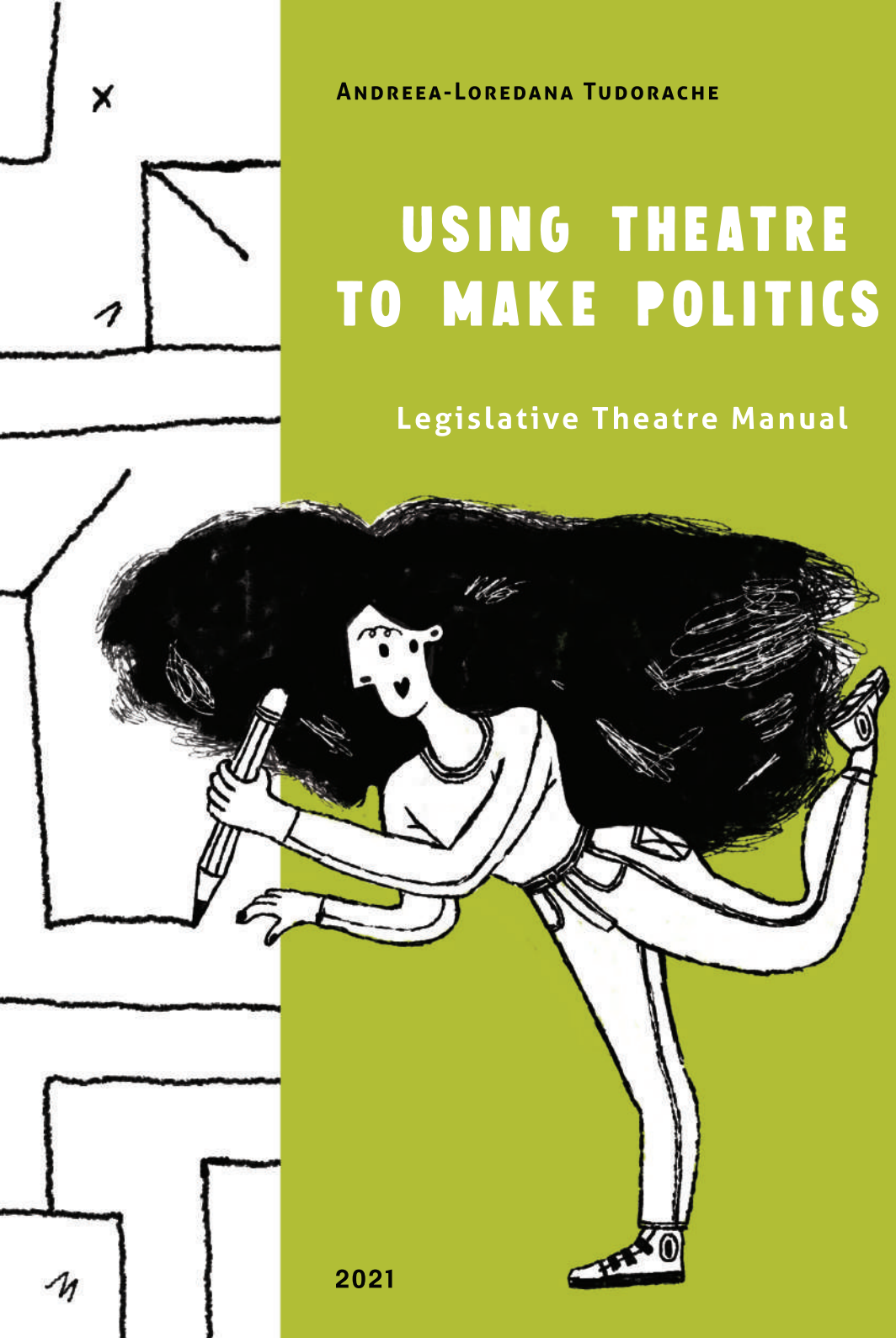Andreea-Loredana Tudorache

USING THEATRE TO MAKE POLITICS

Legislative Theatre Manual

2021

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This educational material was developed by **Andreea-Loredana Tudorache** based on the field experience of *"Using Theatre to Make Politics"* consortium members and partners: **A.R.T. Fusion (Romania), Inter Alia (Greece), Hang-Kép Kulturális Egyesület (Hungary), Creative Connections (Norway), SNRDIMU (Poland)** and **Teatro Metaphora (Portugal).**

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A.R.T. Fusion Association
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"Citizens are not those who live in society, they are those who transform it."

Augusto Boal

Table of Contents

One of the most puzzling paradoxes of our work with Theatre of the Oppressed methods along the years has been to observe the strategies of people diffusing their own responsibility.

Too often we encounter these persons who were always able to point at someone or something else that, actually, should change instead of them. For many years we have attempted to stimulate active participation and empowerment through Forum Theatre (which aims mainly at personal change) and there was always that one person (or more) that pointed out that their change is futile, this problem will continue unless we change the system, etc. *(insert here all "blame the system" arguments)*. And then came the time when we were ready to tackle the nasty system with **theatre for systemic change, Legislative Theatre.** We thought – finally all those sceptic people can be convinced and involved in the change-making process – come and let's change the system. To our surprise, now there was that person (or more) that told us changing the system is way too hard and ambitious and we can only change ourselves, as individuals.

This manual is about Legislative Theatre, one of Theatre of the Oppressed methods, which can be used in order to address oppression at the systemic level. We have detailed our approach and take on this method, as well as our reflections and thoughts on some of its (possible) principles and dilemmas.

At times, in our explanations, we have compared Legislative Theatre with Forum Theatre. Sometimes, things become clearer when you say how they are or when you compare them with things they are not. If the reader is not familiar with Forum Theatre we have included, in various sections, minimum information, in order to increase understanding.
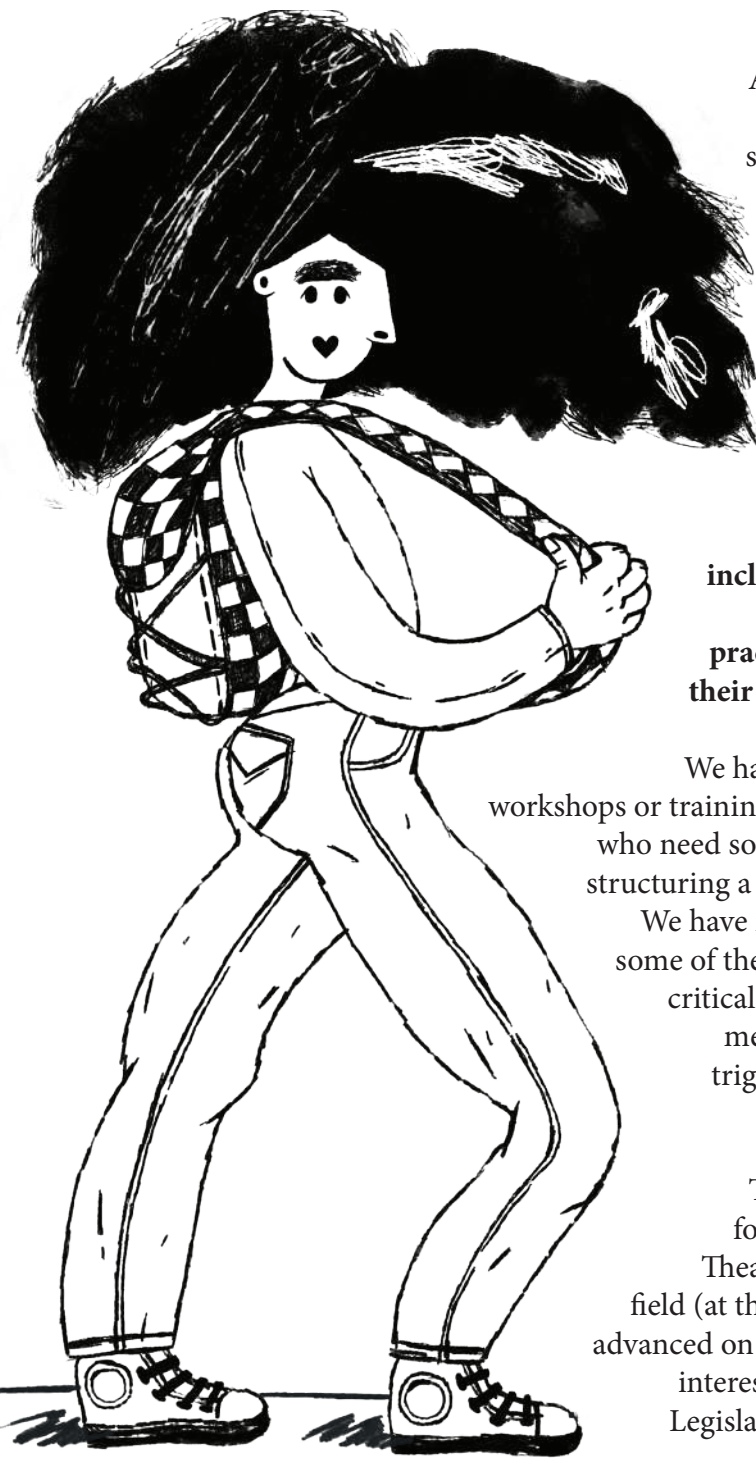
Additionally, we have published a manual specifically on Forum Theatre and it can be consulted if interest exists: *http://toolbox.salto-youth.net/1503.*

Besides the detailed explanations and guidelines, we have included a large section of exercises which practitioners can use in their efforts to work with this method. We have also listed sample workshops or training programs for those who need some more support for structuring a preparatory module. We have made sure to include some of the aspects we consider critical in working with this method and we wish to trigger critical reflection and practice.

This manual is meant for practitioners in the Theatre of the Oppressed field (at the beginning or more advanced on this journey), highly interested to work with the Legislative Theatre method.

The objectives of the manual are to:

- Provide them with theoretical background and practical tools.
- Increase their impact in their society (applying this method).
- Increase their motivation and belief that systemic change is needed and possible.

Legislative Theatre is not only about theatre. In fact, the theatre part of the whole process probably accounts for less than 50 % of the needed efforts and work.

At times it is fun, but mostly it is not; it tests our patience, enthusiasm and hopes; even if it is done persistently and adequately it can still kind of fail to change the system. **Nevertheless, the change is not going to happen without at least attempting.**

Yes, Legislative Theatre is not the most instantly rewarding method because many of the changes we make are not immediately visible and/or linked with our efforts – let's not forget, we want to change a system - that was never an easy job!

There is a special satisfaction coming from being involved in such a process, like hiking on a difficult mountain path with high elevation gain. It is not done by many, it is not something you can do fast but once you get there, even if there is rain, clouds or fog, you still feel you have accomplished a big mission.

It is not a method for everybody, it requires and depends on strength, determination and some reasonable amount of life wisdom.

Enjoy the reading,
Andreea-Loredana Tudorache

This project represented an answer to the high levels of civic and political apathy amongst young people and envisioned an innovative way of bringing young people and authorities together.

A.R.T. Fusion Association (Romania) developed and implemented this project together with its partners coming from Greece, Hungary, Norway, Poland and Portugal.

The main goal of the project was to increase the level of civic participation and involvement in various democratic and policy-making processes amongst young people. The project was implemented between 2018 and 2021.

The project achieved the following objectives:

- To introduce innovative methodologies, namely Legislative and Newspaper Theatre, in the youth work field across Europe.
- To raise the capacity of partner organizations to operate in the advocacy and policy-making field at the European level.
- To stimulate the exchange of best practices in working with authorities to tackle the issues that young people face.
- To stimulate the development of a network of Theatre of the Oppressed practitioners (focused on Legislative and Newspaper Theatre) across Europe.
- To improve project management, communication and leadership skills of youth workers.
- To develop pro-active attitudes and a sense of initiative among our members, and the general public.

The project's main beneficiaries took part in a long-term training course focused on developing practical working competencies in Theatre of the Oppressed methodology.

The training approach was designed as the following:

1. **An initial training course for developing working competencies in Legislative Theatre** for the future multipliers (which took place in Madeira, Portugal, in May 2019);

2. **A practice phase in each of the partner countries,** where the multipliers prepared and implemented Legislative Theatre performances for at least 1500 young people (250 in each country) and initiated advocacy processes in topics such as domestic violence, environmental issues, school curriculums, bullying, the inclusion of persons with disabilities and public transport infrastructure.

3. The practice phase was followed by **the second training course** (which took place in Busteni, Romania, in December 2019), **for assessing the first practice phase results, for developing competencies in the advocacy field and in the Newspaper Theatre method.**

4. **The second practice phase** took place in the partner countries, where the multipliers continued their advocacy efforts and transferred their competencies in Newspaper Theatre in a new round of performances for more than 250 people in each country. The topics tackled with this method were domestic violence, critical consumption of media content, migration, and cyberbullying.

5. **The Festival of Theatre of the Oppressed** gathered theatre groups from all partner countries. It took place in Hungary in the second half of year 2021 and aimed to provide a space for sharing best practices, upgrade competencies and showcase the benefits of Theatre of the Oppressed methods to larger audiences.

6. **A final evaluation meeting** was organized in Balestrand, Norway in order to assess and evaluate the impact of the whole project and plan how the network will continue to work in a coordinated manner from now on.

7. **Each partner disseminated the project results** (including this manual) in their communities, to interested people and other organisations, in order to increase the interest of the civil society towards using Theatre of the Oppressed methods and their impact in the society.

The main project results were:

- **A network** of strong organisations competent in Theatre of the Oppressed methods (Legislative and Newspaper Theatre).
- **150 volunteers** who got involved in the local performances as actors and support members.
- **3000 direct audience members**, mostly young people who took part in the interactive process, explored examples of oppression from their life, media content, increased their motivation, civic competencies, critical thinking and got empowered to exercise their democratic rights.
- **60 additional local partners** such as schools, social services institutions, youth centres, other civil society members, media and local authorities.
- **This manual** (which you are reading at the moment), to support youth workers interested to work with Legislative Theatre.
- **A manual on Newspaper Theatre Method** to support interested practitioners. *(Can be found on the website www.artfusion.ro)*
- **A project movie** showcasing the project's process, meant to inspire other professionals from the field. *(Can be found on the website www. artfusion.ro)*

Theatre of the Oppressed is a type of theatre methodology developed by Augusto Boal *(1931-2009)* in the 1960s, inspired by the critical pedagogy and pedagogy of the oppressed concepts of Paulo Freire (1921-1997). Both of them were based in Brazil at the time, and the socio-political context of those days (post-colonialist era and authoritarian military junta regime) significantly influenced the development of these concepts, approaches and methodology.

In the 1960s Augusto Boal experimented with theatre in order to give voice to the oppressed, to empower them to fight the oppression in their lives. At first, he was active in Brazil, and then he was forced to leave the country, so he continued to work with these methods in other South American countries, and later predominantly in Europe.

During his lifetime he got in contact with many theatre practitioners, as well as other people interested in working with theatre for social change, and he trained and worked together with them in various countries in the world. The initially developed methods were transformed, and new methods emerged as well. The people who he got in touch with continued working with these methods in their communities, adapting and adjusting them to their own contexts.

It is estimated that from the '60s to present times, the methods included under the umbrella of Theatre of the Oppressed have probably reached more than 100 countries, although, in fact, it is difficult to monitor this aspect because there is no coordinated monitoring system that can track down all the practitioners around the world.

Due to various factors the methods were transformed, upgraded, adjusted, adapted, changed, etc. **and at the moment there is no set of concrete and specific criteria that could attempt to define or standardize this methodology.** The richer arsenal of approaches and the complete freedom in working with these methods allowed beginners and experienced practitioners to work in various settings, types of communities and beneficiaries, which lead to different levels of impact. The downside of this "freedom" also leads to practices which could be categorized as potentially dangerous, for the team or the public, for their emotional and, sometimes, physical wellbeing, regarding the message that they send (sometimes reinforcing oppression or promoting violence) and doing more harm than good.

Very often, the practitioners in the field use the same terminology (which is often taken for granted), but refer to different things, and there is no concrete reference point to be used.

Although the methodology was initially developed as a community-based approach, for community intervention and empowerment, these days you will find various types of Theatre of the Oppressed being used in workshops or training courses (as a tool for introducing or debating specific topics), or as a method of teambuilding in the corporate sector.

We make these mentions in order to be aware of them while referring to or exploring Theatre of the Oppressed in this educational material and, also, in other contexts.

Main features of Theatre of the Oppressed Methodology *(which should not be confused with criteria for defining Theatre of the Oppressed, since they do not exist)*:

- **It is an interactive type of theatre** – the audience engage actively, they can participate in the process and in some of the methods, they become "spect-actors";
- **It tackles real-life oppression** in its various forms (the discussion on this topic is vast, as, very often, oppression can be interpreted in endless ways, and can be applied to almost all areas of life);
- **It aims to bring along a change** in relation with the specific oppression tackled – mostly by empowering the oppressed and people around them.

Main types of methods included under the Theatre of the Oppressed umbrella *(the description provided here is simplified and, for sure, will not provide enough understanding regarding the methods, but rather give a basic idea)*:

Forum Theatre
- It is one of the most popular types of the Theatre of the Oppressed methods. In a Forum Theatre performance, we often see a depicted real-life case (which reflects a concrete situation of oppression), in which the audience is invited to actively participate by coming on the stage to propose solutions to the examples of oppression presented. Based on the proposals, ideas, interventions of the audience, a discussion (forum) with the audience takes place;
- In the long term, it aims at the audience applying the proposed solutions in their real life (if the depicted topic is relevant for them, which should be the case);
- The process is facilitated, moderated by a Joker, who makes the connection between the stage (actors) and the audience;
- Being so popular, it is also one of the methods that are being applied in an extremely large number of ways. We have developed a very detailed manual on how to work with this method based on our experiences. Besides detailed information about the structure and technical aspects of the method, the manual includes a comprehensive curriculum for starting up a Forum Theatre group. The manual can be found here: *http://toolbox.salto-youth.net/1503*.

Image Theatre

- The main characteristic of this method is that it works with body statues/postures (images) to depict aspects related to oppression in certain forms. This technique can be used as a supporting exercise in the process of development of the other methods (Forum, Legislative, Newspaper Theatre, and Rainbow of Desire) or as a separate method in interaction with the audience.
- Working with images also leads to a variety of approaches, as it is very easy and leaves a lot of space for creativity and imagination.
- In the previously mentioned manual on Forum Theatre we have included, as well, a section on Image Theatre and one approach of working with the method described in detail.

Newspaper Theatre

- The same as Image Theatre, it can be used as a technique (exercise) for the process of development of the other methods, or as an independent method.
- The main characteristics are that core sources of information (which are later used in its process) are newspapers or media materials (articles, advertisements, etc.). These can be used as inspiration or provide the main material for the artistic outcome.
- Among its aims is stimulation of critical thinking and critical consumption of media content, in order to push engagement and interest towards issues raised through the performance (linked with oppression).
- Newspaper Theatre is quite loosely shaped and implemented based on the way newspapers inspire the working team. It can also make use of black humour and irony in order to trigger deeper reflection and debates on various topics.
- We have developed a very detailed manual on how to work with this method based on our experiences which can be found at this link www.artfusion.ro.

Legislative Theatre

- It addresses examples of oppression, which are supported or done by state institutions, and for which attitudinal changes are not sufficient to overcome the oppression, but the system needs to change (laws, procedures, regulations, etc.)
- It often follows the same structure as Forum Theatre, but aims to extract ideas from the audience, in order to draft proposals for a law or changes in a law (at local, regional or national level).
- This process is preferable to be organized in partnership with the institutions which are responsible for taking the proposed drafts further (municipalities, local councils, schools, parliaments, etc.). The organising teams follow up with advocacy work and make sure the proposals reach the responsible institutions and are taken into consideration.
- **In the next sections of this manual we will offer detailed information about this specific method and guidelines on how to work with it.**

Invisible Theatre

- It is implemented in public places (streets, cafes, restaurant, shops, etc.) and it is based on an initially planned scenario, which is then changed by the people from the public space. The initial scenario includes and anticipates engagement of the audience – public present on the location of the performance.
- The action looks natural and passers-by should not realize that this was, in fact, directed beforehand. They should truly believe this is a real-life situation.
- It can tackle examples of oppression that are happening in public places, but usually nobody intervenes (and in this way they are stimulated to do so), or oppression on a bigger scale, present within the society (in order to open a debate in this regard).
- It is one of the methods with more risks and additional precaution is needed for its implementation. Also, it is one of the most misused and misunderstood methods from the whole arsenal.
- We have developed a very detailed manual on how to work with this method based on our experiences which can be found here: *http://toolbox.salto-youth.net/2636.*

Rainbow of Desire

- This method mainly tackles inner oppression, which exists within us from various past events and relationships.
- It has a therapeutic approach and it does not require exposure to an audience. It is designed mainly for a personal inner process within a trustworthy group, which encourages the group members to empower themselves (by reducing or eliminating the inner oppression) through different exercises (mainly based on Image Theatre techniques).
- Bearing in mind the extremely personal approach of this technique, it should be used with extreme care and by professionals that can handle strong emotional processes within a group.

Around the world there are various formal and non-formal educational programs (of various lengths; delivered by various institutions, organisations, theatre groups, etc.) aiming to train different professionals in Theatre of the Oppressed methods (to introduce these methods or to build their capacity to apply them in their communities).

This methodology is not standardized through any coordinated system, which means that none of these available options of education in the field have more authority than the others.

Similar to the history of other Theatre of the Oppressed methods, **Legislative Theatre was born through a combination of fortunate circumstances.** If these circumstances didn't exist, we would not talk about this method as we do now.

In 1992 Augusto Boal supported, also by using Theatre of the Oppressed methods, the political campaign of the opposition for the local elections of Rio de Janeiro. As he was visible and engaged in the process, his name was added to the list of candidates (for city council membership). He never believed he would pass the threshold and continued his work as already planned. The surprise came when he actually made it - he was now a part of the system! In those days, he was already reflecting on how to use his methods for more change at the legislative level, and in this new role he devised Legislative Theatre.

The main idea was to use interactive theatre to work on citizen issues that the authorities had the power to resolve.

The play depicted one of these problems. Then the citizens (audience) had the chance to debate on the specific issue, its implications on their lives and wellbeing and, connecting problems, they could explore approaches and changes necessary (by coming on stage and trying out ideas). The citizens were then invited, based on the discussions, to propose specific legislative changes. These proposals were processed by an expert group (aware of the laws, legal terminology and steps) and then opened to the audience to vote on them. They had to vote which ones should be sent to the municipality and which shouldn't. Augusto Boal and his team from the municipality were in charge to push for the changes proposed by the people. During his term, 13 out of 40 laws collected from these processes passed. For more details, in his book "Legislative Theatre", he listed his insights, approach and impressions from that period.

The previous experience in Theatre of the Oppressed, the new gained perspective and power (due to his position) created a fertile ground for Augusto Boal to design such process and bring the proposals of the people to the decision makers.

This particular approach to tackle oppression inspired and triggered conversations among practitioners and interested parties on how to do similar work, even when they don't have the direct support of the authorities.

Since 1992, many groups have worked with Legislative Theatre and different approaches have emerged, based on different realities, contexts, relationships with authorities, etc.

We came across projects done:
- with or without partnerships with specific authorities;
- targeting local, central or regional authorities;
- to simulate citizens' participation (as a democratic exercise), but not for direct advocacy purposes;
- to teach or inform a specific group on the legislative and structural system concerning a specific problem they are facing.

