. I also would have had an opportunity to see more of your landscape. About the future</p>
<p>G This is a yes and no question. The audience is a problem; you can never now if they have learnt what you planned them to learn. You can be sure there has been a process but it is harder to tell about the outcome of this process. The main question is; what is an active citizen? This can in my opinion be graded on a line were the on end is a person how take responsibility and knows which tools to use to make the context to a better place when problems occur, on the other end someone how participates in the process and thinks about the problem. A non active citizen is the person who does not care because they believe they are stupid and let other people rule. Active citizenship is to bee aware, interested and willing to take part. I myself have always been active, and experienced to act.</p>		