Legislative Theatre aims to change the system *(its laws, structures, rules, methods, etc.)* **but, in practice, the extent to which the change happens depends on many factors.**

In each country there is a different combination of factors that can influence the level of achieving such an ambitious aim. Manny practitioners understood what their limitations actually were only after they tried. Some gave up, some changed and adapted, some added new methods or competencies to their efforts, etc. hence the diverse experiences. In the Guidelines chapter we look deeper at these factors and how they can be used for a more successful process.
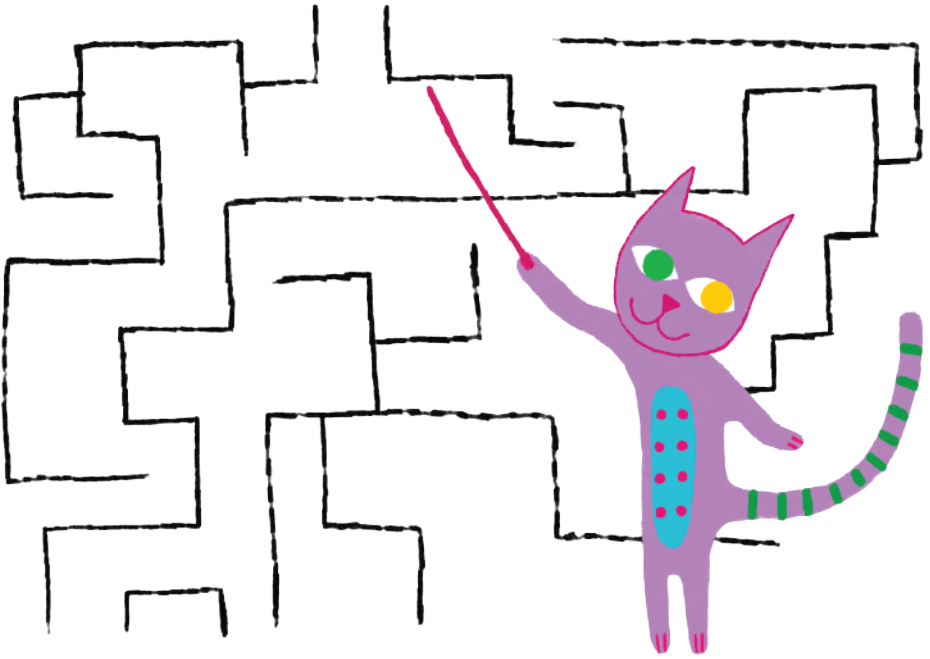
The general structure of a Legislative Theatre process with an audience goes as follows:

- **The theatre performance, which exposes the realities of an oppressed person** (or a group) in direct or indirect relation with the authorities, is shown. The play has to depict a situation of oppression or a context which is directly created, enabled or supported by the authorities/the system.
- **The audience discuss and analyse the situation** and the bigger picture around that specific issue. Then they come on the stage and try out different strategies to overcome the obstacles created or reinforced by the "system".
- **Audience members brainstorm and propose** legislative changes, which can accommodate, in a positive way, the needs of the people oppressed in that specific issue.
- **The proposals are discussed** with all the audience members and they are then invited to vote. A proposal has to be voted by the majority of the audience in order to be taken further to the legislators and decision makers.

This process is part of a larger structure of efforts before and after the direct interaction with the audience members. In the Guidelines chapter we have included specific details and information on each of these phases and steps based on our own experience.
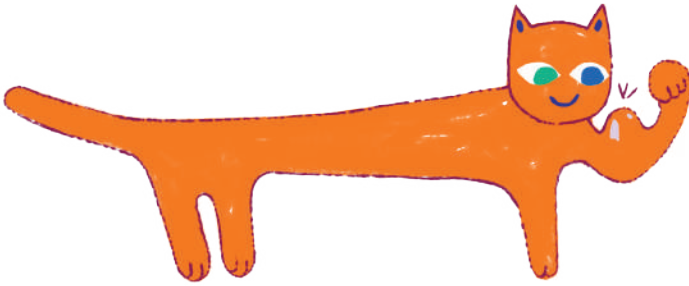
Advantages of Legislative Theatre *(strong points)*
- it mobilizes groups of oppressed people who share similar obstacles
- it makes politics/policies accessible to people
- it examines complex structures that sustain the problem (institutions, law, state and societal rules)
- it is a tool for citizen mobilization for systemic change
- it creates a space for direct interaction between citizens, decision makers and interested parties
- it influences the public agenda of the authorities
- it encourages citizens to be informed and engaged in democratic processes
- it equally supports advocacy and activism efforts

Disadvantages of Legislative Theatre (concerning points)
- it is time consuming, with no guaranteed results
- its final impact heavily depends on the people in power
- it requires extensive efforts in the researching, mapping, networking and advocating phases
- it requires complex competencies to navigate an often not easy system of power relations between authorities, citizens and other interested parties (stakeholders)
- it has to be done with joint efforts of multiple entities (not only by the theatre group)

<div align="center">

Example 1

Topic: Environmental Rights *(cutting trees in urban places)*

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This performance was developed and conducted with a European group of practitioners during a long-term training program in Theatre of the Oppressed methods. The full video recording of the play and process with the audience is available here: *https://vimeo.com/356478157 (in English).*

The play was inspired by events which took place in Debrecen, Hungary, but similar situations were found in many urban places in the countries represented in the room.

Scene 1 – The scene starts with a worker from municipality cutting trees from a street in the city. A concerned citizen (the main protagonist) is asking about this. The worker informed her that he received orders to cut all the trees from that street and he doesn't know much more. During this time, another person passes by and together with the protagonist debates on the situation. It transpires that the same thing happened in other parts of the city; the claimed reason is that the trees are old – which doesn't seem to be the case. The protagonist is angry and thinks there must be some organization opposing this decision.

Scene 2 – After few days on the same street the protagonist passes by and meets an old lady, complaining there is no shade anymore and it is very hot. Another neighbour passes by but doesn't seem very concerned about the situation. A mother with her child comes by and shows concern about trees and the birds that are gone as well. They exchange views on the topic - the protagonist found out the trees is cut because their roots are breaking the pavement and people have complained about it. They say they didn't complain themselves, they don't know anybody who complained

and also they should have been asked before such decision was taken. The protagonist explains how she checked the law and apparently it was illegal to cut trees which have bird's nest on them – she wants to go to the mayor and discuss this matter. A driver comes and parks the car near them. They ask him what he thinks about this and he expresses joy for the cut trees as he can now park more easily and fast, and birds are not shitting on his car anymore. He doesn't care about the environmental aspects and leaves them. The protagonist and the mother decide they need to do something.

Scene 3 – After a week, the protagonist goes to a meeting with the mayor. The mayor assumes she came to thank them for cutting the trees; she explains that is not the case, that, in fact, they want to make a complaint that the trees were cut illegally. The mayor explains they cut the old trees with branches falling down on the cars, they could injure people and, in fact, they are restructuring the infrastructure of the city for the safety and good of the citizens; they are planting new trees for every cut tree. The protagonist mentions that the new trees are not comparable with the older trees which were also giving a shade and contributing to a better air in the city. The mayor also points out there was a public consultation process and she should have come to the meeting at that time and not complain now. The protagonist claims she didn't know about it but the mayor doesn't care and is on the way out of the meeting.

Scene 4 – The protagonist approached an environmental organization and they are organizing a protest on the streets. The media comes and takes declarations from the protesters who are explaining their reasons for the protest and what demands they have from the mayor; they also mention they want to take this case to the court. The reporter moves to the mayor to take his declaration as well. The mayor points out that only a small group of people are in this protest, they are not representative, and they lack a bigger vision for their city. He repeats the details of the new plan for the city and how good it is for the people.

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Example 2
Topic: Discrimination of Roma Persons

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This performance was developed and conducted with a European group of practitioners during a long-term training program in Theatre of the Oppressed methods. The full video recording of the play and process with the audience is available here: *https://vimeo.com/356587021 (in English)*.

The play was inspired by events which took place in Debrecen, Hungary, but situations of discrimination of Roma persons (or other minority ethnic groups) were found in many places in the countries represented in the room.

Scene 1 – The scene starts with the official opening of a children playground, built in a neighbourhood of predominantly Roma people. The media is present, as well the mayor who is giving a speech. The speech is focused on the promotion of unity in diversity slogan. There are also few Roma families present (mostly mothers with children) who show excitement for the new playground. The mayor takes photos with the people present and leaves the scene. The Roma families want to use the playground, but there is a security guard (from the municipality) asking them for a money deposit, for any potential damage to the property. They argue, as they don't have this money, and eventually they leave without using the playground.

Scene 2 – After few days there is a protest in front of the playground organized by a Human Rights organization and the local community. The media is present again and asks for declarations from the protesters. The representative of the organization explains how the Roma community is discriminated and not allowed to use the facilities provided by the municipality for free.

Scene 3 – Later, at the municipality, the mayor and 2 assistants are watching the news which presents the protest from the playground. They are commenting on how bad this looks, especially in an election year. They decide to ask for IDs instead of money deposit. They think it is too risky to let the people use it without any control mechanism, it is a new playground, they might destroy it very fast and it will not look good. Soon after, the representative of the human rights organization and one Roma lady come to the mayor office to ask for a decision in this matter. The mayor informs them everything will be fine and from tomorrow they can use the playground without paying money. She also reminds them not to forget about this one month later, at the elections.

Scene 4 – Next day, at the playground, the families want to use the playground. The security guard is asking for their IDs; unless they show them, they are not allowed; they have to prove they are residents there. The families are arguing and, in the end,, they give up and improvise a playground on the street. The mayor passes by and asks the security guard why no children are playing there. He explains and the mayor then says: "They are never satisfied" and asks for the playground to be closed.

Example 3
Topic: Domestic Violence

"Next!" was a Legislative Theatre play on the issue of domestic violence, specifically the reaction of authorities to domestic violence and the relationship between victims and institutions (in Romania). The play was made up of four different stories (collected from media articles and documented cases), each story made up of 2 to 3 short scenes.

Ana's story -
Characters: Ana, a policeman, a prosecutor

The Joker text: Ana has been married to Mihai for 30 years, but the violence started once they had the children. After another aggression from her husband, Ana calls 112 and the policeman asks her to go to the station.

In the first scene, the policeman asks Ana questions from the questionnaire meant to ascertain if she is to get a protection order. She receives the provisory order (which can be prolonged in court), but is told that her husband was also given one because he claimed to have been aggressed by her and is advised to go home and fix the problem in the family.

A day later she is called by the police who ask her to go to the prosecutor's office, who want to make sure that she still wants to prolong the protection order. In the second scene, we are in the prosecutor's office, who convinces Ana to not ask for the prolongation and go home to make up with her husband.

Maria's story -

Characters: Maria, a prosecutor

The Joker text: Maria is married and has two children. One night, her husband physically assaults her, kicks her out of the house and threatens her with death.

In the first scene, Maria has a conversation with her lawyer, who tells her that there is not enough evidence in her file, and she must go to the prosecutor's office.

In the second scene, Maria tells the prosecutor what happened.

In the final scene, Maria receives a letter from the prosecutor's office which says that her case was dropped due to lack of evidence (even though she had a medical certificate from the 3 days she was in hospital), the discrepancy of the costs that the trial would entail versus the costs of her hospitalisation and the fact that the aggression of the husband happened due to strong emotions caused by an alleged infidelity of Maria.

Nicoleta's story - Characters: Nicoleta, Marius (her husband)

The Joker text: After she is hit by her husband with a baseball bat to the head, Nicoleta gets a protection order.

In the first scene, her husband calls to ask to see her, but she explains she would have to call the police.

In the second scene, the husband comes to her workplace with a knife and threatens to kill her and then kill himself if she does not get back together with him. They fight and she exist the scene screaming for the police. He exists after her with the knife.

Laura's story - Characters: Laura, a gynaecologist, a policewoman

The Joker text: Laura is a woman from a village in Teleorman, with 5 children and no job, terrorised by her husband for the past 13 years. One night, after he rapes her again, she runs away from home looking for help. An ambulance takes her to a hospital.

In the first scene, the gynaecologist tells her that marital rape does not exist and asks her to go home and fix issues with her husband, without giving her any documentation to prove her injuries.

In the second scene, she is looking for a centre for victims of domestic violence. All the centres are closed during the weekend, so the policewoman tries to help by giving her a contact from an NGO.

Example 4
### Topic: Infrastructure in Rural Areas (Norway)

Scene 1 – Getting to the school

The scene starts in the kitchen at Ådne`s house. Ådne is asking his mother why he cannot take the school bus in the mornings instead of biking to school, as their neighbor girl does. Ådne`s mother is explaining him that she cannot afford the bus card and he does not have the right to free bus card (in order to get the card you need to live no closer than 6 km away from school). That is why he has to bike to school. While the discussion is going on Ådne suddenly has to hurry up and bike to school. His mother reminds him to be careful while biking and keep away from the dangerous part of the road. The last part of the scene is in the classroom of Ådne. He is running into the classroom, but he is already late. He is explaining that it was a lot of traffic and that it is hard to know how long it takes to bike from day to day. He gets ridiculed by some of the students and the teacher is mad.

Scene 2 - Getting to organized free-time activities

Ådne and Melissa are waiting for the trainer to come and open the door for them; they arrived very early because of the bus schedule. They had to come early because there is no other option to travel from their village to the Karate course. Their home village is located 40 minutes away. While they are waiting, Melissa says she wants to quit because it takes up too much of her time to travel and wait outside. She could use this time to do homework instead. Ådne replies that he does not want her to quit because he really loves it and he does not want to travel alone.

The trainer arrives and they can start the Karate class. Everyone is doing well and having fun. The trainer says that it's time to start practicing hitting. Ådne looks forward to this and he is excited, but Melissa tells him that it's time to go, they have to reach the bus, otherwise it's 4 hours until the next one. Ådne is sad about this, but he is used to it.
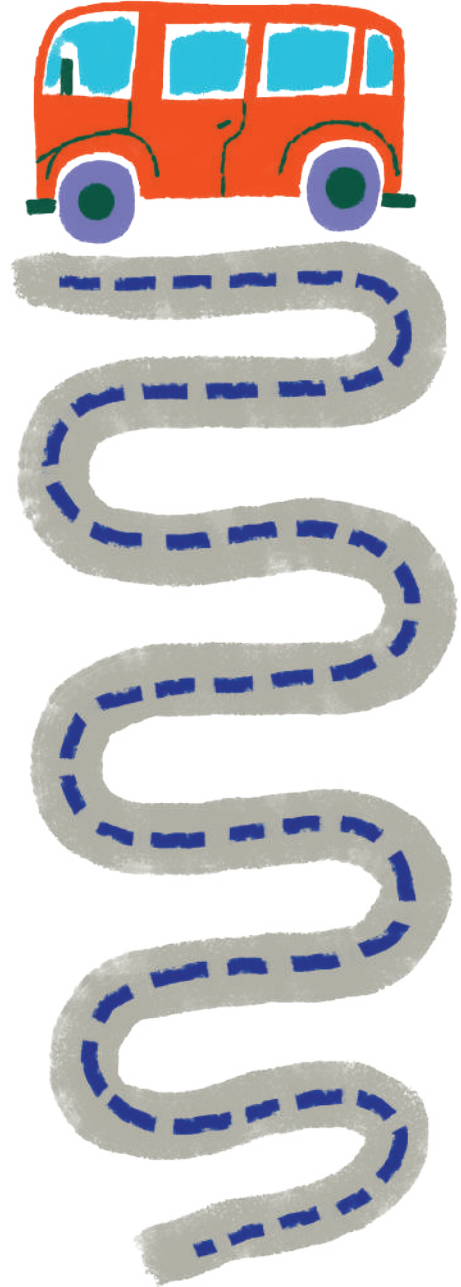
Scene 3 - Getting to social events

At Ådne's home, he is having dinner with his mother and is waiting for Melissa to come. He receives a text from Aron asking when Ådne and Melissa will arrive to the movie night. Melissa knocks on the door and comes in. She tells Ådne that her father has to work late, and he can't drive them to Aron`s house. They have to find another solution to travel to the film night, which takes place in a neighbor village. Ådne's mother does not have a car and she suggests them to contact their neighbor. However, it is a Friday night and they do not get a respond from the neighbor. Meanwhile, Aron and the rest of the group wonder when and if Ådne and Melissa will join them.

Ådne and Melissa are stressing out, trying to find other travel alternatives and checking the bus schedules, but they cannot find any alternatives. At the end, Ådne and Melissa can't go, because nobody can drive them and there is no public transport available in that time. They text their friends and ask them to postpone the film night. The friends are sad about that and agree to watch the movie another night. Ådne and Melisa end up playing card games, but they are very disappointed.
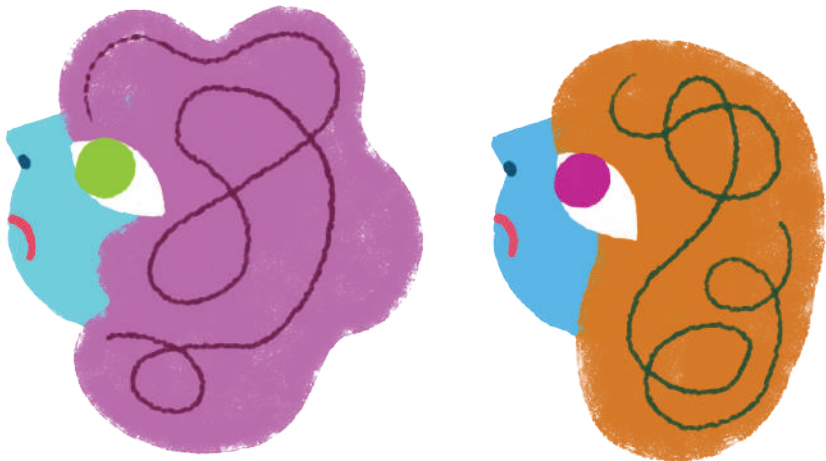
In this chapter we included the information we consider important and relevant for any person interested to work concretely with Legislative Theatre:

- Specific details on the main concepts involved in this work (power, oppression, system, authorities, rules/laws, etc.);
- Concrete steps to follow in the process and influencing factors;
- Rules for designing the Legislative Theatre Play and for conducting the interaction with the audience members.
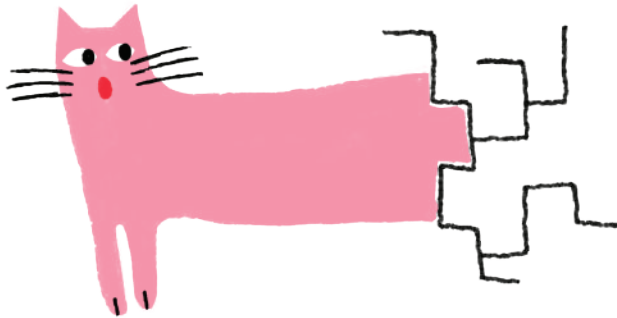
The information provided here is based on our experience and insights from working with Legislative Theatre. We have consulted the work of other practitioners, to explore different approaches and compare, but we have developed our own model, which made sense for us, for our context and in line with our own understanding of theatre of the oppressed and advocacy work.

Our desire was also to explain it with sufficient details for any potential practitioner, to be able to replicate and try it out in their communities. Therefore, at times, we may have repeated or exaggerated the amount of details thinking the more is better than less.

Main Concepts in Legislative Theatre

Power

In order to understand oppression, we need to understand power. They are linked concepts; oppression needs the concept of "power" in order to have a meaning.

Deconstructing the concept of power to every possible digestible element often takes a philosophical path which can create confusion. Nevertheless, this exercise is necessary for a group of practitioners, to exchange views, to dig deeper, and, ultimately, to operate with these concepts more confidently *(see Preparatory Exercises for examples)*.
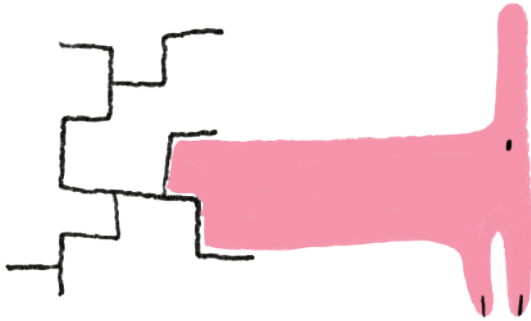
Power exists in physical body/actions, mind, language (volume, tone, words, etc.), symbols and meanings (money, status, roles, media, etc.), spirituality, politics, decisions, relations, attitudes, objects (guns, possessions, etc.), nature, groups, privilege, etc.

Power in itself does not have a positive or a negative value, but rather the way it is used (or not used) may have negative or positive consequences.

What kind of power do we look at in Legislative Theatre?
- On the one side we explore the power of people and institutions designing/managing the laws which are governing the society we are living in.
- On the other side we use the power of citizens to influence the decision makers to use their own power in a different way.

Oppression

A simple definition of oppression, in general, could be "abuse of power". Oppression defined in this way can be applied to various dimensions of life and society and could be more concrete or more abstract: people could be oppressors, the system, political parties or the government, authorities, religion or religious figures, etc.

In Forum Theatre, for example, we focus on very specific and concrete forms of oppression, where the oppressor is portrayed by a concrete person that has a direct connection/relation with the oppressed person. The aim of the process is to empower the oppressed, their allies and neutral people – to trigger attitudinal change of the individuals involved in a situation of oppression *(e.g. bullying, sexual harassment, gender-based violence, domestic violence, homophobia, racism, xenophobia, child labour, discrimination, etc.)*

Oppression in Legislative Theatre

Unlike Forum Theatre, where we zoom in on a very concrete situation *(usually found either in the family, at school, at work, in transport or public places, etc.)*, in Legislative Theatre we zoom out and we look at the bigger picture and the way the "system" is designed or its functioning is restricting the liberties, rights or needs of groups of people. The power abuse in these cases is reflected through obstacles/difficulties felt by people belonging to a certain group *(similar obstacles are experienced by a large number of people belonging to that group)*, difficulties which are created and sustained by the authorities in charge.

Some of the examples we listed for Forum Theatre can also be addressed with Legislative Theatre. The focus, in this case, is to reveal specific examples of oppression from the angle of **how authorities support/enable it to happen between individuals** *(e.g. bullying from the perspective of lack of procedures, regulations, curricula to prevent or stop it; domestic violence from the perspective of a lack of support system for women who leave their partners / lack of laws to protect the oppressed from the oppressor; etc.).*

We also have **oppression which is done directly by the authorities,** especially in situations when rights are not equally exercised by all members of a society *(e.g. marriage of same sex couples, right to healthy environment, lack of access to free education, gender pay gap, and inadequate infrastructure for people with physical disabilities, unavailable public transport, etc.)*

Later, in the construction of the play section, we will provide more insights on how to choose a situation of oppression and how to present the link to the system clearly in a legislative theatre play.
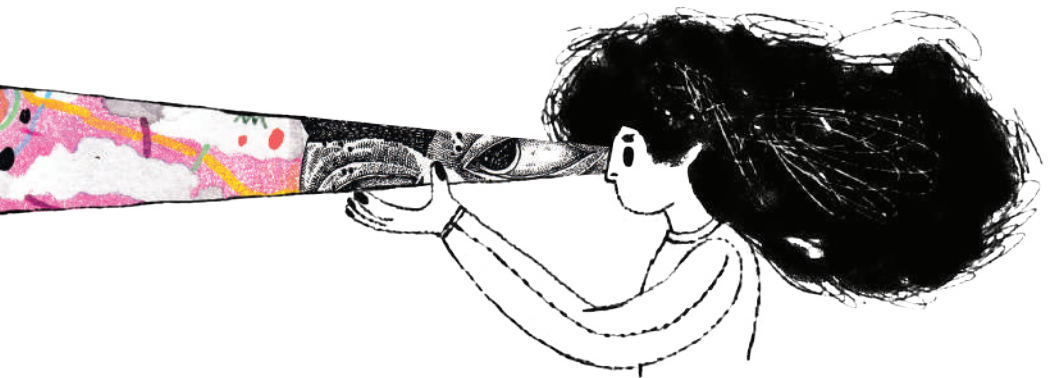
System

What do we mean by system? It is a very broad, abstract and to some extent a vague concept which is understood by different people in different ways. We list a few examples of what we refer to:

- **The legal system** refers to the procedures or processes for interpreting and enforcing the law. It elaborates rights and responsibilities in a variety of ways. It is generally based on one of four basic systems: civil law, common law, statutory law, religious law or combinations of these. Each country has their own system, though many have similar ones. In the majority of cases, there is also a set of international laws which are supposed to be respected at national level as well. This system incorporates all the legal rules which need to be followed by citizens, legal entities and authorities. These rules are not static, they are changing based on new social, cultural and political dynamics – some are abolished, some are newly created, some are modified to answer to new realities.

- **Political system** looks at the process for making government decisions. It takes different forms in different countries; it involves several institutions, steps and procedures to be followed (case by case), which leads to different levels of complexity; it could be centralized or decentralized; transparent or not; etc. Although democracy (where the citizens create and vote laws directly or indirectly via representatives) is widespread across the world, the way it is actually put in practice differs from country to country.

- **Regulations and procedures** might be seen as subcategories of the previously mentioned systems, but they can also be looked at as an independent system. We include here all the functioning rules of different institutions, specific procedures for certain laws or recommendations to be put in practice, etc. For example, a law can be very "good" in the way it is designed and purposed, but could be handed over for implementation to unsuitable authorities; or it can include sensitive and contradictory aspects in the application procedure; or even miss important procedural aspects in order for the recipients of that law to be able to actually exercise their rights (in relation to that law). We might encounter similar procedures for different types of laws, and we can identify that the procedure is faulted and not the law itself.

- **Sociocultural system** represents the informal (unwritten) rules of functioning of a society. More specifically, we refer to underlying norms, which encourage certain behaviours or sanction "unacceptable" ones within society. Some of these rules are encapsulated in the legal system, but many of them are subliminally influencing peoples' thoughts and actions. In the same time, they also shape groups' attitudes, conduct, and world views, and indirectly support a specific type of political actions (and active laws). With Legislative Theatre you might not directly tackle this system (which is often invisible), but, as practitioners, we need to be aware of what these rules are and how they are influencing the formal system.

Authorities

They represent the concrete body of the system; when we wish to change the system, we need to identify which authorities are handling that specific area of the system we want to change. We find:

- **Central authorities** – they generally govern the overall management of the society; e.g. head of states, government, parliament/legislature, army, courts, in some cases religious bodies, etc. In different countries different power, role and hierarchy exists between these authorities. In each of these institutions there are various departments, commissions, agencies, groups, etc. exclusively in charge with specific issues.

- **Local/Regional Authorities** – in charge with the local implementation of the national and international laws, but also with the design and implementation of procedures and rules which apply only at local level: municipalities, city councils, police, educational units, tribunals, work force, social services, prisons, immigration centres, hospitals, local offices for environment-related issues, cultural centres, youth centres, transport authorities etc.

- **International Authorities** – which govern the international laws and agreements between countries - such as United Nations (and all sub-departments), European Commission, Council of Europe, World Health Organization, etc. which, depending on the case, have representatives/offices in different parts of the world.

What is systemic change?

To sum up: Imagine the society as a person we are trying to influence. We have the system as their mind, and we have the authorities as their body.

When we talk about systemic change, we refer to modifying either the *mind* or the *body.*

Depending on the level of ambition/ motivation for a specific change, this process requires different levels of time and efforts. Creating a new national law from scratch requires a much longer, complex and persistent effort compared to modifying an already existing law, which, still, might take longer than working on a local law (either new or to modify an existing one).

We trust that, with an adequate thought exercise, you can figure out how and which ventures are easier than others. Longer and harder process shouldn't mean not to do it, but we need to more deeply reflect and comprehend how difficult the journey might be and take responsible decisions. **Pick your battles and your change journeys wisely!**

We worked with this method targeting state structures, hence the "big system". If it's found relevant and necessary, it can also be used for addressing inequalities or unfair procedures at the level of a single private entity (a smaller system). If the problem signalled in this private entity is actually present in the majority of other private entities it probably needs to be addressed from the state (national or international) perspective, which has faulted mechanics (or missing ones) in place.

Concrete Steps

These steps are relevant for a group starting from scratch. The minimum requirement is to have the intention of using Legislative Theatre. A group might go through all the steps, jump some or compress them based on their previous experience, work, expertize, budget, time availability, requirements of the contracting entity, objectives of the project/organization they belong to, etc.

These steps are separated based on different categories of efforts which are needed for a successful Legislative Theatre process. Different types of competencies and different amounts of time are required in different phases; hence, often, the same people are not engaged in all the steps.

A team must use the maximum of the capacity of its members, but nevertheless, all the needed competencies can be developed. An interested, motivated and well-functioning team can engage in all the stages of the process and that is also our recommendation.

The steps:

1. Research and Documentation
2. Links with Relevant Entities
3. Selection of the Oppression Topic
4. Specific Preparation
5. Legislative Theatre Play Creation and Rehearsals
6. Perform the Play for Relevant Audience
7. Follow-up Work – Advocacy

Step 1 – Research and Documentation

This step is precious, and when it is possible to be executed (especially when there are no pre-requested indications) it proves to be a very interesting exercise. When done right, it reveals a comprehensive overall picture of the visible and invisible issues, interests and priorities of various groups of people, state and non-state entities, etc. in a society.

In this phase, the team investigates topics, agendas, needs, priorities, strategies, etc. of various relevant groups from the society and finds out how they connect between different parties/angles, as well as what emerges as a point of action.

The findings from this step contribute to the development of our action based on an up-to-date perspective on the society we are living in, and not based on assumptions and biases.

The following table can be used as a tool for gathering information on specific categories which then need to be analysed and explored further.

There are several types of information needed. Some of this information is rather objective, factual and other is more subjective. Diverse sources of information should be consulted in the process: reports, censuses, national statistics, research results, articles, etc. and reduced to a minimum data based only on opinion and impressions.

This table helps to draft a profile of your country/community from different points of view. For some of these indicators you might be very biased, meaning you may have your own, very subjective point of view which doesn't necessarily mean it is a true reflection of the situation in your country - please be aware of that and try to answer the questions using multiple, diverse sources.

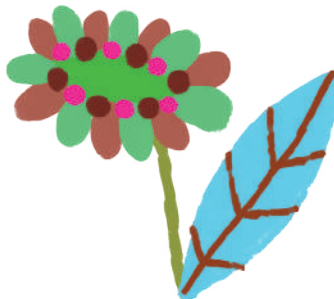| Category of Information	Details	Sources
Public Interest Issues *- important or necessary for the wellbeing, safety or success of a community and its people*	*Please list the 5 most important issues which are considered to be of public interest* • *At the national level?* • *At the regional level (your region)?* • *In your city (if different from the regional level)?*	
Relevant Entities	*Please list the most influential entities (state and non-state) that can change/ influence the issues of public interest. Who can change/regulate the law/ influence the state of affairs for the issues mentioned:* • *At the national level?* • *At the regional level (your region)?* • *In your city (if different from the regional level)?*	
Public Agenda Issues *- issues that are receiving "public attention"* *- set of issues that people happen to have on their mind at a given time*	*Please list the 5 most present/dominant issues on the public agenda:* • *At the national level?* • *At the regional level (your region)?* • *In your city (if different from the regional level)?* *If the issues of public interest do not match the issues present on the public agenda, please provide an answer for what the reasons might be?*	

Citizens Group's Agenda *- priority issues for different groups of citizens (united by common important features)*	Who is considered citizen? What rights do citizens have which non-citizens do not? Which groups are considered the majority in the country? Who are the minorities? What is their specific agenda and how does it differ from the other groups? Which group issues are not parts of the citizens or public agenda? What are the consequences of that? Please list the 5 most present/dominant issues on the different citizens groups' agendas: • At the national level? • At the regional level (your region)? • In your city (if different from the regional level)? If the issues of public interest or public agenda don't match the issues present on some of the citizens groups' agendas, please provide an explanation for what the reasons might be.	
Political Agenda	Please list the 5 most present/dominant issues on the political agenda (Please mention the differences between the main parties in power and the ones in oppositions): • At the national level? • At the regional level (your region)? • In your city (if different from the regional level)? Please reflect on how close the political agenda is to the public or different citizen groups' agenda.	

Media Agenda	Please list the 5 most present/dominant issues on the media agenda (Please mention the differences between mainstream media and alternative ones): • At the national level? • At the regional level (your region)? • In your city (if different from the regional level)? Please reflect on which citizens group issues are present or not present in the media.	

Institutional Agenda	*Please list the 3 most present/dominant issues on the institutional agenda in your region: (please add/remove institutions as relevant for your context - remove any of the listed ones only if they do not exist in your community)* • *Municipality* • *Local/Regional/City Council* • *Prisons* • *Police* • *Public Transportation Institutions* • *Environmental Agency* • *Consumer Protection Agency* • *District Attorney* • *Ombudsman* • *Youth Centre* • *Schools (private/state)* • *Cultural Centres* • *Women Rights Centres* • *Immigration Offices/Centre* • *Refugee Centre* • *Antidiscrimination Office* • *Diaspora Groups* • *Religious Institutions (dominant religions, but also others present in the community)* • *Hospitals* • *……..*	
Your organization/ group Agenda	*Please list the 5 most present/dominant issues on the media agenda (Please mention the differences between mainstream media and alternative ones):* • *At the national level?* • *At the regional level (your region)?* • *In your city (if different from the regional level)?* *Please reflect on which citizens group issues are present or not present in the media.*	

It is recommended to collect as much information as possible, for all the indicators mentioned, before analysing and comparing them, in order to avoid extracting a conclusion too early in the research phase.

At the end of Step 1, a team should decide on a shortlist of issues, relevant authorities and entities to be looked into more deeply in Step 2.

Ideally, this shortlist emerges from the intersection of various agendas and public/citizens group interest issues. Unfortunately, there are often not many common points between different agendas. In this case, the team has to identify the most related ones (as much as possible) and use the step 2 in order to identify the most realistic ones to work on further.

Step 2 - Links with Relevant Entities

Step 1 is done mostly from a relative distance from the concerned groups/entities. It requires consultation of public information from diverse sources.

In Step 2 there is a need to establish direct contact with relevant entities for the issues short listed in the previous step. As relevant entities we include authorities but also civil society groups, academics, the private sector, media groups, public persons etc.

We find out who is in charge, ask direct questions, check what is being planned, what support exists for a certain topic/initiative, see if there is interest for cooperation in a potential process, etc.

It requires a lot of "knocking on the doors" of different institutions (either literally or virtually) and dealing with different reactions and attitudes to your inquiries (from very open to completely ignoring or aggressive).

It is quite a crucial step for the success of the whole Legislative Theatre process. Without support, the impact will be (much) lower and the demanded efforts very high. Approach as many potential partners and entities as possible in order to increase chances for strong links.

This step helps to build the relationship capital in the same time as collecting information and the success of both aspects contributes to the decision that needs to be taken in Step 3. Allow as much time as needed in this step and do not treat it superficially.

Step 3 - Selection of the Oppression Topic

In this phase you need to analyse the results from the previous step and select the specific systemic oppression you want to focus on in the project, an issue which is relevant, suitable and realistic to tackle.

Legislative Theatre doesn't work if you want to do it entirely by yourself (as a group); you need a network of interested parties and, preferably, authorities which are open, communicating and transparent.

Therefore, you have to do the selection based on which particular entities show support, interest, are involved, etc. You should choose the specific oppression topic, for which it is more likely to have support from diverse partners and authorities.

You need to estimate political possibilities in relation with the urgency/ importance of a topic.

In the unfortunate situation when authorities are not open or showing sign of cooperation on any topic, you need to choose an issue for which you have the most diverse and strong support from non-state entities. This provides more power and strength in the advocacy efforts in the later stages of the process.

Step 4 - Specific Preparation

In this phase there are several tasks to be completed:
- to select and complete the team depending on the needs: actors, experts, consultants, etc.
- to become knowledgeable about the legal framework around the selected topic
- to develop specific partnerships (with different roles and responsibilities) with various relevant state and non-state entities
- to gather relevant examples of oppression directly from the oppressed people or from groups which document such situations

(*even if there are oppressed people in your group, you should still collect experiences from others in order to identify the common systemic oppression)

This work often continues in parallel with the next step, but most of it should happen previously, as it assists and helps to build the play.

Step 5 - Legislative Theatre Play Creation and Rehearsals

In this phase, the actors, sometimes with the support of a Legislative Theatre facilitator, go through a specific process. This job combines general drama preparation with specific theatre of the oppressed, focused on legislative theatre exercises.

Then, the team, based on the examples of oppression (collected in the previous step) draft a scenario (with some specific rules to follow) and conduct rehearsals.

To fully illustrate this step many technical details are involved. They are all detailed in the expanded version of explanations for this Step. *(Immediately after all steps are introduced)*

Step 6 – Perform the Play for Relevant Audience

A relevant audience is represented by the oppressed groups. The play needs to be performed for the people who experience the specific obstacles depicted on stage. They are the ones facing these struggles and they are the ones who should analyse deeper, identify, reflect and propose changes which are relevant for their life.

Other interested parties/entities may participate and provide input, feedback, opinions, etc., but the focus should be on the oppressed people themselves, they need to be the majority and the leading voices in the process.

This is a golden rule and it should be strictly followed by any practitioner: **You should not engage in a process where the recipients of any systemic change are not also the originators of that change.**
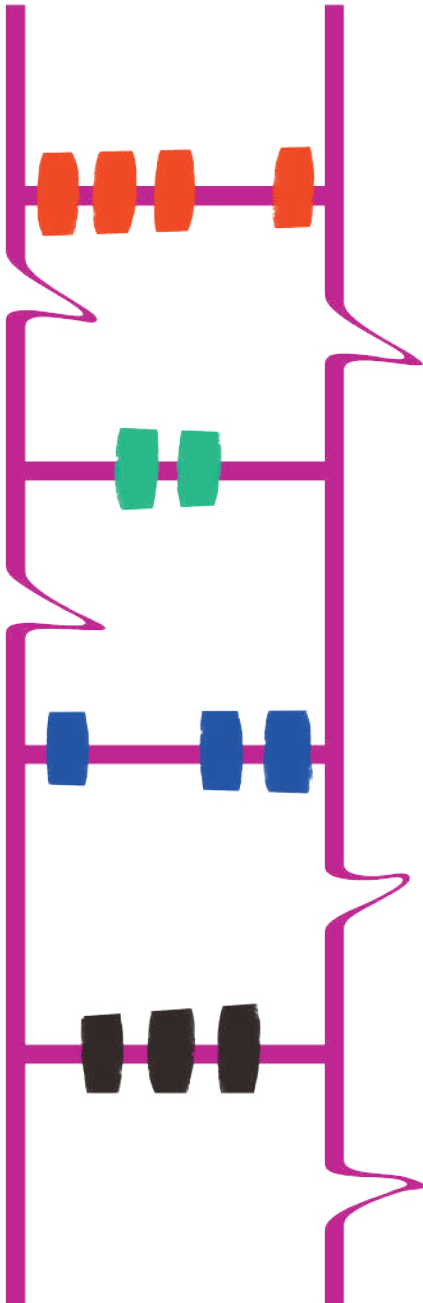
Considerable efforts need to be allocated for the identification of the audience members and making sure they can participate in such a process. If needed, the team could consider performing in alternative places or at inconvenient times in order to facilitate the participation of the right audience. Depending on the topic and type of the intended systemic change **there is a need to have a minimum threshold for the audience members** (in total, from all the performances conducted using the same play). You cannot push for a national law change with proposals collected from a group of 50 people, but you might persuade for a change in the regulations or statute of a school. For each situation you need, preferably in consultation with the partners engaged in the process (even the authorities might indicate a minimum number they take into consideration), to decide your minimum number of audience members to collect proposals from and thus have strength in your advocacy process.

We have prepared a full set of guidelines for managing the process with the audience (from the Joker perspective) in the next chapter of the manual. The chapter illustrates what happens step by step, what the Joker should do/say and tips for a smoother process.

Step 7 - Follow-up Work – Advocacy

In this phase there are several tasks to be undertaken.

Follow-up with the audience members

- Keep in touch with them. Create a communication system to make it easy for you to reach them and for them to reach you.
- Inform them regularly about the progress of the advocacy process.
- Invite and encourage them to take an active role in the process
- Conduct focus groups/meetings with interested audience members after a period, to assess their situation, what changed and what is still important for them. Assess their needs and the possibility of a new intervention (with similar or other methods) to address their needs.

Advocacy Process

The proposals collected from the audience need to get on the agenda of decision makers.

Depending on the aimed change and political momentum, the advocacy process might take months or even years (e.g. drafting a completely new national law), period in which the relevant people in charge might change and you need to start all over.

In this manual, as it is not an advocacy manual, we only list some of the options that might be used. In fact, in each location the success of advocacy tactics varies - what works in some place might not work in others (even in the same country):

- The collected proposals are processed by an expert group and translated in adequate terminology in line with the targeted legislative structure. Draft policy papers will be proposed to the decision makers.
- Create or join alliances and networks (of non-state entities) which are actively advocating in the same topic area and push for the changes suggested by your audience.
- Draft manifestos and petitions in order for more people to be informed and actively engaged in the process.
- Mapp the persons of interests in the targeted authorities. Identify the main people in charge, but also potential allies.
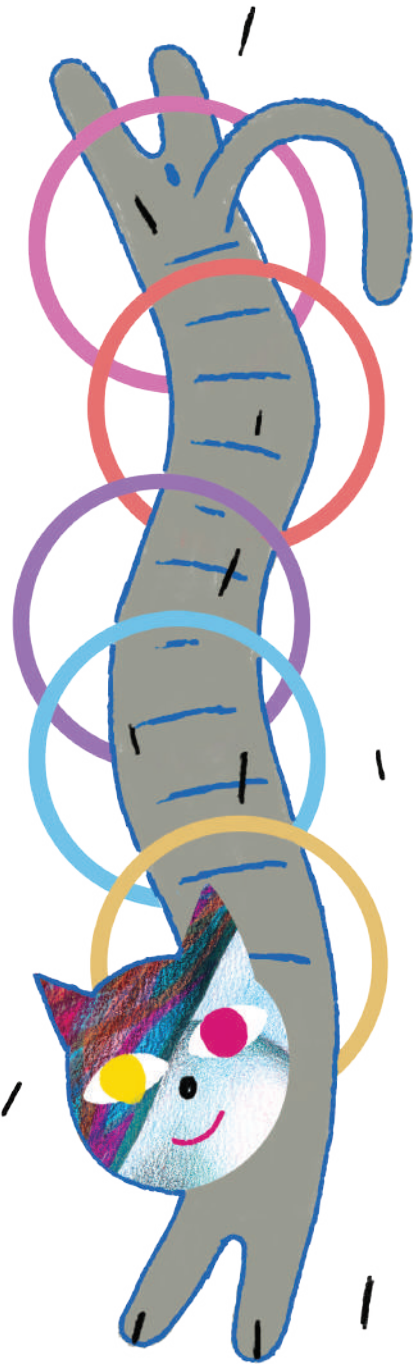
- Contact the decision makers that are in charge of the specific desired changes and present the proposals of the citizens. Preferably, organize face-to-face meetings. Ask for updates and follow-up on the matter.
- Involve media in the process – an issue which gets media attention might get decision makers' attention.
- Participate in consultation processes between state authorities and civil society groups.
- Use election campaigns to push for the proposals to enter on the agenda of the potentially elected people.

Influencing factors

There are several factors which influence the process of implementing these steps. Some of them depend on you (as a team); some depend on the context in which you are doing your work.

Combinations of these points lead to different levels of difficulties in implementing Legislative Theatre:

- *Relationship with the oppressed groups* – are you and your team part of the directly concerned group; how open and available is the oppressed group, to get involved in this process (either as actors and/or, most importantly, as audience) including in the advocacy efforts; etc.

- *Relationship with the decision makers* – is it a close and direct relationship (such as in small locations/institutions) or rather distant and obstructed (such as in a big cities, regions or with central authorities – ex. Ministries); are the decision makers proactively engaging in meaningful consultations with citizens or avoiding them; is there mutual trust between citizens and authorities; is there any pre-existing cooperation with the targeted institution/relevant decision makers; etc.

- *Infrastructure of relevant stakeholders* – are there any other parties (structures, institutions, people) active and engaged in the topic and/or in different initiatives targeting authorities; what are the relations of your group with these stakeholders; can they be engaged in your initiative; etc.

- *Competence of the implementing team* – how much expertize exists in advocacy field; how many similar initiatives you have conducted previously; what is the position of your group in the society; how much trust and credit different entities in the society give you; what supporting background you have; etc.

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Technical Guidelines for Designing a Legislative Theatre Play

In the process of preparing for acting out a Legislative Theatre play, a group passes through different phases:

- Topic understanding (meeting experts, reading relevant documents, study visits, meetings with oppressed people, collecting stories, etc.) - see previous pages
- Theatre preparation (warm-up and acting skills, power and oppression and specific Legislative Theatre exercises, etc.) – see Preparatory Exercises chapter
- Play development and rehearsals (transferring examples of oppression in the format of legislative theatre and rehearsals) – find the details later in this chapter
- Administrative and logistic preparations (planning the events, managing associated logistics, promoting among the oppressed people and relevant entities, etc.) – group members may partially get involved in this process

**Examples of Oppression –
Selection Criteria**
(for one or more stories)

- It should be a real story – personal experiences of group members/close people (relatives, friends, colleagues, neighbours, etc.) or from documented cases (reports, articles, etc.)
- It should be a story that has sufficient details/ information about the events, people and institutions involved (if most of the story elements come from assumptions or guesses this means there isn't sufficient data and the story shouldn't be used)
- It should reflect the present legislative situation (don't use stories from the time before a specific relevant legislation changed)
- It applies/happens to more people from a similar group
- It reflects a more common/prevalent struggle of a specific group
- It clearly reflects the systemic oppression; if it includes oppression between individuals this shouldn't be the main focus/reason for the oppression.

Possibilities to use the selected story/stories:

Use only one story, of one oppressed person, with 3-4 key moments where they experience the systemic oppression

Examples

- *Legislation and protection mechanism for post-detention people (jail time).* Key moments to be depicted in the play: a person with criminal records is trying to get a job at the municipality (for seasonal /temporary minimum paid work) and gets refused based on the records; the same person goes to the work forces office to let them know they are looking for a job, where they are informed of their very small chances based on their background; the oppressed has a discussion with a friend about the hard time they have, no money and no support system existing to help them get rehabilitated; after a while, the protagonist gets a job in a firm and accepts unfair conditions based on desperation;

- *Legislation and infrastructure for persons using wheelchairs.* Key moments to be depicted in the play: a person in a wheelchair is trying to get in public transport, has to wait for the one with functioning ramp and arrives late for an exam at the university; at the university the exam is taking place in an area of the building inaccessible to wheelchairs, the person calls the teacher and tries to plead for a change of room, which is denied, but is offered to take the exam another day; later the oppressed goes to the director to make a complaint about this situation and is informed that it is not in their power to arrange these things - it is up to the municipality to allocate funds for accessibility and they are trying to accommodate everyone the best they can.

Use 3-4 different stories, of different oppressed people facing different types of struggles under the same legislative area.

Examples

- Legislation and protection mechanism for transgender people rights: a transgender person experiencing struggle in the school, using toilets/ with the curriculum/with the names used by teachers (deadnaming is the use of the birth or other former name of a transgender or non-binary person without their consent); another transgender person experiencing difficulties in accessing medical service because of identification documents; another transgender person experiencing violence and harassment because there are no shelters or protective mechanism for them in their city.

- Legislation and mechanisms for refugees and asylum seekers: an asylum seeker struggling to get housing in the location they are; an asylum seeker unable to get a job while waiting for their status decision; a refuge family unable to send their children to the local school; a refugee person not having money to pay for local language course, which will help them get a job in the local community.

In each country, there are different legislation structures and frameworks on these matters, and the examples provided might not be relevant to each context, but they are mentioned for illustrative purpose.
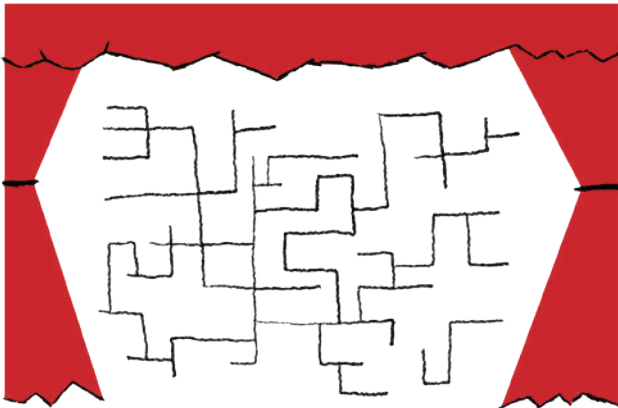
Structure of a Legislative Theatre Play

- **The duration of the play should be between 10 to 15 minutes**, with 3-4 scenes maximum. We define scene as an action taking place in a unique combination of time and location; if time or location changes we refer to another scene. The entire process (with discussions, interventions, proposals and voting) demands extensive time; hence, the play should be rather short and on the point, to allow sufficient time to adequately go through all the planned stages.

- The systemic problem which you want to expose is probably extremely complex and multi-layered. **You need to carefully select the most relevant aspects.** Some key points could be combined and portrayed in one scene (if it makes sense and is truthful to reality) and it is very important not to repeat similar message in more than one scene. Each scene should focus on a different angle or aspect of the problem in direct relation to the state structures. The play should focus on one main problem/issue, in order to have a concentred process with the audience. Depiction of more problems loads the discussions, dissipates the legislative proposals and weakens the advocacy process.

- The selected moments from the story/stories have to **expose very clearly oppressive aspects of the system, actual and present at the moment** (current events). You can use not so current examples if they are still relevant (like cases from previous 1 or 2 years), if no changes happened on the specific area.

- **The selected key moments are considered generic examples,** which, although inspired by concrete personal experiences, are applicable to more people in similar conditions. The generic aspect helps the conversation with the audience, to focus on the big systemic picture and not on the specific details of some involved individuals.

- **There is no need to have an introductory or closing scene, or any specific flow of how the scenes should evolve.** Even chronology doesn't have to be mentioned, if it's not relevant for the storyline. If the events of one scene influence the circumstances in the next scenes, then, of course, chronology have to be respected and made clear, but except that, it is not mandatory.

- **The depicted actions have to be very real, concrete** and acted as closely as possible to the way they happen in real life. Refrain from using too much symbolism and/or abstract elements, which might confuse and dissipate the understanding of the play.

- **Keep the performance simple**, with minim props and, very important, if possible, with no use of technology (such as lights, sounds, microphones). Legislative Theatre (as many of the other Theatre of the Oppressed methods) is very often implemented in the community, wherever the oppressed people are – hence, is a simple theatre play and easy to reproduce in any potential settings is what you need to prepare.

Presence of State Institutions/ Structures in the Play

It is Legislative Theatre and in the play we have to expose the structures which are oppressing a certain group of people. **The specific involved structure/institution has to be depicted in the play and be present in each scene of the play.**

Their appearance can be direct, which means to have scenes showing directly the interaction between oppressed and representatives of the specific institutions. **It can also be indirect**, which means to incorporate references to the specific institutions or legislative framework(s) in the dialogue of 2 characters. In this case, the "state" is not visible on the stage, but it is present in the conversation and it provides the audience with specific relevant information.

We recommend having majority of the scenes with direct appearance of the institutions, in order to help the audience get a visual picture of their involvement and, also, to provide space to make interventions in the second phase of the process.

To construct the play there are 3 types of possibilities for exhibiting the state institutions. You can show:

- *Only one institution* - in this case the oppressed people are in a struggle with the system incarnated in one institution *(e.g. school, municipality/city council, refugee centre, prison, police, hospital, etc.)* and it will be the only institution targeted and reflected in the play, as well as the main focus to propose changes later on.

- *Multiple institutions* – many laws or legislative systems require multiple institutions in charge to implement certain elements, therefore we encounter situations where the people are experiencing struggles in accessing their rights in relations with multiple institutions *(see some of the examples provided before)*

- *The lack of an institution* – for the situations where certain needs of people cannot be fulfilled because there is no institution in place to support them *(in their city, or specifically for the oppressed group they belong to, or insufficiently)* and because of this, the people feel oppressed; in order to do this, conversations between characters focus and emphasise on the hole in the system and how it affects the oppressed persons. *(e.g. communities where there are no shelters for women and children escaping domestic violence; inexistence of specialised centres to provide rehabilitation services and support for people after detention time)*

Characters in Legislative Theatre

The stories exposed through Legislative Theatre are complex and involve, in the depicted actions, multiple roles in different settings *(different locations, institutions, involved persons, etc.)* which gives more depth and comprehensive understanding of specific systemic issues. The aim of the play is to help the audience understand the struggles and the legislative context around the oppressed person. Every scene is one piece of the puzzle.

The people who interact with the oppressed in the scenes are there as they were in the real life, many of them without a pre-existing relationship with the oppressed person (similar to real life, they might interact for only one time). After the play, when audience comes on the stage – they are invited to replace only the oppressed person *(more details on that later)*.

- **The oppressed person has to appear in each scene** - the play is concentrated on depicting the struggles of the oppressed person in different interactions with the system, therefore each moment (chosen to become a scene) has to reflect that. If in the portrayed situation there is no visible singular oppressed person, but rather a small group which is equally oppressed *(see the Example 2 – Discrimination of Roma persons, from the Legislative Theatre example chapter)*, in each scene there must be at least one person from the oppressed group.
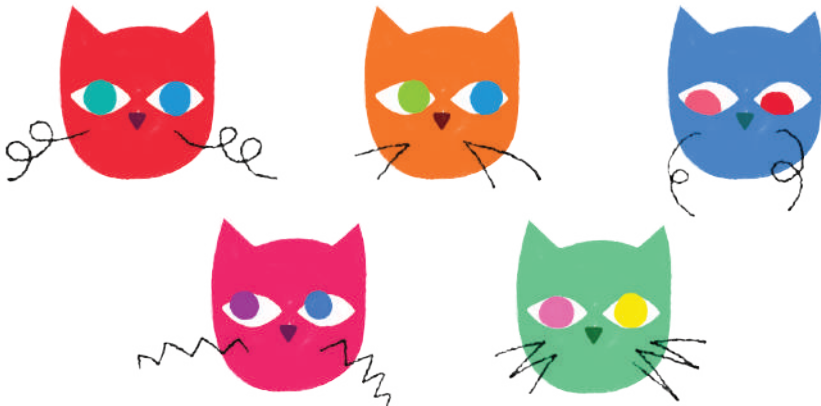
- **The actors can have different roles in different scenes.** This aspect is different from Forum Theatre, where everyone (except the oppressor) can be replaced by audience members. In Legislative Theatre only the oppressed is replaced *(details on how this happens later)* and all the other characters are playing more of a supporting role. In order not to confuse the audience, they need to change clothes and props in order to make it easier for the audience to understand each scene (and their different role). In this way, we can develop complex theatre plays, with "different" groups of people present in each scene (which is usually in a different location). With a team of 6 people you can develop a play with 20 roles. *(Of course, if exactly the same character appears in more scenes, it should be played by the same actor – to avoid unnecessary confusion)*

- **Exception of the previous point is the role of the oppressed,** which has to be played by the same person all the time. When the play is a mixture of different stories - the oppressed should be played by different person in each story/scene in order to give a clear message that there are multiple stories.

- **The main oppressor in the play has to be the state** *(see how to portray state institutions/structures previously in this chapter)*. Be careful on how you portray situations where the oppressed person is experiencing multiple oppressions (from the state, but also from other people, such as families, friends, colleagues, neighbours, etc.). The angle you chose to show your story has to focus on the state oppression and not on the individual/personal one; otherwise, the audience is not going to recognize this is a situation of systemic oppression, but rather individual one.

As technical guidelines for preparations, the actors have to keep in mind that these oppressors are the ones creating the rules in the society, their job is to support/protect them, to maintain the status quo and the oppressed wants to change their own lives, to change these rules. It is important not to unnecessarily exaggerate, antagonize and vilify the decision makers you portray on the stage - some practitioners get in a playful mood and either portrays them as ridiculed characters or some monsters in human flesh. We don't want to develop hate towards decision makers, which is contra-productive; we wish to present a realistic perspective and to stimulate cooperation - ultimately, we need to work together and not against the decision makers, in order for a change to happen.

Technical Guidelines – Performance with Audience

In the next lines we detail our approach, rules and reasoning for the applied structure of Legislative Theatre (with the audience). As a reminder, this process, as well as constructing the play, is differently managed by different practitioners.

Location and Atmosphere for the play

- Similar to other Theatre of the Oppressed methods, Legislative Theatre needs **a place where the audience can focus**, engage in deeper conversations, hear each other well, etc. therefore a quiet, spacious, good lighted room is needed.

- The location should **be close to the oppressed people** targeted by the play, to be easy for them to come and participate. To the best of possibilities it should be an open, accessible and inclusive set-up. It is contra-productive and ironic to have an oppressive structure exposed in the play also present at the location of the play *(e.g. a play about the rights of people with physical challenges and the location is not accessible for people in wheelchairs; a play about different abilities and the play is not providing different type of interpretations; a play about Roma rights that is performed in a neighbourhood where majority of people living are not Roma, etc.)*
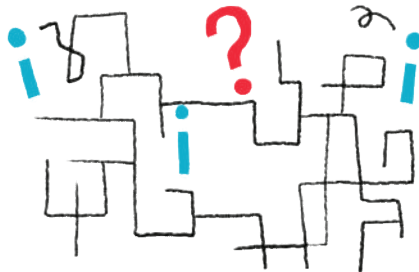
- We recommend **maximum of 50 people to be part of the audience**; the quality of the process, conversations, flow and participation of audience members are lower as the group is bigger. If possible, try to have less than 50 people in the audience.

- **The audience should feel welcomed, important, safe and ready** for the process. Plan ice-breakers/specific activities at the beginning of the event to help in this sense.

- In connection with the previous point, when inviting external parties to the performance, that are not the main oppressed persons *(such as delegates from authorities, politicians, private people, etc.)* make sure they are not controversial figures, which might lead to tension and agitated reactions.

<u>Participants in a Legislative Theatre Event</u>

- **Performing group (actors and Joker)** - this group might (not) be formed by persons experiencing the depicted oppression personally. We don't have a strict recommendation in this regard. Circumstances in which people become actors or part of Theatre of the Oppressed group are very diverse and all equally valid. Some people might want to use this method to fight for their own rights or they might want to fight for social justice. Each situation comes with pros and cons for the process (of preparing or implementing) but none of them are un-manageable. A group working with their own story has to be aware of the personal attachments and expectations which might make them biased and less neutral. A group working for social justice must be aware of their detachment and maybe lack of deeper understanding of the exposed realities. In either case a group can take measures to address such issues.

  Important
  - The group members don't have to be experts in legislative issues but, due to the preparatory process, they should have basic knowledge on the specific framework addressed in the play.

- Only when the actors are part of the oppressed group they can also get involved in the elaboration of proposals for changes and voting process.
- Joker should have only the role of Joker – shouldn't act in the play. *(See next chapter for specific guidelines for the Joker role)*

- **Main Audience Members** - people that (might) experience similar type of oppression depicted in the play. They need to be carefully identified, invited and motivated to take part in the event. The whole process is designed for them to have a space to critically analyse the problems they are facing and brainstorm possible legislative changes.

It is important that they are representatives of a larger group, come from diverse backgrounds and have different lifestyles, in order to explore the addressed problems from many points of view. A higher representation leads to proposals which are based on complex and diverse needs which should be taken in consideration. Often, a group easily agree to point out a common problem, but have many difficulties in agreeing on one common satisfying solution.

Important
- Only these persons should make legislative proposals and vote (they receive the voting set at the entrance), and, if possible, this information is communicated in the invitation to the event.

- **Experts** *(in different other materials about Legislative Theatre this group is also named metabolic cell or legislative panel)*, a group which includes policy makers, advocacy specialists, lawyers, professionals involved in the target legislative framework, etc.

They are people who are engaged directly in the subject matter and have the expertise on how the system works, what laws are linked to the exposed issues and, very importantly, can comment on the created proposals.

Their input is needed in order to give feedback on the proposals, if they refer to already existing laws or if they are new, what steps are needed to modify or create a new law (if that is proposed by the group) and to translate the final proposals in the adequate terminology (in order to be used in the advocacy process).

Their involvement could be only as consultancy for supporting the organizing group with specific expertize or they might join the team in other stages of the process (especially in the advocacy part).

This group is necessary because it is not expected (or realistic) from the performing group to have all this knowledge. Without them, the process is "blind" – not knowing if what we talk about is actually relevant from the legislative point of view.

Important
- The experts need to be committed to the process, reliable (from the point of view of the organizing group), and should have different types of expertise.
- They don't make proposals or vote on them – this part of the process belongs exclusively to the oppressed people.

- **Other interested entities**, such as state representatives, authorities, private companies, civil society groups, media, etc. which are directly or indirectly connected with the exposed systemic issue.

They can bring additional views in the conversation surrounding the subject matter, enriching the perspectives, and comment on the created proposals (from their perspective).

Important
- They don't make proposals or vote on them – this part of the process belongs exclusively to the oppressed people.

Process and Rules for managing the interaction with the audience

Introduction
- Short intervention from Joker to set-up the context and to activate/ invite them to pay attention to what is going to happen on the stage.
- Before the actual play, some practitioners propose different activities for interested audience members, to help them immerse in the topic or the context of the play better: info fair with different organizations and activists exhibiting their work; info sessions on a specific legislative issue; meetings with elected representatives/advocators/ journalists/others; documentary projections; example of previous successful initiatives;

The play is performed with no interruption
- Joker might intervene to explain where each scene is taking place (and when) if necessary.

Discussion about the play
- This discussion follows a specific flow (see Joker section for more details on this matter) in order to deconstruct the depicted topic.
- Important points covered in the discussion: what problems were exposed, what kind of oppression it is, how prevalent it is in their life, who is affected the most, what are the roots of the problems, what consequences they cause, who are the involved and connected institutions and entities, how is the system oppressing the people, why is that happening etc.

Dreaming phase
- At this stage the audience is invited to collectively brainstorm and envision changes to the systemic oppression depicted in the play.
- They are invited to come on stage and replace the oppressed (only the oppressed) and act out their ideas on what they wish to happen/ obtain in those specific moments. They can think about absolutely any idea, it doesn't have to be real or even possible (within the present system supporting that oppression probably it is not), but it should be something that will make the oppressed be less oppressed.

- The rules are explained to the audience: the play starts the second time and audience members can clap whenever they want to replace the oppressed person; the play stops, they come on the stage and try out their idea, then return to the audience; they shouldn't use violence on the stage - that is the only restriction on the dreams and wishes they can try out on the stage.
- Sometimes audience can be confused about what they can actually do from the side of the oppressed. They want to change other people on the stage, because they think those people should do something as well. The choice of replacing only the oppressed is in order to give the power and voice to the oppressed. They are the ones facing the struggle (directly), there might be some secondary affected groups, but in the end, one specific group is suffering the most. And this is a dreaming phase – sky is the limit - if you want the authorities to do something different – replace the oppressed and ask out loud what you want them to do;
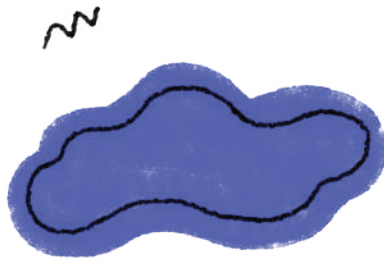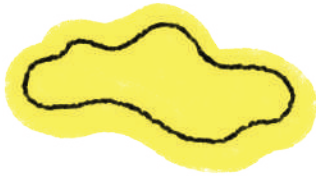
if you want other parties/entities to do something – replace the oppressed and say/demand that from them, etc. The idea of change is the same, it doesn't matter where it comes from (voiced or acted out), but coming from the oppressed the change is giving that extra kick of power to the oppressed groups in demanding the respect/protection of their rights.

- The ideas acted out by audience members are briefly discussed with the rest of the audience, who is invited to share quick impressions and thoughts.
- No change is kept. The set-up is like a brainstorming playground with a space for trying out ideas, as many as possible on each scene. No change is evaluated as good or bad, realistic or not (most likely they are not realistic in the situation with the current legislation) – that's why we don't talk about realism in the dreaming phase – not to restrict the possible ideas of the audience. In the next phase there is focus on realism (not here).
- This brainstorming process helps the audience to reflect and think about what changes are needed and necessary for addressing the systemic oppression.

<u>Proposals for legislative change</u>

- After each scene was used in the dreaming stage, the audience is invited to take into consideration the entire discussion, ideas and opinions shared in the process so far and to identify what kind of changes are necessary in the legislative system/structure, in order to prevent or address similar situations of oppression.
- The audience members discuss in groups of 3-4 persons gather ideas and write a short list (2 or 3 per group) of proposals. These proposals are handed to the experts who sort and group them.

<u>Voting for proposals</u>

- The proposals, either in raw format (proposed by audience) or adjusted to legal terminology (by experts), are read to the audience (by Joker or experts).
- In some cases, the experts provide additional comments or information, to point out if they already exist in the legislative system (in which case there might be a discussion on why they are not having the expected impact) or what legal steps are needed for a specific change to become true.
- Each proposal is discussed by the present audience: general comments, pro and against arguments, etc. For the suggestions that already exist in the legislative system, the audience can decide either to drop them or to propose a reinforcing mechanism (which might not exist or function properly).
- At the end of the discussion the main audience members are voting – with cards (green - in favour, red - against, yellow – abstained). If majority of votes are green that proposal passes and it will be advocated for to the relevant decision makers.

Voting in Legislative Theatre is important because it provides the audience members with the experience of a democratic exercise, where they debate and validate, as a majority, a solution relevant for all of them. They are decision makers, who decide which proposals should move on to the agenda of state decision makers. This increases commitment from the voters themselves, towards an area of action, and also supports them to prioritize the most urgent/important solutions. Even if at a smaller scale, it gives a glimpse on how different legislative proposals are elaborated, debated and voted, and it increases the level of understanding of democratic processes. In some situations, participants get deep insights regarding voting abstinence, as, for example, even if 90 % of audience members show yellow card and 9 % show green, the proposal will move forward.

Closure
- Quick summary of what happened in the event (from beginning to now).
- Overview of the next steps and invitation for audience members to engage in the process.
- Open floor for conclusion remarks from involved people.
- Evaluation of the process (see later chapter for more details in this sense)
- Optionally, the play can be followed by another event, workshop, etc. related to the exposed topics.

In previous chapters we offered details on the Legislative Theatre Process and rules to be followed before and during the performance. In this chapter we want to focus on the role of the Joker and to provide specific guidance and structure to help any person in the position of a Joker in a Legislative Theatre Play.

Joker
- Is the name of the person who intermediates the process between the audience and the play (performed by actors).
- Doesn't have any acting role in the play.
- Is the host and overseer of the process.
- Has a crucial role in achieving the objectives of any Theatre of the Oppressed methods.

Joker Term Meaning
There are different explanations for why such term is used for this specific role in Theatre of the Oppressed. Of course, in different languages the term is different, adjusted or differently framed to make is easier for practitioners to operate with it in their own context, but the term Joker is (still) very widely used across the world.

The term Joker, comes along with several symbolistic explanations which are illustrating key aspects of this role in Theatre of the Oppressed:

- **Joker is The Fool Card from the Tarot deck.**
  *The conventional explanations say that The Fool signifies the flesh and the sensitive life. It may also be a warning that **significant change is coming**. Another interpretation of the card is that of **taking action where the circumstances are unknown**, confronting one's fears, taking risks, and so on. The Fool is known to represent **new beginnings, the start of a journey or new phase in life**, innocence, enthusiasm, awe, wonder, bravery, optimism, self-confidence and occasionally as throwing caution to the wind.*

- **Joker is the neutral card from the standard playing card deck.**
  The number 0 is a perfect symbol in this case, as it can become anything when it reaches its destination as in the sense of 'Joker's wild'. **Zero plus anything equals the same thing.** *Zero times anything equals zero. Zero is nothing, a lack of hard substance, and as such it may reflect a non-issue or lack of cohesiveness for the subject at hand.*

A less symbolistic term that can be used is 'facilitator' or 'moderator', which may help to avoid misunderstandings, as the word 'Joker' could be perceived as a person that makes jokes, is funny or entertains audience, etc.

Nevertheless, **this term and its meaning is relevant mostly for internal purposes of a Theatre of the Oppressed team**, for understanding each person's role in the process; it doesn't have to be used for external communication or explanations with non-practitioners (simplified terms could be used in those contexts).

Joker's Role in Legislative Theatre Processes

- To get involved in the preparation of the play, often they conduct games and exercises with the actors; facilitate the creation of the play and the rehearsals.
- To guide the audience step by step from the beginning till the end of a Legislative Theatre Performance.
- To ensure a safe, relaxed, constructive and productive atmosphere for audience members.
- To stimulate exchange of diverse points of view and opinions.
- To handle possible clashes or tensions between audience members.
- To support the evaluation process after the play is finished by motivating and explaining the specific tasks and procedures to the audience.

There is a big pressure on the Joker to make sure the process reaches its aim. Many things could go wrong and it is in the power of the Joker to prevent or handle them. It is a role which should be embraced with care and responsibility.

Joker Key Features

These aspects are rarely innate to a person; they are trained and developed through time, with experience (in Theatre of the Oppressed, but in other aspects of life, as well), intention and efforts.

- **Neutrality** – the Joker asks questions, challenges assumptions and thinking patterns, stimulates alternative solutions and paths for exploring a problem, BUT they never say their own opinion about the discussed issues. This feature is important for ensuring rich exchange of opinions and ideas among audience members, without being influenced by the judgement of the Joker.
- **Focus** – the Joker needs to keep audience's attention and to follow the structure of the process, not to divagate and get lost in the maze of views expressed by the audience. They need to be the clear, lucid "landmark" for everyone involved and to make sure they go through all stages of the process in the given time (there is often a limited time provided for a play).
- **Composure** – the Joker keeps calm and self-control, no matter what the audience members say, act, declare, etc. This includes a cool attitude to verbalised statements (rational level), but also to the expressed emotions (emotional level). The Joker needs to be able to detach their own views and emotions, hold the space for the audience to fully express and manifest, and to support them to reflect, process their own reactions and advance to the next phases of the process.

Each Theatre of the Oppressed method requires a specific type of Jokering process, as their objectives and structure are different.

The Jokering of a Forum Theatre play *(see http://toolbox.salto-youth. net/1503 , page 127)* is very different from what the Joker should do in a Legislative Theatre play. While in Forum Theatre we focus on individual stories and what people themselves could do differently, in Legislative Theatre we zoom out from individual stories and look at what needs to change in the system. Hence, the used questions and the flow of discussion have a specific structure.

The following structure is meant for Jokers (especially beginners), to be used in order to have a smooth and logical process with their audience in a Legislative Theatre process.

We have included examples of questions/text to be used for each phase of the process; they are rather general and we, nevertheless, invite the Jokers to find their own style and approach in how they facilitate a discussion on a specific topic (which often requires questions tailored for the specific issues addressed by the play).

Brief structure of Legislative Theatre play from the Joker's perspective

1. **Introduction** – *very short, just to prepare the public, doesn't provide many details*
2. **Performance** – *not longer than 15 minutes*
3. **Discussion About the Performance** – *touching on issues such as depicted problem/s , sharing similar experiences; roots/causes; main relevant actors/ entities; connections with the system (laws, institutions, policies); affected people*
4. **Rules for Intervention in the Play** – *Dreaming phase – expressing the wishes/desires/wills of the protagonist/oppressed - the only one who is changed, in any scene, no violence is allowed*
5. **Intervention Phase** – *Oppressed is replaced, brief discussions, no changes are kept, collecting brainstorming through the interventions*
6. **Proposals for Changing the System** – *Small groups suggests proposals collected by the Joker/experts group, sorting process of the suggestions*
7. **Voting Proposals** – *Discussion with the audience on the proposals, final vote*
8. **Closure** – *Summary of the process so far, conclusions from the voting process, next steps for the advocacy process, evaluation*

**A general time estimation of this process
leads to at least 2 hours split in the following way:**

20 min – step 1 and 2
30 min – step 3
30 min – step 4 and 5
1 hour – step 6, 7 and 8

Expanded structure of Legislative Theatre Play from Joker's perspective
includes examples of questions and text to be used

1. Introduction

The introduction should be short, simple, straight to the point, and incite curiosity and excitement for what is about to happen. It is meant to briefly frame the context and to prepare the audience for further discussions.

Example:

*"Hello, thank you very much for being here with us!
We are a team of volunteers (who are not professional actors) that prepared a performance (give a name if you have a title for it) tackling a social issue/situation (don't mention the issue - because this will influence the public), inspired from reality (maybe it is also in your reality), which we want to introduce and to discuss with you. After the short play I will come back and we will discuss your observations about the performance. As I have said – the volunteers are not professional actors, so I want to invite you to encourage them with a strong round of applause."*

Important to consider

- Avoid long explanation about what is going to happen after the play. This might bore the audience and lose their interest. It is sufficient to let them know there is a discussion afterwards, and after they see the play the next set of explanations will be understood more easily. The introduction should last maximum 2 minutes.

- Avoid providing information about Theatre of the Oppressed, its history, its methods, purpose, etc. As valuable and interesting this information is (especially for us, the practitioners), it is very likely that it is not going to be as interesting for the audience members, too abstract and maybe boring. Use simple and common words (adjusted to the profile of the audience) which enable broader understanding and engagement. (Not only in the introduction step, but throughout the whole process).

- Optionally, if deemed necessary, you can ask the public some questions regarding the themes of the performance, to start little bit of the connection with their reality and make them even more curious about the play (e.g. Who of you has ever looked for a job? Who has participated in a city council meeting? Who of you thinks the system we are living in is unfair? Etc.).

If the audience seems stiff, you can also do an ice-breaker to warm up and loosen up the atmosphere (see examples in the Preparatory Exercises chapter). Any decision from the optional section needs to be considered carefully in terms of time allocation; priority is to have sufficient time for the next phases of the process.

2. Performance *– not longer than 15 minutes*

During the performance, **the Joker should observe the audience members, their reactions and behaviours in different moments of the play**. This helps to see how the participants seem to understand what happens on the stage: if they are confused, nod in agreements, are shocked, emotionally affected, bored, side-talking, etc.

Joker might use some of these observations later in the discussion *(e.g. I noticed some of you nodding in some moments of the play; I remarked in some moments you seemed angry - what made you angry?; I observed some confused reactions - what was unclear in the play?; etc.).* These observations mostly help the Joker to assess the focus of the audience, in order to take the best course of actions at the discussion stage.

The Joker may inform the audience about key moments from the play, such as where and when a certain scene is taking place; in the same time, they might support with the change of set-up in between the scenes (if they are required, to reduce the presence of actors on stage between scenes).

3. Discussion about the performance

In this step, the Joker helps the audience to analyse and deconstruct the events portrayed in the play. The audience needs space and time in order to reflect, share and exchange views triggered by the performance. There are several key points to be discussed with the audience in a specific order (see below); once one point is discussed, the Joker moves to the next one, and so on, as each point is based on the proper elaboration of the previous one. Do not jump back and forth among these topics, as it creates confusion and defocuses the conversation.

Issue/s depicted in the play:

What happened on the stage? What was the play about? What issues/problems did you notice in the play? Who agrees with this? Does anybody have different ideas? Did you notice any other issues/problems? What is/are the dominant issue/s?

As a Joker, you need to acknowledge that the issues they mention (if there are more) are probably (inter)connected, but it is important to agree on a dominant issue which will be central in the next steps.

Sharing similar experience:

Is this problem present in your society/community? Has it happened to you? Could you share similar experiences from your life or from the lives of people you know personally?

This part is important for audience, to reflect and connect with the events depicted on the play from the perspective of their life experiences. This increases motivation and interest to engage in further discussions and finding solutions. Invite a few people to share and be aware of time – if needed, ask the audience to share briefly. Make sure the shared stories are similar to the one on the stage – in the sense of depicting systemic oppression and not between individuals.

Roots/Causes:

Why does this problem exist? When has this problem started to exist? What are its causes/roots? What "helps" this problem continue to exist? What else?

This phase help the audience go beyond identifying a specific problem (present in their lives), to explore and list the sources, causes and factors enabling such problems. This is opening thinking paths which can later be used while exploring solutions and changes in the system. As a Joker, you need to stimulate the audience to identify as many potential causes as possible; most probably, all have an influence (to a different degree) on the present situation.

Relevant society actors/entities:

Which actors from the society are playing a role in this problem? Which ones have more power in this issue? Which ones (can) have a positive influence? Which ones negative? Which ones are relevant, but don't get involved?

In this phase, the audience maps the relevant actors and power relations existing in the society around the specific exposed and discussed problems. This exercise helps to expose different faulty systems and potential relations which can be used in the process of developing solutions.

Connections with the system:

Which elements of the system are connected to this problem? Which ones are supporting the problem? What specific authorities, laws, institutions, regulations and policies did you see exposed in the performance? Which others are relevant, but were not explicitly shown in the performance?

In this phase, audience narrows down on how the system is exposed in the discussed problem. In each scene of the play there were references to the system. Now they will be identified and named. The Joker helps the audience to identify all the ones present on the stage, but also the ones which were not present physically, but are still important. This discussion helps the audience to clearly see the faulty elements of the system, which will later be subject to change.

Affected people:

Who are the people affected by this problem? Who is the most affected? Why? Who is the most oppressed by the state? What are the desires/wishes of the oppressed person?

The last part of this discussion focuses on the oppressed/main protagonist. Most probably, the problem exposed on the stage affects many people in different way, but the audience needs to identity and point out the most directly or indirectly affected or oppressed by the state. This person is the one who can be replaced on the stage in the next step of the process; therefore, this discussion is placed at the end of this step.

4. Rules for intervention in the play

If the previous step was an analytical exercise, a substantial discussion, the next step is dedicated to action, for acting out ideas for overcoming the obstacles the oppressed person experiences. In step no. 4, Joker clearly explains the rules and process for making interventions on the stage, and also motivates, encourages the audience to come on the stage.
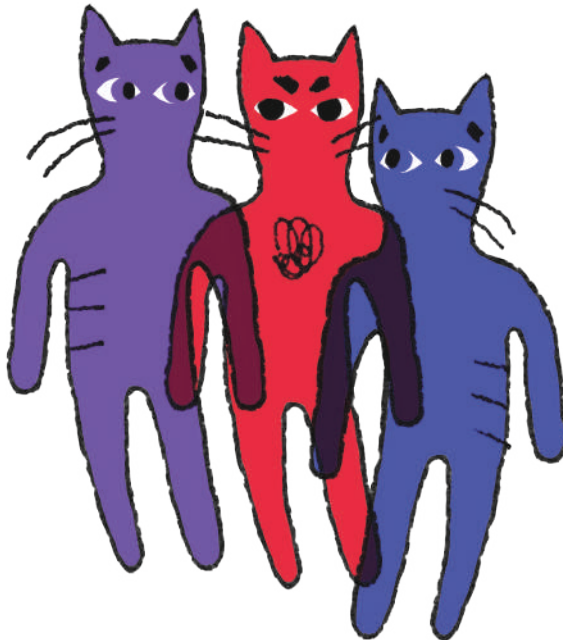
Example:

"We just had a discussion, where you shared your own experiences and looked at different dimensions and power actors around this problem.

Now we invite you to envision the change for such issues, to engage in a collective brainstorming exercise and use the play as a soil for generating ideas.

We invite you to come on the stage, replace the protagonist/oppressed/name of the person and express/show their wishes/desires/wills from the system (you mentioned some of them in the previous discussion). We go scene by scene and you can try out different alternatives.

You can replace only the oppressed person, but your idea of a change can refer to any of the people/entities present or not present in the scene. The other people from each scene will act as they acted originally, and adapt their behaviour based on your intervention.

After the play starts again you have to clap anytime you want to replace the oppressed person. We stop the play and you come on the stage to replace the oppressed and briefly show/act out your idea.
You are free to think and try out any idea, as small, big, logical, illogical, magical, dreamy, fantastic, credible or not etc. you think it is.
There is only one rule, not to use violence when you come on the stage – *no matter how angry you might be with any of the behaviours or persons present on the stage. "*

If the play doesn't have a visible singular oppressed person, but rather a small group which is equally oppressed *(see the example of the Example 2 – Discrimination of Roma persons, from the Legislative Theatre example chapter)*, they can replace any of members of the group present in each scene. In this case, the Joker has to point out that only one person can do a change at a given time – only one oppressed can be changed in each intervention.

It is recommended, once the rules are explained, to carry out 1 or 2 warm-up exercises with the audience; to relax the atmosphere, to loosen up the participants, to prepare them for acting and to motivate them to go on the stage. This highly depends on the audience, their common history, age, experience with theatre, etc.; the Joker has to assess the need and be ready to deliver such activities. If the audience remains stiff or cold, it affects the next phase of the process. *(Examples of warm-ups can be found in Preparatory Exercise chapter)*

5. Interventions Phase

The play starts again; audience members replace the oppressed, show their ideas, then return to their place and a brief discussion follows. This process repeats several times for each scene.

It is crucial for the volunteering audience member to show their idea and not to explain it beforehand. If they start explaining what they intend to do, kindly ask them to show it on the stage and then to discuss about it, after we see it.

As Jokers in this part of the process, we push for more action and less discussion, in order to have the chance to see more ideas tried out on the stage, to have a more dynamic visual process and to explore the power of theatre to its maximum.

Discussion on acted out ideas:

The person who made the change is applauded (when they volunteered and after they went out of the scene) and once returned to the audience area they may briefly explain what they tried to do and why.

Then, the rest of the audience is asked what they think about the shown idea:
*What are your impressions, thoughts on the idea we just saw?*
What kind of wall did the oppressed person face?
What opportunities do you see from this idea?
What challenges?

Very quick shares of views are collected.

DON'T ask the audience if the idea they saw is realistic or if it can work out or not in their community! This question likely yields negative replies, because in the current system the proposed change is probably not realistic, and it will demotivate the audience to engage in the exercise further. The Intervention phase is a 'dreaming' and brainstorming phase – hence all ideas are welcomed and none is evaluated or judged – their purpose is to trigger a broader thinking process, which will be harvested later in the proposal drafting phase.
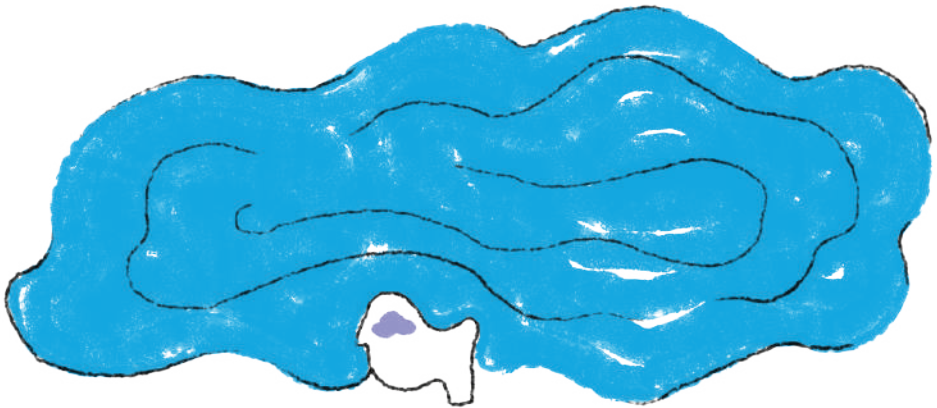
No changes are kept - Each scene is repeated in the same way, until all the ideas for one specific scene are exhausted. As a reminder, some Legislative Theatre performances are based on different stories (each scene presents a different situation of different people), so keeping changes is not relevant for further scenes. In the same time, to fully embrace the brainstorming concept, this decision helps to harvest more ideas of change overall.

6. Proposals For Changing The System

In this phase of the process, the audience comes up with concrete proposals to change the system concerning the specific discussed problem.

Example:

"Now, it's time to think concretely and realistically on what changes we want to make to the system structure involved in the problem we discuss today.

We had an extensive analytical discussion and we brainstormed our envisioned wishes and desires, which will serve as inspiration for this step.
It is time now to utilize your expertize and vision,
to gather the most important concrete proposals for changes in the system
–which, later, we will advocate for to the decision makers.
You can amend any previously shared/acted out idea,
or think about something new, which you think will work.

What you need to do is to discuss with 2-3 other people around you about what transformation needs to happen in the system structure we talked about today.
There were many shared thoughts and ideas,
but you need to extract the most crucial/important/urgent changes needed to materialise.

From each group we want maximum of 3 proposals which we will collect and discuss with the whole group."

Provide paper, pen and allow 10 to 15 minutes for the small-group discussions. The proposals are collected and handed over to the experts.

The experts will sort and categorize the proposals in 2 sections:

- Existing 'laws' *(proposals which refer to aspects already present in the current system)*
- New 'laws' *(proposals which refer to aspects which don't exists in the current system)*

*In this context we use the term law to incorporate any systemic change

7. Voting Proposals

The Joker or the representative Experts present the proposals to the entire audience.

The existing laws are introduced first and it is explained in which way they are present in the current system. The experts, depending on each case, describe the mechanisms from the system or which existing structure is in charge to ensure the application of the law.

In some situations the experts might signal that there isn't a solid, strong enough monitoring or implementing mechanism for a specific 'law' – which could be drafted as a 'new law' proposal.

The new 'laws' are presented. If necessary and if there is time, they are framed or reformulated in a terminology suitable for specific targeted institution.

If clarifications are needed, the proposing group gives additional explanations. **For each proposal,** the experts mention what are the steps and process to make it happen. The audience is given the chance to debate what they think about such a change.

Joker asks for expression of different views.
Who benefits from the current situation and who would benefit from this change?
What are the consequences of such a change?
What could be the unintended impacts of such a change?
Will there still be problems related to the power dynamics between different society actors?

After the debate on a specific proposal, Joker announces it is time to vote. Only the audience members that represent the oppressed group have voting cards of different colour with different meanings (green - in favour, red - against, yellow – abstained).

If a proposal gets majority of green, it is added to the list of proposals for the advocacy campaign. If it is red - the proposal doesn't pass. Even if majority of votes are yellow they don't count for the final decision.

In some cases, after the vote is casted, additional discussion raises up and the vote can be repeated.

The voting process is repeated for each proposal.

8. Closure

Joker summarises the whole process, the addressed problem, the discussed points, the created systemic change proposals and the conclusion of the vote. The next steps for the advocacy process are introduced and Joker explains how the audience members can get involved and informed later on.

The Joker introduces the evaluation process (see the Evaluation chapter) and invites everyone to take part.

If there is any follow-up activity immediately after the play, the audience is invited to take part and the event is closed.

Many challenges Jokers confront are due to mistakes done in the process of preparing/designing the play. Even the most skilled and experienced Jokers have a hard time jokering a play which is too complex, confusing or not relevant for the audience.

It is very important to allocate sufficient attention, dedication and critical thought for

- All the steps and rules required in the creation of the play;
- Identifying the right audience;
- Testing the play before going to the audience;
- Team preparation, as a group not ready or sufficiently prepared to face an audience will create difficulties for the whole process;
- Risk assessment and designing plan B (and C);
- Joker's personal preparation (planning the questions, the warm-ups, etc.)
- Logistical preparations (an unsuitable location or space for the performance will majorly affect how the performance goes);

Any of these aspects, delivered superficially or incorrectly, may create difficulties to the Joker, which could have been handled only previously and not during the play.

Generally, for any challenge a Joker face, as a rule of thumb; first reflect if all these aspects were delivered accordingly, before identifying causes emerging during performance time.

Next, we wish to list a series of common challenges Jokers encounter in their practice, indicate their potential causes and strategies to handle them on the spot. Some of the challenges mentioned below are common to Jokers working with Forum or Image Theatre as well.

Jokers' "Nightmares"

Time management issues – When Jokers complain and talk about insufficient time to go through all the phases of the process.

The first remark we have on this aspect is that time is not guilty of anything. If anybody is guilty, it is the Joker and how they made use of the available time!

Managing time can be difficult for various reasons:

- Members of audience are active, involved, have many ideas (sometimes unrelated) and explain them in detailed manner.
- Discussions are complex, terminology is new, many questions arise (about the discussed issues or the Legislative Theatre process) and you cannot move to the next step of discussions without having a solid understanding of the audience.
- Underestimation of the time needed for different aspects of the process and realising it requires more time on the spot (which might not be available if you have a room booked for a specific amount of time).
- Positive assumptions about audience, their knowledge and level of grasp on this type of events, and discussions which prove wrong and the Joker wasn't prepared for that.
- Unexpected issues emerge during the performance (e.g. disturbance from outside events or unrelated parties, conflicts etc.), which affects the planned time.
- Lack of coordination between jokers and actors, which lead to the play and interventions on the stage taking more time than planned.

Joker's mistakes when previous things happen or which enable them to happen:

- They don't follow time, they let themselves go with the flow and realise that time is almost out when it is already too late.

- They don't respect the time allocation for each phase of the Joker's process. They allow more time for the first steps and end up rushing (or even skipping) the last ones, as time is up.
- They get overly enthusiastic about anybody wanting to talk or intervene (because of their fear that audience will not participate), and lose control of the time frame – they allow everyone to talk as much as they wish and when they wish.
- They are afraid to stop and interrupt people talking, not to prevent them from talking again. Or the opposite, they get aggressive with the audience and this, indeed, leads to preventing the people from further engagement, which slows down the process as well.
- They don't frame people's interventions more firmly (e.g. to insist on brief interventions, not to repeat other people's points of view, comment on the point, etc.) and their number (e.g. to take a limited number of interventions/answers in different stages of discussion).
- They don't control the process with the actors more firmly, when actors take more time than they should for acting or repeating of different scenes.
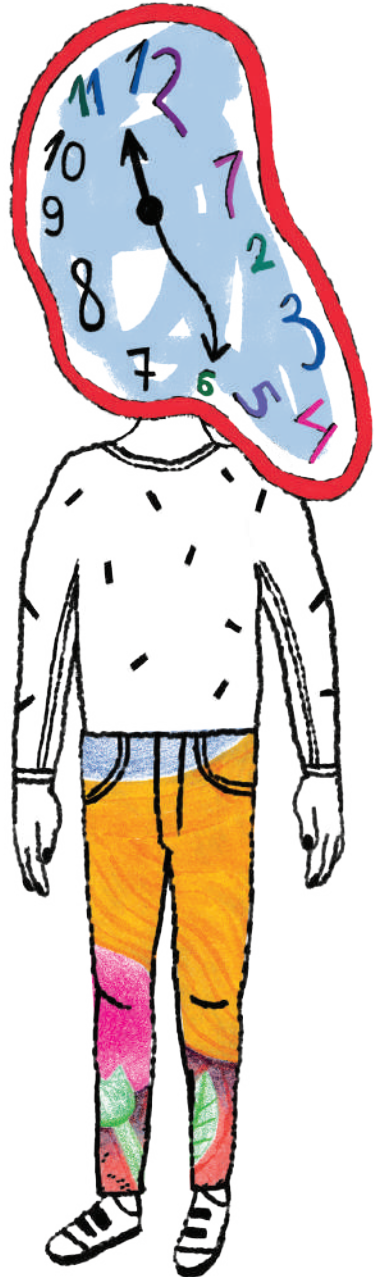
- They take for granted their own explanations of the process and rules as easy to understand, and they end up talking more, repeating in more clear and simpler terms. For the same reason they rush with the explanations, only to later realise the audience didn't understand everything they had to do.
- If things go differently than planned, they panic; they get agitated and nervous and rush, jump phases or improvise actions which don't help them overall. Their stress also stresses out the audience and may create discomforts and awkward reactions.

<u>Tips for Jokers experiencing Time Management Nightmare</u>

- **Fully accept and embrace that what happens in the time you have is your responsibility and in your power to control.** If you start pointing fingers at other people (actors, audience, etc.) or other aspects (weather, rooms, noise, etc.), it is not going to help you to manage time better. In fact, it is proportional. The more you point fingers to other aspects, the higher the probability that you will fail to manage your time adequately. You are the host and the manager of the process, and everything you do determines how the process goes. Your actions frame and influence the behaviour of the others.

- **Be constantly aware of the time.** You don't need to stress about it but you need to be conscious. You may use a clock in the room, a wristwatch, phone, or a colleague signalling from the audience – for any method you use, try to check in subtle manner, and don't give the impression to the audience that you are in a hurry or stressed out. With experience also comes a better assessment of how time passes. Nevertheless, a Joker has to monitor time objectively and make sure all stages of the process are adequately implemented. **Use the structure to help you manage time.** Less structured processes are more likely to be more difficult to manage. That's why we have designed structures to help Jokers and practitioners achieve Theatre of the Oppressed aims. The structure is there to help you, use it with confidence, follow the time division as instructed and make any adjustments bearing in mind the consequences on the overall time.

- **Prioritise group process over individual one.** There are always people in the audience who exhibit behaviours which might take time in a non-constructive way, such as dominating conversations and input, demanding constant space in the conversations, etc. Jokers who wish to stimulate participation, be welcoming and accommodating to everyone, often fall into a trap in providing all the space demanded by these people in the detriment of the group. If you cater more for these people's needs you are losing the others and also the control of the group. As a Joker, you need to keep the sight on the whole group and their wellbeing, and if needed, **do interrupt, do stop people, do remind them about what exactly were the questions, do ask other people for input, do not give space to the same people, etc.** Of course, all these actions can be done in a gentle and reasonable manner, in such a way that even if people who needed attention and didn't get it will not feel offended by your interruption. It is also helpful to make everyone aware of the group and how their actions can affect the others and the process. The same goes for dealing with "disobedient" actors. Their needs shouldn't overpower the needs of the process with the audience.

- **Keep track of the discussed points.** You need to protect the flow of the discussions and make people answer to the raised questions. It happens that either persons misunderstand your question or they really want to say something (unrelated) and they start sharing (and taking time) things that are not supporting the discussion, which distracts the group and if allowed, encourages other people to do same. As a Joker, you need to repeat the question and clearly emphasise what answers you are looking for. Stop the people that comment unrelated, mention this isn't the time and space for those issues and remind the group to stay focused in general. The audience members can go on as much as you let them. If they go out of the track, it is your responsibility to bring them back fast.

- **Prioritize the crucial aspects of the process.** If you need to speed up, skip or rush some part of the process, make sure you save the most significant aspects. Yes, all elements are important and support each other, but in the same time, if you realise you don't have any more time for all of them, it is better to make wise adjustments. You could speed up the collection of opinions as bullet points instead of elaborated points of view, limit the number of interventions for each scene, focus only on the most relevant scenes, insist on addition to the conversation (and not repeat already mentioned points) and summarise the discussion points often. You need to have sufficient time for drafting legislative proposals and discussing about them – a phase which definitely shouldn't be compromised or skipped.

- **Take it easy.** Often, Jokers put so much pressure on themselves, expect to perfectly manage the process, and exactly this makes them act stiff, nervous, emotional, and to be like a "ticking bomb" – meaning that when something goes unplanned (which almost always happens), they will crack and act inadequately. The simplest thing a Joker can do seems to be the hardest – to expect things to go wrong and to deal with them one at a time. Be honest with the audience, consult with them on the best reactions in case something external affects the whole process, explain that the process might need more time, that they could help the process as well, etc.

Management of Audience Participation Issues – when Jokers complain that audience members don't engage, they engage in the process too much or they engage "wrongly".

The first remark we have on this aspect is that audience does what they know/want to do unless Jokers guides them on a desired path.

Managing audience participation can be difficult for various reasons:

- The audience is composed mostly from people that are not relevant for the topic or issues raised by the performance.
- The play and/or the process are confusing, vague and not relevant for their profile and experiences.
- The play may be emotionally too strong and shock the audience.
- Composition of the audience might limit the participation of some members, if in the room there are people with power or tense (problematic) relations with others in the room.
- Participants are shy and don't feel comfortable to talk in front of strangers and especially to act in front of them. Or the opposite, they feel very comfortable, are enjoying the process, have many ideas and are super excited to make changes, debate proposals and engage in critical conversations.
- Some audience members have experience in similar processes and go ahead of the steps proposed by the Joker, or at a faster pace comparing to other members of the audience.
- Some audience members are familiar with the audience group, actors or the team, they take friendly liberties and are more at ease to act and intervene in the process.
- Some participants show a different understanding of the rules and demands from the Joker and come up on the stage to replace people that cannot be replaced or show ideas which are not related to systemic changes, etc.

Joker's mistakes when previously mentioned things happen or which enable mistakes to happen:

- When people don't talk, the Joker panics and either victimize themselves or try to emotionally manipulate the audience to get engaged.
- They allow audience members to talk about their ideas instead of showing them on the stage - which demotivates other people from coming on the stage (especially if it happens at the begging of the process)
- They push for a rational conversation when the audience needs to process their emotions (especially after a very emotional play).
- They are not assertive to over-participative audience members and they are making passive-aggressive or aggressive remarks to discourage their participation.
- They get influenced by the audience members used to the process and the faster pace, and continue the process in their rhythm and loose the others (often the majority).
- When participants make intervention outside of the introduced framework, the Joker either directly invalidates their intervention, which generally demotivates the audience from participation, or let it happen without any remark, which encourages others to contribute with unrelated ideas.
- The Joker directly explains what the message of the performance is when the audience is confused or cannot extract exactly the meaning of what the team intended; The Joker becomes a preacher and lectures, in opposite to facilitators who only ask questions.

<u>Tips for Jokers experiencing Audience Participation Nightmare</u>

- **Go as fast as the slowest person in the room.** People have different rhythms, experiences and styles; some are more reflective, while others are more impulsive and active. Our speed should be adapted based on the ones that need a slower pace, as with a slower pace you keep on board everyone (even if some people might feel it boring or slow, they will still be able to follow), while with a faster pace you definitely loose people. This should be reflected in the used language, with simple and easy terms/concepts and also in constantly checking and making sure everyone is on the same level with the progress of events.

- **Activate your emotions radar.** It is important to sense if a group needs more time to process their emotions from watching a strong play before continuing to decode it rationally. If their emotions are very strong as a result of watching the play, they need a space to process their reactions. If they cannot do that, some of them will be lost for the next phases of the process. You may ask them to say how they feel (in one word or some other method), and what makes them feel like that – which they can share in pairs or trios, and then in the big group, for some final sharing (optional) from the small groups. If some people turn off completely, they may even leave the event – and that's ok; we cannot know the life stories people bring to our events and what sensitive buttons we trigger. To process emotions is important, but it's not our main focus. We should provide a minimum space to vent strong emotions, but nevertheless, after acknowledging the emotional impact and trigger we still need to continue with our Legislative Theatre Process.

- **Focus on the people not engaging.** It is easy to get "distracted" by the people who engage, talk and participate, as they require your attention, feedback and coordination. And while your attention and energy goes into managing the "active" people, you lose out of sight the ones that don't engage. You need to develop a third-eye vision and, in parallel with the supervision of the active/visible participants, check on the ones not engaging.

Make eye-contact with them, see their reactions and behaviour. Regularly ask for new input from people that didn't participate or expressed so far, ask for a show of hands, who agrees or disagrees with previous comment, ask for justifications of their position, invite new people on the stage, etc. Give attention to them, show that you see them; that you care if they are on board and you do want everyone on board. Don't assume that whoever wants to talk will talk; some people need space and peace to do so, so you need to ensure that you are holding an accommodating space for everyone.

- **Adapt your style to the audience.** Open questions favour more input from audience and close questions discourage broad sharing. Therefore, if your audience is not very talkative it might be because your questions don't stimulate them – use less yes/no questions and more WH questions (what, why, how, who), which favour more sharing. Do the opposite when audiences are overly participative and talkative. Warm-up games can help defrost a stiff audience and you should always be ready to do one or more during the process, if you consider they will help. Some people need to play little bit, to change their body energy in order to activate their brains and motivation. On the other hand, some people don't need to be overly stimulated with games; in fact, it can affect the process by activating them too much.

- **Work WITH the audience, not FOR the audience.** Use the group's diverse experiences, styles and understanding of the Legislative Theatre to help you manage the issues with audience members who misunderstand or do "wrong" interventions. Ask the audience to give opinions or answers to raised questions or to out-of-place interventions. If comments and reminders about the rules come from the other audience members they might be embraced more easily, reduce the authority perception of the Joker and also give validation to the attentive and active participants.

- **Be assertive.** Be honest, frank and direct with the audience. If their participation (either low or high) is becoming really problematic, you tried different methods and approaches and it is still hard, be blunt with the audience. Explain this is not going anywhere good, you need their cooperation to move forward and it will be helpful if they can share how they are in the process, what can be changed to accommodate them better, how they can participate better or what's on their mind. To deny or pretend nothing "wrong" is going on and drag a difficult process is not constructive at all, and it mostly feeds a hurt Joker's ego that doesn't want to accept defeat. Sometimes, when Jokers try too hard to "play a role", people who like games and tricks get activated and try to see how much they can push a person. Being natural and assertive will turn off such people – as it takes away whatever fun they were having with their behaviour.

- **Personalize.** If you have the misfortune to joker a play which is vague, confusing or not related to the audience, you need to invest more time to a discussion on how what they see on the stage is related to their personal life. Grab any connections they make and stimulate the audience in elaborating more on this idea and sharing personal stories and experiences. If the play is badly constructed, but you manage to extract some personal connection, you still have a chance to conduct a reasonable process. Even if their connections are not what you intended to discuss about, you should go ahead with what they see. Forcing a topic on them will be counter-productive and disengage them.

Managing conflict issues – When Jokers complain audience members or actors engage in conflict with each other (or with the Joker) and disrupt the process.

Managing conflicts can be difficult for various reasons:

- They are usually unexpected and surprising for many involved people, as this type of processes is based on the assumption that we all want to work together for a greater good.
- It is rather hard to identify when exactly a heated debate transformed in a fight and open-sight conflict or when a rational conversation moved to personal attacks.
- If the play touched on political issues and the society is in a rather polarized momentum it can easily become tense among the audience.
- Often it is due to the previous experience between the involved parties and they happened to burst out in the Legislative Theatre play.
- Some persons have a clear agenda to have a conflict with anybody or somebody in particular, present at the event.
- Big egos of Actors or even Joker; they lose their composure and engage in personal debates with the audience or with each other; or they disagree about the next actions in the process and try to impose their vision.

Joker's mistakes when previously mentioned things happen or which enable mistakes to happen:

- The Joker underestimates the potential of heated debates to transform into conflicts; they don't sense when discussion became too personal for the involved people.
- They exhibit personal attachment or bias in the topic (through the manner of asking questions, raised issues, made comments, etc.), which triggers reactions from the audience who feel unfairly treated.
- They don't have a complex understanding of the narratives and public debates around the topics exhibited in the play, in the context of bigger society, and unintentionally push wrong buttons.

- They don't have a plan for dealing with such a situation and improvise on the spot poorly.
- They give the spotlight to the incident which is becoming bigger, involved people might enjoy, the focus of the audience is shifted and the process is compromised.
- They get drawn in personal attacks or comments from the audience; get defensive or even aggressive with the audience members.

Tips for Jokers experiencing Conflicts Nightmare

- **Keep your objectivity alert.** This is part of the neutrality feature of the Joker's role, but it's tested to the maximum when an exchange of opposing views is expressed and when the Joker needs to hold back their own views. This means not only direct verbal expression, but also, and sometimes even more important, the indirect ones – the jokes, passive-aggressive comments, the subtle remarks, nodding to opinions they agree with etc. – the second category can be more annoying or enraging than plain embracement of certain views. A Joker should keep their neutrality and the objectivity alert throughout the process and pay attention to their non-verbal and passive reactions. If asked, the Joker shouldn't take sides and they should remind the audience that there is space for constructive exchange of diverse opinions, and they just facilitate it.

- **Refocus the audience.** When a conversation between the same people seems to dominate the overall discussion it is time to remind the audience what is the purpose of our event and how we can all make it more constructive. Don't allow extensive ping-pong debates between the same people to monopolise the discussion. In this way, even if the persons engaged in the debate don't seem to cooperate, other people from the audience might support you and ask them to cool down. In extreme cases, if they still go on and don't show signs of cooperation it is ok to ask them to leave the room. Don't engage in extensive efforts to reason with them, as this takes the time, focus and energy from what you should be really doing with the rest of the audience.

In the situations where audience members pick on you, as the Joker, you shouldn't enter personal exchange/debates with anybody in particular, and always push for the discussion on the topic and different phases of the process. If you made a mistake or out-of-place comments, joke or remarks, apologize and kindly ask the audience to move on to other topics.

- **Don't be afraid of extreme measures.** If some people cross the line in very extreme manner: physical violence, insults, explicit hate speech, racist, homophobic, sexist, xenophobic remarks, etc. don't shy away from extreme measures – ask the concerned person to leave the room. It is not the place or the purpose of this event to try to change people's mind or opinions. Engaging in discussions on this matter is just going to distract the audience and they are not going to be productive anyway – if somebody has such an opinion, it is not going to change so easily during a heated exchange with some strangers.
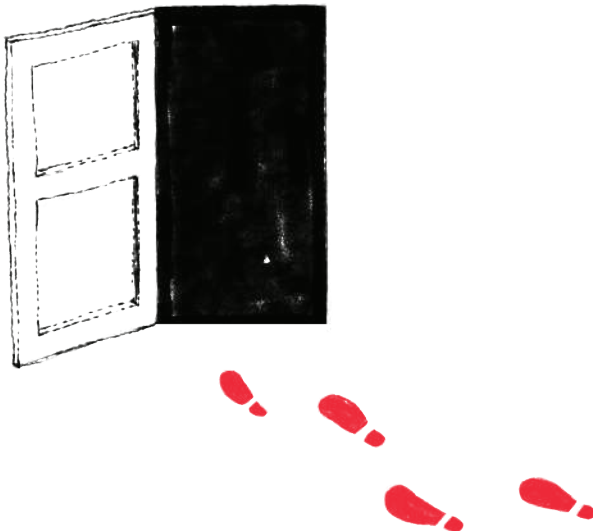
Like anything we do in our work, no matter the methods we apply, it is very important to know if and how we have achieved our objectives.

The main focus of some practitioners goes on the implementation of the Legislative Theatre play, losing out of sight the planning and measurement of the actual impact on the involved people and the system. If we just assume there must be some effect, it must be (as beginners in the field often think) without measuring it with the best possible tools to identify the exact impact and the degree of change we produced; we are not accountable to our efforts.

Practitioners who plan serious evaluation and impact assessment processes are perceived as more responsible, taken seriously by different potential partners and authorities; get more credit and validation for the work and results they achieve.

In order for the evaluation process to actually be delivered, it has to be carefully planned in advance, as a part of the entire Legislative Theatre process, so the team prepares and applies the most adequate tools in this sense.

To draft and develop an evaluation plan, a team needs to analyse different dimensions, which then need to be analysed and compared in reference to the desired Aim of the Legislative Theatre Process.

The aim should be clearly framed at the beginning of the process and should guide the steps and be main reference in the evaluation assessment.

If the aim is not clearly framed, then we cannot be critical about our results – anything we achieved is ok!

The two dimensions we need to look into are:

- The Achieved Results
- The Process to Get to Those Results

Results

- **Quantitative:** number of actors, plays, performances, audience members, age group, gender distribution (for each performance), number of involved experts and partners (state and non-state), number of interventions on the stage, number of legislative proposals, etc.
- **Qualitative (short and long-term):** relevance of target group, partners, interventions/reactions of audience, legislative proposals, influence on the actors, audience, legislation/system, future cooperation etc.

Process

- **Team process:** positive, negative points, conflicts, management, challenges, strategies to overcome obstacles, feedbacks, etc.
- **Advocacy process:** used methods and approaches, positive and negative points, challenges, reactions of partners, citizens, official responses and changes, etc.
- **Partnership process:** positive and negative points, conflicts, management, power dynamics, challenges, strategies to overcome obstacles, feedbacks, etc.
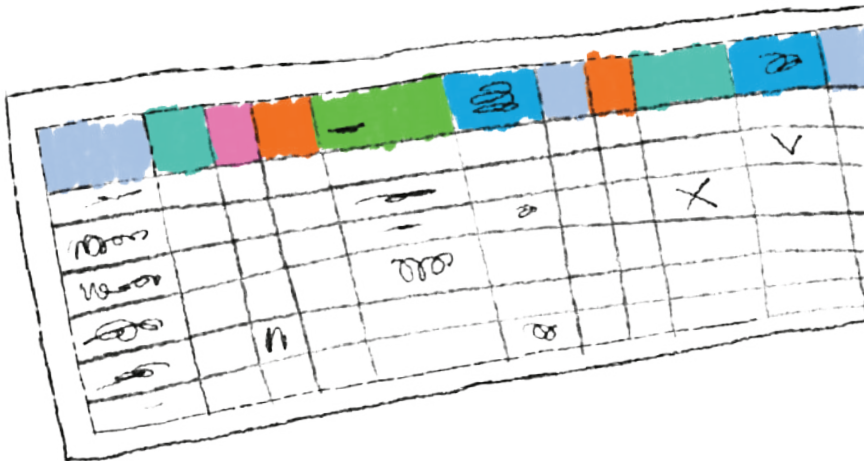
Methods to Measure Results or Process

For each of the indicators and aspects mentioned previously *(at the Results or Process)*, different tools and methods can be used in order to gather data, qualitative information and measure the produced change.

Some of the possible methods depend on the specific context in which practitioners are operating, so each team should explore and choose/design the most suitable and adequate methods.

Next, we list a series of tools that can be used to assess the impact of such type of work and the advice is to use as many as possible and compile their findings in one set of conclusions.

Quantitative Results

First tool is an example of a monitoring sheet which can help you to track the quantitative data during performance time. The example can be modified and adjusted based on each team's specific desires and needs.

For the rest of the indicators, each team can easily develop their own system to collect that respective information.
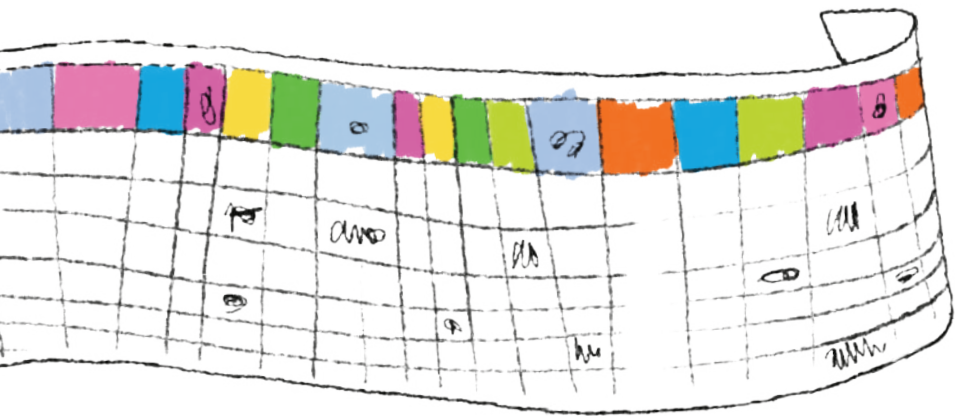
Legislative Theatre Play Observation Sheet

Location_____

Date_____

Name of the play_____

Main topic adressed in the play_____

- how long (in minutes/ hours) was the performance together with the discussions and interventions?_____
- number of people in the audience _____
- number of people in the audience belonging to the oppressed group _____

How many people left during the performance?___

- number of women: _____

- number of men: _____

- age group(s):_____

- assess the overall level of interest and active participation of the audience during the play (high, medium, low) _____

- number of people that went on stage to make interventions _____

- approximate number of people actively involved in the discussions _____

- ideas from the public as Legislative Proposals
-
-
-
-

Other comments/observations:

<u>**Tools to Measure Qualitative Results - examples**</u>

Some of these tools can also be used to collect information about the processes (team, partners, or advocacy).

Team Process and Impact on the Team

Throughout the working process the team should have regular meetings with the aim to assess their own process, the impact on themselves, exchange feedback, identify challenges, brainstorm strategies and changes they should do for a more constructive and productive team work. These meetings can be facilitated by an external person or they can switch roles to empower group members to take more responsibility.

A very important discussion takes place immediately after the performance. The purposes of this meeting are:

▪ to process the feelings of the actors from their performance;
▪ to list each actor's perspective on the process with the audience;
▪ to give feedback to each other;
▪ to explore the challenges and how they were dealt with;
▪ to identify the strong and week points in the scenario and in the overall process with the audience;
▪ to take decisions regarding changes which should be made if implemented again;

Assessment of the Impact on the Audience – examples

▪ If the audience members are using mobile devices connected to the internet, you can use an online tool for collecting their fresh impression and thoughts from the Legislative Theatre Process. You can write on a visible place the specific link they can use and kindly ask them to do it before leaving the premises. The survey should be short, to combine quantitate marks as well as qualitative ones.
▪ Team members and other volunteers after the performances can go in the public and interact with the audience members, ask them directly how they feel about it, how relevant was for them this process, what they want to do next, etc.?
▪ Big pieces of paper could be placed outside the location and audience members can write on them when they leave the performance.

Questions should be specifically related to the topic of the play and shouldn't be more than 3-4!

- The same questions as before, together with some others connected with the issue, could be made into a short evaluation form. The Joker could mention at the end of the event that some volunteers will come and ask them a few questions and they are invited kindly to support the initiative.
- The same evaluation form, mentioned before, can be placed already on the seat of each person and they can individually fill it and give it to the team at the end of the performance. The Joker should mention it and encourage the people to do so.

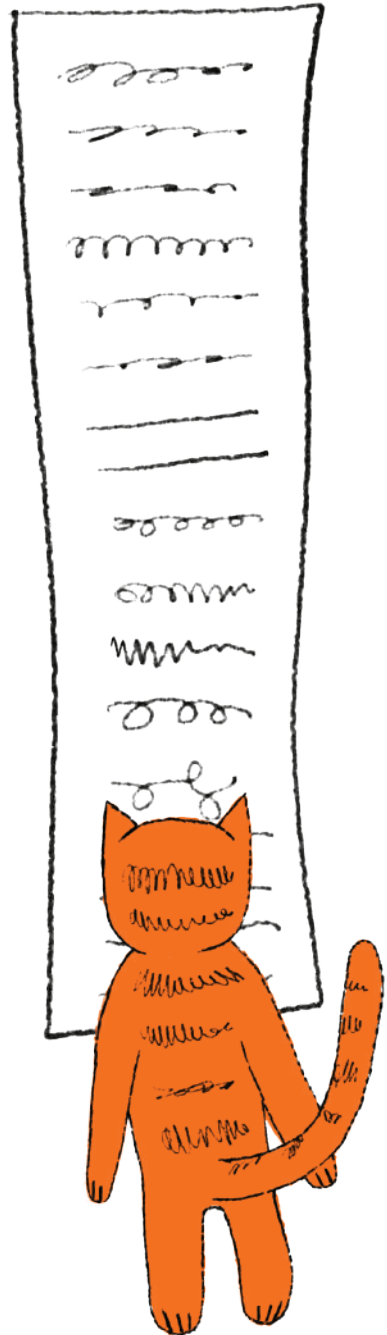**Ideas for longer term evaluation with audience members**

- You can set-up a specific online medium for the follow-up process after the performance where who wants to be involved or informed can join/sign-up. Post the exact location of this medium in a visible place and invite people to join. The activity from this medium can offer information on the long term impact – how many people join/ follow the advocacy process, how many they actively involve, what kind of reactions they have, etc.
- You can collect contact details (during the performance) and after some time contact some of the spectators (via mail or phone) and invite them to some follow-up meetings to discuss the problems, the changes in their life and the advocacy process – or to ask them directly via mail or phone (post performance impact evaluation).

Measuring Advocacy Process

To assess this process we need to look into quantitative and qualitative aspects. We list the main aspect which needs to be analysed and the questions which needs to get answered. The team and partners should explore this questions together and a conclusion advocacy report should be drafted which can be used by the team for future initiatives.

- How many advocacy methods and approaches have been tried out in the process? Which ones yield more support and why? Which ones we could have tried? What else should we do different next time?

- How many partners (state and non-state) have been approached? How many had positively replied and joined the process? Why the said yes, no or ignored us? What could we have done differently to engage more partners in the process?
- To what extent media supported our actions? Why? Did their support helped or not our actions?
- How many citizens supported our initiative? How did they show their support? How we could have reached more citizens? Why they didn't show support?
- How many official meeting we had with state representatives? What official responses we got so far? What changes we have triggered with our actions so far? What needs to happen next?
- What were the main challenges in this process?
- How much time it required until now and how much more from now on? How many people need to be involved in the process and how many where actually involved?
- What costs this effort requires?

While working with Legislative Theatre, trying it out in different contexts and exchanging opinions with different practitioners (from diverse fields) we came across a variety of reflections which raised questions with no clear/straightforward answers.

We believe it is important to critically reflect on our work and not shy away from dilemmas or thought-provoking points. They often light profound dimensions of our approach and contribute to shaping a more complex, rich and nuanced intervention in our communities.

Below we list some of these points. We invite you to take them into consideration in your own process with Legislative Theatre, debate around them with your team and from time to time come back to them to see if you have changed your point of view.

Controversial Partners: Yes or No?

To attempt changing the system sometimes implies to cooperate, to partner up, to shake hands, etc. with people who are promoting very opposing values from you and who might be, in some issues (different from the topic of your performance), explicitly on the side of oppressors.

- How much is your integrity compromised in this case?
- How important is your integrity while working with Legislative Theatre?
- Can you turn a blind eye to some aspects in order to have other aspects fixed?
- Can we achieve our goals without working/cooperating with these persons/structures?
- If people leave their positions, but the change (if we manage to make it) remains, does it make a difference?
- On long term, what is more important?

- What is our limit? With whom should we never cooperate or work with? Should we have such a list while we want to change the system? What if that is a self-sabotaging approach?

Changing or Challenging the System?

This question often appears when we analyse and reflect on the society and the system in which we are operating, we are all part of the system. Sometimes, we might feel that the whole system is crooked and built on problematic foundations.

- Is Legislative Theatre Method legitimising the system as it is only making adjustments and not really challenging the whole core and structure of it?
- Should we invest our efforts in small changes which give more power to a problematic structure or we should shake the whole structure?
- Can we really shake the whole structure?
- Can we change AND challenge the system with the help of Legislative Theatre? What would that mean for our actions?

Legislative Proposals – Who Decides?

According to the theory, the audience members suggest legislative proposals, which are debated and discussed with the rest of the audience, submitted for vote and, if they pass the vote, they will be pushed to the decision makers.

In practice, sometimes there are few aspects to reflect on:

- How are the power relations among the audience members influencing the vote? If there are some vocal, aggressive people in the audience, how are they affecting the voting process?
- How to deal with strong characters from audience, that are pushing (manipulating) for various proposals (due to their experience or stronger characters) and inhibiting other audience members in expression of their views or ideas for proposals?
- In which way the public voting influences the minority's point of view? Can the audience members feel pressured to vote in a certain way because of the persons present in the room?

- How a solution proposed by an audience can be relevant for another audience group as well (when the performance is repeated to different groups)? People have different needs, even if they are sharing experience with a similar type of oppression.
- How is the composition and number of different audiences influencing which type of proposals are drafted and which are voted on? Is there a fair chance for all ideas in the overall process? How representative and relevant are they really for the whole group (exposed to that specific problem)?
- How knowledgeable about the topic and legislative system should the audience members be in order to come up with relevant proposals or to critically review them? What kind of input can come from a group with low level of understanding of the bigger picture and the implications of some of their ideas?
- How does the age influence the way audience reacts to the process? How young an audience can be in order to adequately engage in the discussion, deeper understanding of the roots and actors linked with a specific problem, and suggesting structural changes in their society?

- Should all ideas pass on to the advocacy process? A long list of changes might be less welcomed by the decision makers than a smaller one. Should we stop the collection at a minimal number? How can we then make sure those ones are the most relevant? Should we allow the decision makers to choose the changes they want to make?
- What to do in case of solutions which are discriminatory/posing problems to another group? Who should safeguard that nobody should be negatively influenced by the proposed changes? Who can decide what a negative influence of a specific idea is? Should the proposals be filtered from this point of view, even if it means to reject an idea that was voted by the audience?
- What should we do with conflicting proposals from the audience, that still pass the vote or about which we don't know how to respond to (especially if experts are not there)?
- How much the experts' and external entities' point of view can influence the opinions of the audience and hence the outcome of the voting process?
- What about the concerned authorities? How can their presence or absence (from the performance) influence the process?
- How to deal with experts who have different agendas and priorities influencing the process of discussion on proposals? They might not be neutral and might wish to push some changes more than the others? What is your stand on that?
- What are the costs of any proposed solutions? Who pays for the implementation of the passed solutions? How does that influence the decision of any decision makers? Should the costs be discussed with the audience in order to reflect which ones are more realistic to take further? Should money be a factor of selection/decision on the solutions?

The Involved Joker or Team - Politically Engaged?

In theory, the Joker (team in general) should be neutral in order to provide a safe and open space for the people belonging to an oppressed group to debate and identify solutions for their own struggles.

- Can a Joker or team members be part of a political party or emerging political structure? If it influences it, what kind of negative or positive influence does it have on the process?
- If "the personal is political", aren't we all politically engaged? What makes the difference between engagement in a political party and any other entity/structure of a society?
- Should the discussion with the audience include criticism on different political parties/figures, or focus on the system, which is formed and developed from the actions of multiple actors and entities along the history?
- What are the risks of a discussion focusing on political aspects in comparison with systemic issues?
- Should we invite political figures to our Legislative Theatre events? If yes, should we invite all the parties and political perspectives? What do we do if only some accept to come?

Forbidden topics?

In the process of choosing the topics we have mentioned it's the best to do an analysis of various agendas and needs in order to identify the most suitable topic. Nevertheless, we often want to do a change of a burning issue, because it is seems urgent, without necessary analysis of the overall context – as the decision is already taken.

- Can we use Legislative Theatre method in order to demand changes of an issue which is considered illegal, to become legal?
- How ready should the system be for different intended changes?
- How much should we pay attention to the safety factor?
- What if the life of certain people is already unsafe in the present system – how much more unsafe could it become if you become vocal through Legislative Theatre process?
- Can you prioritise long-term benefits over the wellbeing of people in present times? Who should decide on that? How can we make sure the decision is taken upon reflecting on all possible consequences for everyone involved?
- For very difficult topics (which are illegal) can cooperation (with decision makers) really happen or, in fact, a protest (or more radical actions) is necessary to bring about the change?
- If we need to push for a needed/wanted change in a society, which is not desired by the state actors, should we try it nevertheless? What will be different?

Empowerment of Audience vs Law Changes

The aim of Legislative Theatre is to bring changes to the system, to change laws, regulations and the way different structures operate. In the process of achieving this aim we engage and activate the audience members, people belonging to a specific oppressed group. Legislative Theatre process has a high impact, as well, on the audience members, and this brings along reflection points touching on our potential focus.

- More activate, informed and empowered citizens contribute to a stronger civic duty in the community – which leads to a healthier democratic process in which the decision makers feel pressure and are scrutinized by the voters. Should this be our focus instead of the legislative change – which is often not fully in our power to control, and often hard to achieve?

- Should we focus on one of these two dimensions or work equally on both of them? Is it realistic to do that?
- Can we take credit, with this method, for the results of a process of long-term commitment and efforts of different entities (and, often, a favourable political momentum)?
- Can Legislative Theatre be considered the sole determinant of a specific legislative change?
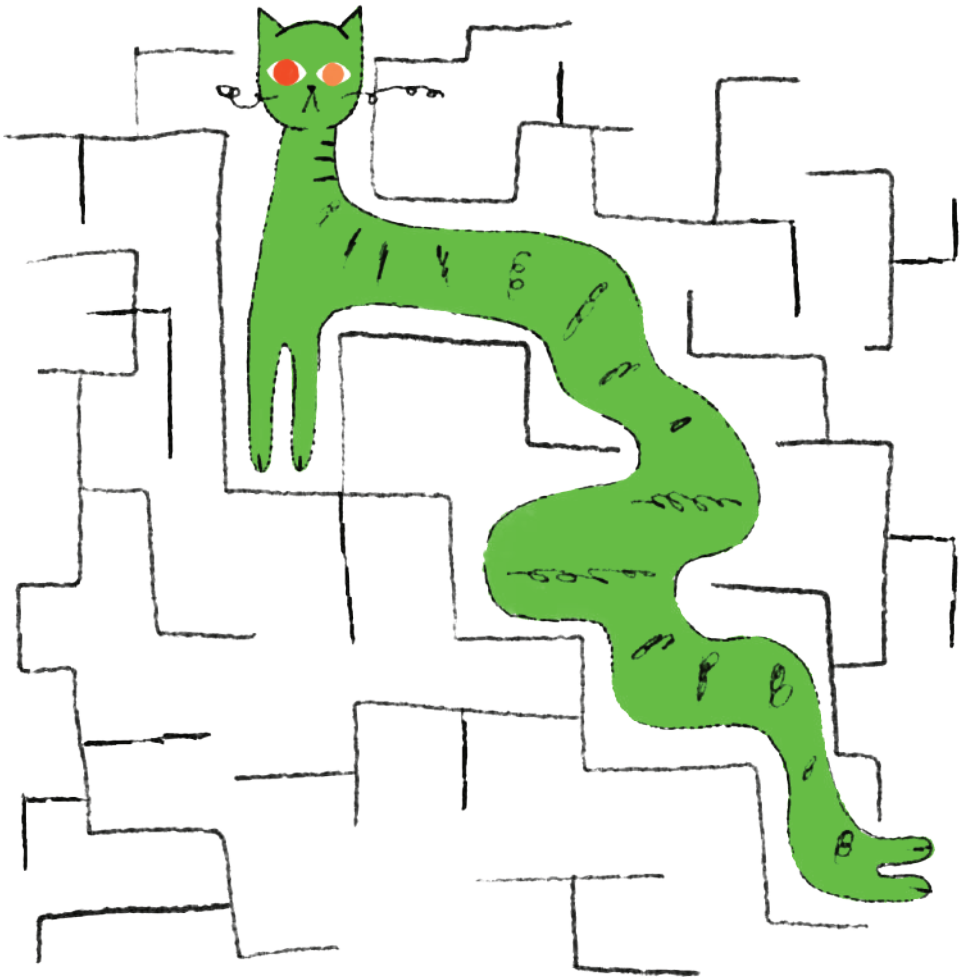
Flexibility – how much?

We have suggested a clear structure and steps to follow in the process of designing a Legislative Theatre play and also for the interaction with the audience. The proposed structure is based on our concrete experience and on our vision for the way a process could be more successful. Nevertheless, practitioners have faced different realities, challenges and sometimes they had to amend or adjust the structure to answer to contextual situation needs.

- How much flexibility should we allow to ourselves in the process? Where is the border between flexibility and losing control of the process? Should you not subject to flexibility at all in order to keep a stable process?
- How do you deal with the legislative proposals from the audience without experts on board? Should you (as a team) take only the raw material from audience and later have the experts work with them without the audience being informed or involved?
- How much flexibility should we have regarding the participative process – are the spectators spect-actors if they don't actually come on the stage? How much does this change the core of the method and what is your stand on it? What if the outcomes are very rich nevertheless?
- Is the voting process with the audience really necessary? What is its benefit? Is it really needed – couldn't we just take all proposals and filter them with the help of the experts?

Other Ethical Dilemmas

- Should the actors themselves be the oppressed? If they are not, is there any ethical dilemma related to non-oppressed persons portraying the lives of the oppressed people? If it is an ethical dilemma, does it apply to any acting process or only to Theatre of the Oppressed?
- Is "Legislative Theatre" Theatre OF the oppressed or Theatre FOR the oppressed?
- Should we pay experts and/ or partners in order to make sure we have them on board? How can this influence the process and its outcomes?

In this chapter we included:

- A list of recommendations for a practitioners working on a Legislative Theatre play;
- A compilation of exercises which can be used in different moments of the preparation process;
- Examples of structured preparatory programs of different durations which can applied with different groups;

The theatre preparatory process includes different categories of exercises: group building, drama and theatre games, specific exercises for Legislative Theatre, improvisation, getting into characters and activities to support the rehearsals, etc. Each team, depending on their profile and experience, need a differently tailored preparatory program and time to be ready for a performance.

In this manual we haven't included a general curriculum to be used with a group from the beginning to the time of the performance.
We have detailed a generous amount of exercises (specific for Legislative Theatre), which can be framed in different training programs. Any team can decide, based on the needs of their group members and available time, on their own selection and structure, by combining games and activities from other manuals and the ones listed here.

We have already developed manuals on other Theatre of the Oppressed methods and we don't want to repeat games or activities which can be used in Legislative Theatre Process as well.
In the Forum Theatre manual *(http://toolbox.salto-youth.net/1503)* we have listed a general curriculum which can be used for working with a new team (with no experience in the area). There are diverse warm-ups, theatre games, power and oppression exercises, which can serve as a resource for any team.

In the Invisible Theatre manual *(http://toolbox.salto-youth.net/2636)*, there is a variety of exercises meant to prepare and support a team working with this specific method. There are exercises on group work, power, emotions, and improvisations that can also be used for working with a team in Legislative Theatre.

The exercises we have listed are separated in different categories, which should all be included in a Legislative Theatre preparatory training program – for each category, a team might use one or more exercises, to answer to the needs of the individuals or the group overall – in relation with Legislative Theatre process.

The exercises are separated in generic categories and a group might decide to work also on other aspects and issues, not listed here, for a more complex training program.

After the descriptions of all exercises, we have listed examples of training programs (based on the listed exercises) of different durations, to be used by any interested practitioner.

Besides the group preparation, scenario development, improvisation, getting into the characters, rehearsals, etc. a team should consider doing a test rehearsal with a small group of colleagues and/or friends, to test the clarity of the play and the process of interventions on the stage.

General Recommendations for Legislative Theatre Practitioners

- Comparing to other Theatre of the Oppressed methods, practitioners in Legislative Theatre need to develop competencies in decoding and mapping the power and oppression in the society, systemic problems, solutions and understanding the complex legislative maze.
- This method is more often embraced by people experienced either in other Theatre of the Oppressed methods or in other forms of political/social theatre. This means, it is important to assess the individual competencies/needs, but also the group's ones, for tailoring the best preparatory program. It is common to assume that the past experience is sufficient for this process, but often it is not.

- If team members have worked with different versions of Theatre of the Oppressed methods it is important to have a common ground in the understanding of the methods and the rules/structure which will be followed in the process of developing the play, but also in the process with the audience.
- People from Theatre of the Oppressed field are not exempt from problematic dynamics and group conflicts – in the preparatory program, include activities for building group cohesiveness and conflict management skills.
- The team needs to prepare for various interventions and possible course of events with the audience. They need to know exactly how to act and what to do in certain moments, in order to help the Joker and the process to be smooth and constructive.
- If the team is meeting over a longer period of time (e.g. weekly), it helps to introduce homework or tasks, to be done in between meetings, especially regarding the research on the community or relevant entities. Some of the listed exercises mention this option.
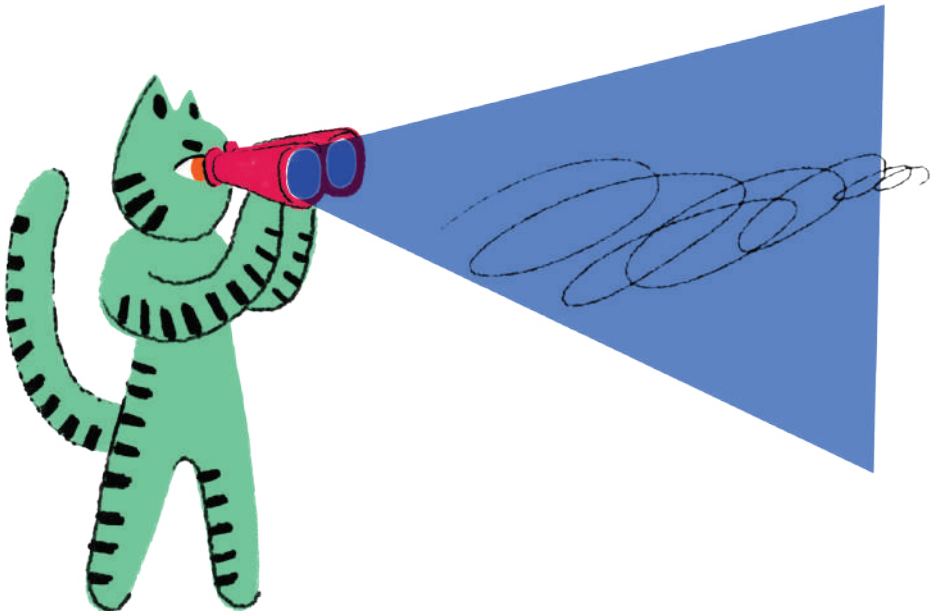
Some of the listed exercises cannot be done with small groups (of 5-7 people), but all can be adapted, adjusted and serve as inspiration for any practitioner interested to make use of them.

The mentioned duration is estimative, as it is heavily influenced by the group size and the discussions required in some of the cases.

The facilitator has to use their own judgement while choosing, adapting and using these activities with different groups and people.

The Society *(key actors, power relations, bigger picture)*

Problems and Solutions

The Society
- Key Actors, Power Relations, Bigger Picture -

Title:
The Rules We Follow
(60 min)

Objectives: To understand how rules are formed and applied in a society; to develop critical thinking regarding the legitimacy of rules in a society; to reflect on what positive or negative rules mean; to gain a deeper understanding regarding formal and informal rules;

Details and description of the activity:

- Propose an energizer (described below) to the group and do not add more details about the purpose of the activity or what the next steps are.
- The energizer goes as follows: each participant has to protect their knees with their hands, but at the same time they have to go around touching the knees of the other people in the group; their purpose is to touch the knees of as many people as possible without letting anyone touch their own knees.

- Allow a few minutes for the participants to enter in the playful mood and for manifestation of different type of behaviours.
- Stop the group and ask:
    - What rules does this activity have? (They will probably repeat the instructions you have mentioned);
    - If they mention a rule you didn't specifically said, ask the others: Did I mention that? Was that a rule? Who gave that rule?
    - What other rules that I didn't mention have you followed? (They will probably mention things regarding safety, fun, inclusion, etc.)
    - Who else followed this rule?
    - Why did you follow rules I didn't mention?
- Ask the group to formalize some additional rules as a group: What rules do you want to add to this activity and why?
- For every suggestion, ask the group to decide if they wish to add that rule to the game or not.
- Also ask the group how they want to decide which rules will be followed by the whole group, if they want some rules to be followed optionally or only by some group members, and, also, to mention if there should be any consequence for not obeying the rules.
- Play the game with the modified rules for a couple of minutes. If some suggested rules seem too difficult to be followed you can stop the game and ask the group what they want to do.
- Stop the game and move on to the discussion.

Debriefing / Suggestions for Questions
(Select only the questions touching on the issues you want to discuss with the group)

- How was the experience of playing the modified game comparing to the original version? Which one did you enjoy more and why?
- Were there any rules that the group followed in the second game, that weren't suggested by the group? Did you individually follow some other rules?
- Could you follow all the rules you agreed on?
- Which rules were not respected and why do you think that happened?
- What did you observe in the game regarding group behaviours?

- What did the agreed rules reflect about the group?
- What kind of behaviours/actions did the group members want to formalize and monitor? What others behaviour should have been formalized?
- What from the game process resembles our society?
- What rules are formal rules which we all (are supposed to) follow? Can you give examples?
- How were these rules created?
- How much influence did the people who were supposed to follow the rules had on their elaboration?
- Should the people be involved in this process? Why?
- Which informal rules people follow? Can you give examples of some of them? How were these rules created?
- What can be the consequences of not obeying these rules?
- Are there any informal rules that are more powerful in the society than formal rules? Why do you think that is happening?
- What do you think is a positive rule and what is a negative rule? What kind of rules were the ones from the games or the ones you have pointed out as an example?
- What is the main difference for the people following the rules? Which rules are easier to follow?
- How well are the rules monitored in your community? How relevant are rules for a community if there is no mechanism of controlling them?
- Do you obey all the rules in the community? Which ones you don't and why?
- Are there bad and good rules? Who decided if they are bad or good?
- Are rules a moral compass in the society? Why? Can you give examples?
- What is the difference between legality and legitimacy? Can you give examples?
- What is the purpose of rules in a community?
- How can people get involved in their creation of the rules they are supposed to follow? Should they get involved? What if a rule is targeting behaviours the people don't want to change?
- What is the most important reflection you take out of this discussion?

Recommendations for Using the Activity / Adaptations

- The energizer can be played in pairs and each pair has to come up with their own set of rules. In this case the discussion could touch on the main differences and diversity of ideas, as well as on the common elements that all pairs have thought about. For the game with the whole group ask all the pairs to decide which rules from the ones they have created (for their pair) they would like to use with the whole group.
- You can search and prepare examples of formal, informal, positive, negative rules from your community, to provide as examples, if the group is not coming up with their own examples.

Title:
Power over a Group
(30 min)

Objectives: To reflect over the concept of power, domination and submission; to understand the power implications of different roles in the society more deeply; to deeply analyse the society from power relations perspective.

Details and description of the activity:

- Ask a volunteer from the group to be the 'leader'. This person has to guide the rest of the group with their hand. The other people in the group have to follow the hand/palm of the leader.
- The exercise takes place in silence. The leader is invited to move around the room, to use the space to the maximum and to challenge the group.
- Remind the leader to be aware of the room limitations and the physical safety of the involved people.
- Allow 5 minutes for one person to be in the position of the leader before switching, and ask another member to replace the leader.
- Provide time for 2-3 leaders to lead the group and then move on to the discussion.
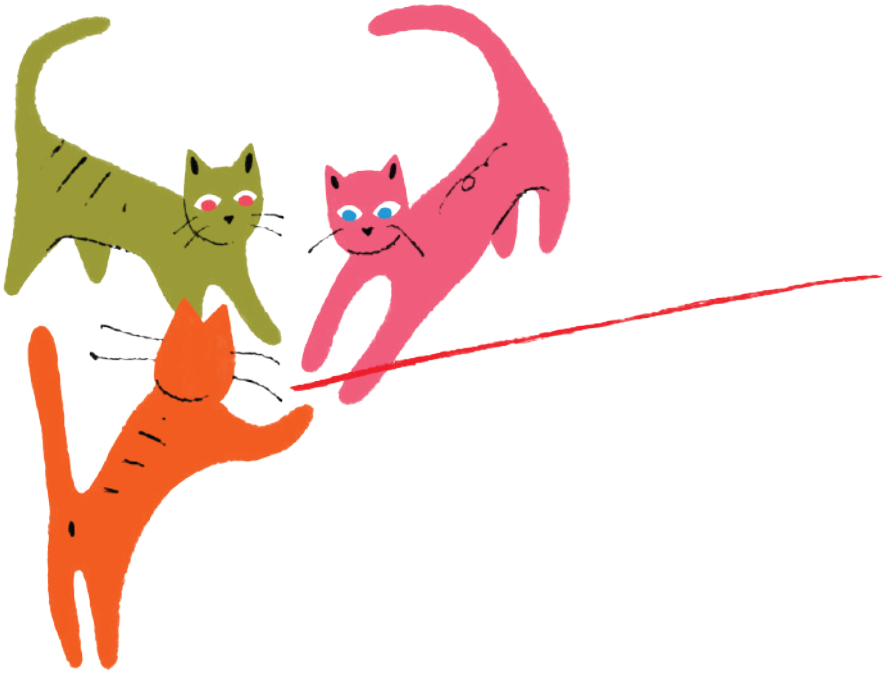
Debriefing / Suggestions for Questions

- What were your feelings/emotions during the exercise?
- How did you feel to be lead and/or to lead the group?
- Were there any significant differences between the styles of the leaders? How did that affect you?
- What was the most uncomfortable aspect of this experience for you?
- Did any of you "disobey" the leader? Why and what did you do after?
- How did you see the concepts of power, domination and submission reflected during the exercise?
- Can you make any connections with the society and with the power leaders have over groups in our society?
- Who has this position in your society – similar to the leader in our exercise? What kind of power do they have? How are they using their power?
- How are the groups behaving in your society in relation with these powerful people?
- Why they have this behaviour? In which issues they behave differently?
- What can trigger the people to have a different behaviour?

Recommendations for Using the Activity / Adaptations

- Divide the participants in groups of 4-5 people, to do the exercise in parallel, and invite everyone from the group to share the leader position.

- For the discussion part, you can search and prepare concrete examples of different roles from the society (or behaviours of different groups), to suggest and use for concrete discussions.

- Observe the behaviour of the participants. Some leaders might challenge and push the limits of the group to the extreme, which yields strong negative emotions. Either you decide to intervene and remind the group about respecting the safety limits or make sure you address this in the discussion; to allow sufficient space for the strong emotions to be shared and discussed.

- An alternative version is to have 2 leaders at the same time and the group trying to follow both of them as best as they can. The discussion, in this case, should touch on issues of conflicting power roles in a society and how they affect the people

Title:
Puppet Master
(30 min)

Objectives: To exercise the position of power; to reflect on the concept of power and power abuse; to test one's limits; to more deeply understand the dangers of power positions in a society;

Details and description of the activity:
- Divide the participants in pairs. In each pair they have to decide who is person A and who is person B.
- Explain that this exercise requires a serious attitude throughout its process.
- After the signal, person A becomes the Puppet Master of the person B. They need to use only their hands in the direction of any body part of the person B, and person B has to follow the hand, like they are pulled by a string. The person A doesn't touch person B – it is enough to be few centimetres away from the specific body part of B to move
- For 5 minutes person A can move, bend, push and pull, etc. the person B in the given space. After the given time, the roles are exchanged for the same amount of time.
- Make sure to mention to the group to be aware of space, body limitations and safety when they 'exercise' their power.
- After each person was the Puppet Master move on to the discussion.

Debriefing / Suggestions for Questions
- Describe this experience in one word
- How was it to be the Puppet Master?
- How was it to be the follower?
- Which role did you prefer and why?
- How much did you push the limits of your partner? Why?
- How did you know when you were close to pushing their limits?
- How did you try to influence the Master's actions? Why? How much

have you changed their actions?

- Who are the Puppet Masters in our society? Who are their followers?
- What similarities between what happened in your duo and what happens in the society can you make?
- How many Masters does a citizen have to follow in reality? How much can they influence the actions of the Master?
- When does exercising power become abuse of power? How easily can it happen? Do you have examples?
- What other insights, observations do you have from this exercise?

Recommendations for Using the Activity / Adaptations

- Alternative version – use 2 Puppet Masters for one follower who has to do their best to follow both of them. The discussion, in this case, should touch on issues of conflicting power roles in a society, and how they affect the people.
- Pay attention to the group behaviour, in order to detect if any person is pushing their partners beyond physical safety, and intervene either by reminding about the rule or even stop the exercise if is necessary.
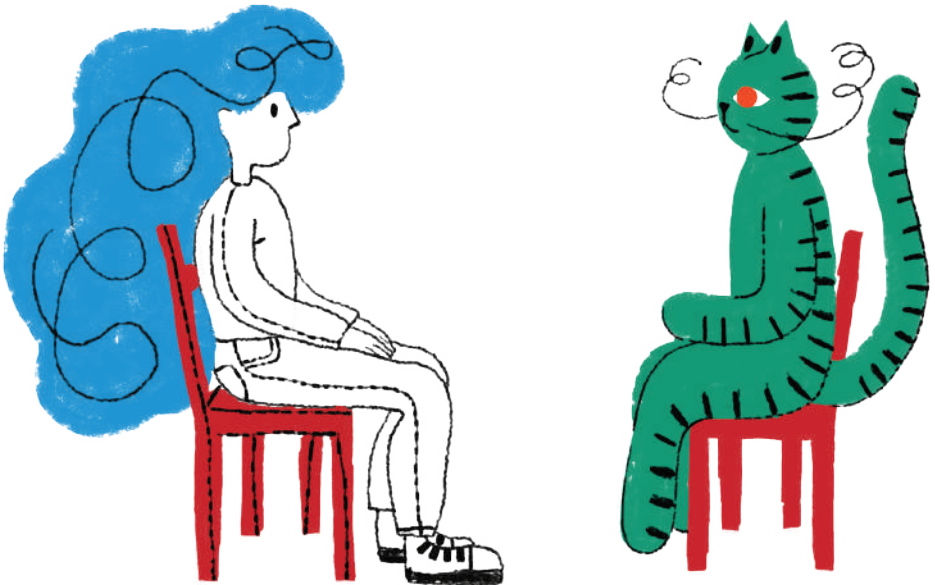
Title:
Stop-Sit-Drop
(50 min)

Objectives: To reflect on the concept of power dynamics and group pressure; to more deeply understand how power relations are built; to critically reflect on their own position towards power in a society;

Details and description of the activity:

- In the room there are enough chairs for each person, placed randomly in the space.
- There are 3 actions which can be used in the exercise: Stop – which means for everyone to stop and stay still; Sit – meaning for everyone to sit on a chair; Drop – meaning to lay down on the floor.
- The participants are walking around the space and at any time, any person can do one of the 3 actions – when one person (in silence) Stops, Sits, or Drops, everybody has to do the same. After the action is completed the group has to continue to walk in the space. Allow 5 minutes for the group, to practice the actions and the dynamics.
- Split the participants into pairs and continue the same process for 5 minutes: if one partner stops, the other partner stops; if one partner lies down, the other partner lies down, etc.
- Asks the pairs to decide on a power relationship between two people (e.g. a citizen and the police, the patient and the doctor, student and teacher, etc.) and create a one minute scene/sequence using only two chairs and the same three instructions. Allow 5 minutes for the preparation. Advise the groups not to discuss much during the preparation, but to develop their scene mostly from playing the game in silence.
- Each pair shows their little scene in silence. After each scene ask the group to briefly reflect on the scene: what have they observed, noticed, what kind of relationship they think was portrayed, what they think about the scene, etc. The performing pair is asked to reveal (after the audience's comments) what their relationship was and what kind of power dynamics they wished to portray.
- After all pairs have performed move on to the discussion.

Debriefing / Suggestions for Questions

- What are your main impressions from this activity?
- What kind of feelings have you experienced during the activity? What made you feel like that?
- What have you notice in the big group process? How many people have tried to influence the group?
- Was there sufficient time between actions, to give space for others to try out? Did anybody want to do an action and didn't do it? Why?
- How was the process in your pairs? Was there anybody dominating the process? How did you decide on your actions?
- How did you choose the power relationship you wanted to portray? How did you decide if you will show a balanced power relation or a dominating one?
- What can you associate from this entire exercise with power dynamics and behaviours existing in the society? Could you give some examples?
- What are your thoughts on groups' behaviour in your society? Are they mostly obedient, follow the behaviour of others or they are rebellious and breaking the norms?
- What are your thoughts on people's behaviours in relation with people in the position of power?
- What is the most important conclusion you extract from this discussion?

Recommendations for Using the Activity / Adaptations

- The exercise can be modified to focus only on one of the dynamics the exercise offers – the group behaviour, the behaviour in 1-to-1 relations or behaviour towards power positions.
- For the power relations part, if you wish to discuss on specific relations (relevant for your topic) you can provide each pair with the exact relationship they should work on.
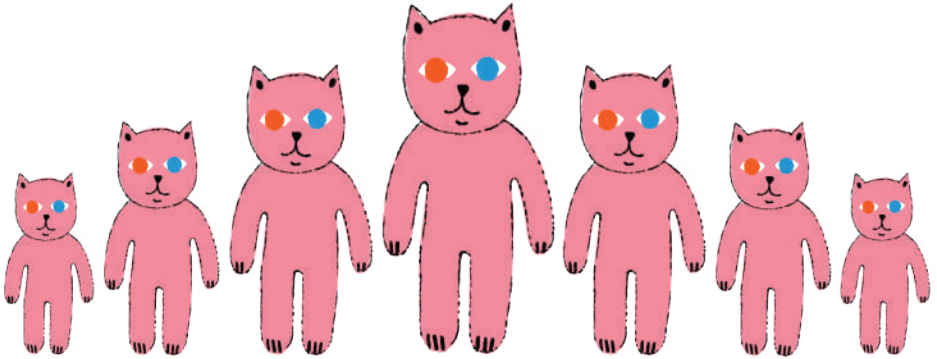
Title:
Power Mapping
(40 min)

Objectives: To identify the key power roles in the society; to critically reflect on the power relations between these actors; to become aware of the implications of the power relations on the citizens.

Details and description of the activity:

- Ask groups of 5-6 people to create an image which portrays the power roles from their society (however you are framing it in the context of your initiative). They have 15 minutes to decide on the roles they want to show in the image and the relationships between them. You need to have at least 2 groups working in parallel. If you have less people, use the alternative version from the recommendations.
- They can use props and the space as they wish in order to display their understanding of the power roles and relationships. It is up to them how abstract or concrete they want to have their image – but, nevertheless they need to have a clear message for the audience.
- Each group show their image to the rest of the participants.

- Ask the audience to reflect on the image: What do you see? What power roles from your society do you recognize? What seems to be the relationship between them? Do you have any other significant observations of the image?
- Repeat the process for each created image and then move on to the discussion.

Debriefing / Suggestions for Questions
- What were the similarities between the images you showed?
- What were the main differences?
- How did you decide which role/person to show and in which way to portray on the stage?
- Why do these people have the power in our society? Why did you give them a power role in your image?
- Who else has power and you didn't show them in your image?
- What are the assumptions about the roles these people have in real life?
- What kind of relationships did you show? Why are they like that?
- Are there balanced powers in the society? Who has the most power and who has the least? Who is dominating and why?
- Where are the citizens in this picture? (This question is important if the citizens weren't mentioned by the participants by now)
- Can the power relations in the society be balanced? Or we need dominating ones in order for the society to strive? What is your take on this topic?
- What other impression, thoughts do you have about this discussion?
- How can the citizens get more power and be more present in the power structures in our societies?

Recommendations for Using the Activity / Adaptations

- Adjust the exercise and the discussion to the "type" of society you are targeting with your efforts, e.g. city, region, school, institution, etc.

- If the participants are not very acknowledged or aware of the different roles exiting in the society ask the participants to do a research task (either on the spot of beforehand) on the power roles from their society and then to use the information they gathered for this exercise. Alternatively, you can prepare handouts with brief summary of such data.

- You can suggest different system to show the relationships between the power actors: spatial positioning (small distance meaning positive relations and larger distance meaning negative), colour-coded objects between the actors, ropes of different colours connecting the actors, etc.

- If the group is too small to use only body statues to portray the power actors, you can use objects which have to be positioned in different installations to reflect the power dynamics from the society. This version can be done individually or in pairs, in order to have more perspectives to discuss. It can also be done by the whole group, working together in silence, to arrange the objects as they all feel it reflects their own understanding of the society.

- Another version of the exercise is to have each member of the group labelled as one power actor from the society. The labels can be distributed randomly or chosen by the actors. The label is placed on a visible body part. Then, the actors are invited to position themselves in the room as they think those key power actors are in the society. Preferably, the exercise takes places in silence until every person feels they are in the right place - then have a discussion about it. You can also allow discussion between the power actors during the positioning – in this case, the focus is on rational arguments, rather than subjective personal impression. Both approaches can yield fruitful conversations.

Title:
Internal and External Status
(40 min)

Objectives: To develop skills for expressing and recognizing position of power; to reflect on the inner power in comparison with the external (perceived) power; to develop critical thinking about what and how is perceived as powerful;

Details and description of the activity:
- Prepare two stacks of paper notes with different numbers, from 1 to 10. One stack is representing a person internal status (their inner strength) and the second one their external status (how they are viewed by the society)
- Ask 2 volunteers to come on the stage. Each of them picks 2 numbers in order to know what internal and external status they have to portray.
- Together with the group, decide on different locations/institutions where the volunteers have to act out their numbers: municipality, government, city council, school, police, hospital, company, church, etc. (use appropriate examples for the issue you want to address in your Legislative Theatre play)
- They start acting in the space, according to their numbers. It is preferable that they don't use words, to use more non-verbal communication, and if they want to use words, to use invented language. They shouldn't reveal the numbers they have picked to each other or to the rest of the group.
- Allow maximum 2 minutes per scene.

- Ask the rest of the group what they think, who has higher external/internal status and why? Who they think the actors represent in that specific institution? After a few comments volunteers reveal what their numbers were and have brief sharing of comments, if there are any.
- Each time use a different location, and you can use different numbers (from 1 to 4) of volunteers acting out and move on to the discussion when all group members have tried out.

Debriefing / Suggestions for Questions
- How was it for you to act according to the numbers you had?
- What was easy and what was hard?
- How hard was it to decode the number behind people's behaviours on the stage? What helped you and what didn't?
- What is the main difference in decoding the two types of power?
- What impressions/reflections did you have during the activity?
- What do you think happens in reality?
- Which number combinations do you think are more realistic and which are not?
- Can you have a low inner status and a very high external status? How can that happen?
- How well can you hide your inner strength level when you have a high position level in the society?
- What does this mean to us? How is this helping us?
- Have you ever reflected on the inner strength of the people in power in your society/community?
- Do we need to have that mind for our efforts? If yes, in which way?
- What other insights you have from this conversation?

Recommendations for Using the Activity / Adaptations
- It can be used as an exercise for building up the characters and rehearsals; each actor can have 2 numbers, act them out in the scenes and compare differences.
- Inner strength is more difficult to express; it helps the volunteers to have solo moments in their scenes, so they can be able to show the inner level better and to notice the difference when they interact with the others.

Title:
Image of your Community
(50 min)

Objectives: To analyse the concept and meaning of a community; to map the key members of a community; to reflect on the assumptions behind the relationship between members of a community; to reflect on their own role in the society.

Details and description of the activity:
- This activity is suitable for a group of at least 20 people.
- Explain to the group that we want to create the image of our community. One by one, the participants are invited to come on the stage and take a position. They have to say who they are: a specific person, institution or location: I am the mayor, I am the hospital, I am the church, I am a forest, etc.
- They need to think about the key elements of the society, that they consider a part of their community. Once they come on the stage and give themselves a name, they should also write it on a paper and stick it on their bodies on a visible place – in order to have a visual perspective and remember what each person represents.
- After one person comes on the stage, ask the group: what else should be there? What is missing? Until another person comes on the stage.

- Continue until they don't have any more ideas or until you are out of human resources.
- Ask the people to change their place in such a way to reflect how close or far they are from the other elements exhibited on the stage - this should be done in silence and represent a subjective perspective of the involved persons. Eventually, the people will stop moving.
- After the final configuration ask the group:
  - Are you comfortable with your position in the community?
  - Do you want to be in a different place? If yes, where and why?
  - What do you like and/or don't like in this configuration?
  - Is there anything still missing from this image? Who/what is left out from this image?
- Ask the group to take a mental picture of the configuration, release them from their position and move on to the discussion

Debriefing / Suggestions for Questions
- How do you feel about the image you have created of your community?
- What is pleasing about it?
- What is disturbing about it?
- How did you decide who to portray from the community?
- What do you think about the locations of different elements? What does that mean for your community?
- How much is this image representing the reality of your community? Why have you produced such an image, and not a different one?
- What defines a community?
- Is this a "healthy" configuration of a society? What problems do you identify in the image?
- What needs to change for a healthier configuration?
- What are your reflections about the elements missing from the image? Why they are missing?
- Where are the citizens in this picture? Where are the decision makers? Where is the civil society? Where is the private sector?
- Where is your place in this community? Where in the community would you like your place to be? What can you do in this sense?

Recommendations for Using the Activity / Adaptations

- It is preferable to use only the subjective perception for creating the image. If you think the group needs support in this critical thinking exercise, you can prepare (written on different boards) names of people, places, institutions which they can use when they come on the stage.

- If you are able, take a photo of the configuration of the community and use it for further discussions or comparative analysis.

- The debriefing can be adapted to focus either on the problems existing in the community or the role and power of the citizens in their own community.

- If the group wants to add more elements and there are no more people, allow them to use empty chairs and to position them in the space where they think is the best. This option can also be used when some crucial element is forgotten by the time all the people went on the stage.
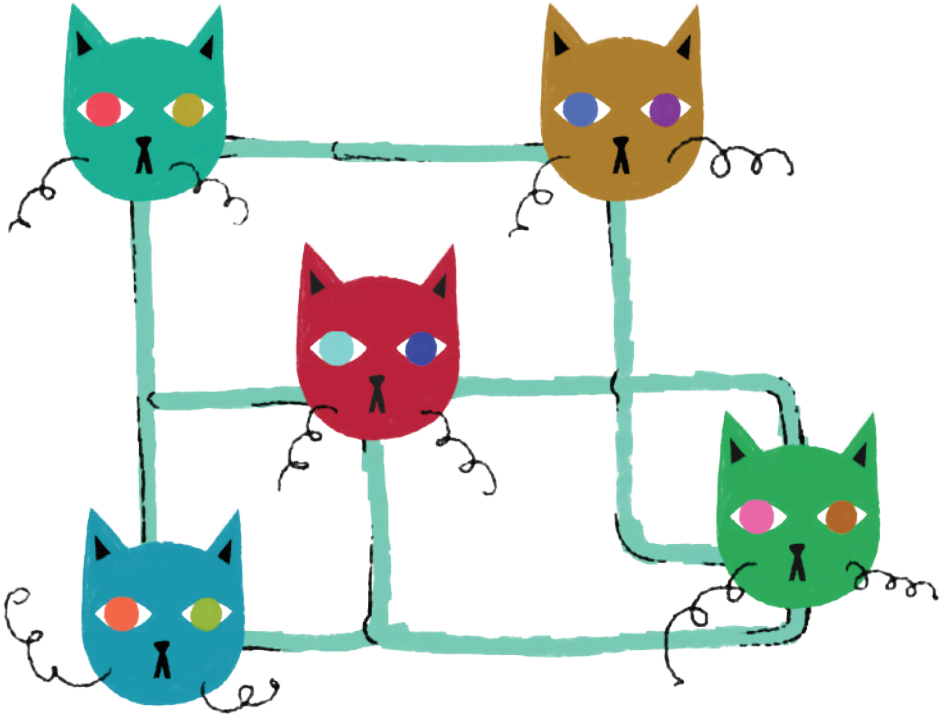
Title:
What is special about my community?
(60 min)

Objectives: To reflect on the strengths and positive elements of a community; to develop attachment and connection between group members; to stimulate group members' motivation for protecting their community;

Details and description of the activity:

- Divide participants in groups of 5-6 people. If the group is diverse try to mix the existing experiences and perspectives.
- Each group has 20 min to discuss and prepare a scene which depicts what they agree is special about their community. They can use any materials and set-up they wish and they all have to be acting in the scene.
- After each group has performed ask the audience: what are your thoughts on the performance? What is special about the community from their point of view?
- After all groups have performed move on to the discussion.

Debriefing / Suggestions for Questions

- How did you decide what to portray in the scene? Was it easy to agree, as a group, on what and how to show?
- What are your main observations from all the performances?
- What surprised you in what you saw?
- What were the repeating elements? What were the unique aspects?
- Is there anything you have seen that you disagree with? Why?
- What other aspects, which you didn't show/see are special about your community?
- How can the special aspects be used to address problematic issues?
- What can you do in this matter?

Recommendations for Using the Activity / Adaptations

- The word "special" could be interpreted as referring to negative, as well as positive aspects; if you wish, you could leave it up to each group to decide on this matter for themselves and then also discuss on what perspective they had on their community – if it was negative or positive, and what could be the reason for it?

Title:
Mapping the community
(3 to 6 hours)

Objectives: To analyse the community where the Legislative Theatre process takes place; to develop analytical skills towards different actors and powers in the society; to develop critical thinking towards the community space and how it is used by the citizens; to reflect on what issues should be changed in the community;

Details and description of the activity:

- Split participants into groups of 4-5 people who need to go and explore the target city/town/community. Some of their explorations can be done online (e.g. public transportation infrastructure, green area vs buildings, etc.), but some places, for sure, need to be visited and checked physically.
- Their task can include observation of very specific aspects or a more general task for a broader mapping of the community. It should be tailored for the specific issue(s) tackled in the play.
- The issues a team could look for are:
  - Locations of the main state actors in the community (police, municipality, hospital, youth/cultural centres, social services, etc.) – how far/close they are to the people and how accessible they are (including their working hours and information services).

- Location of the main non-state actors in the community (different private companies, factories, civil society groups, etc.).
- How easy it is for citizens to get to the most important locations.
- The infrastructure of public transportation, hospitals, parks, schools, police stations, public toilets, illumination, religious places, essential goods shops, etc.
- How accessible the city is for people with different body abilities, foreigners, different ethnic groups, etc.
- The locations preferred by the citizens for leisure activities;
- The areas in the community which have high/low amount of criminal cases, traffic, people living in them, etc.
- Etc.

- Each group has to extract their conclusions about the problematic issues which emerge from the mapping of the community.
- All the groups present their findings and conclusions to the other groups and proceed to the discussion.

Debriefing / Suggestions for Questions

- Do you have any questions for the other groups?
- How did your group make the conclusions?
- What is your opinion about the conclusions of each group?
- What impression do you have when you look at all the groups' findings?
- What are the main differences/similarities?
- On which issues do you agree or disagree?
- What do you think are the reasons for this?
- Is this a comprehensive mapping of your community? Why?
- Is there any aspect which you think is missing from your findings?
- What aspects should be analysed more deeply / further after this exercise?

Recommendations for Using the Activity / Adaptations

- Give the same task to different privileged groups and observe what different outcomes they have (e.g. asked to map the safe/unsafe spaces in the city – a Male group list is different than the Female's, or a heterosexual group in comparison with non-heterosexual group)
- To gather more data in shorter time, for each group, give a different region/neighbourhood to analyse. Their findings, put together, generate the overall picture.

Title:
To Do or not to Do Something?
(60 min)

Objectives: To learn more about different actors from the society; to critically reflect on the motivations behind the actions of powerful actors from the society; to develop analytical skills.

Details and description of the activity:
- Split the participants into even number of groups (3 people per group).
- Each group has one specific actor from the society to work with. The actor can be a state institution/structure, private, civil society, etc. as it is relevant for your Legislative Theatre Process.
- 2 groups have the same actor. One group needs to brainstorm all the possible/potential reasons for which that specific entity does something positive for the citizens of the community. The other group needs to brainstorm all the reasons for which that specific entity doesn't make a change or something positive. They have 15 minutes for this task.
- For each entity, the groups present their thoughts and the rest of the groups can comment and add more possible ideas to the list.
- The second phase of the exercise consists of role playing. The 2 groups that worked on the same society actor meet on the stage. They have to portray/act as that specific actor and convince each other to believe in their own reasons for doing or not doing something in the society. Allow 5-7 minutes for each meeting.
- After one meeting ask the rest of the group what are their impressions; what they think worked or didn't, for changing each other's mind;
- After all the groups do the role play, move to the discussion.

Debriefing / Suggestions for Questions

- What are your impressions from the activity?
- What surprised you regarding the actors from our society?
- How close to reality is the portrayal of the entities you saw?
- What have you noticed as strong reasons that push different entities to do or not do something?
- Which ones are stronger?
- What pushes you to do or not do something for your community?
- How can we use this information in our Legislative Theatre efforts?
- What should we do next?

Recommendations for Using the Activity / Adaptations

- If the group is not very acknowledged about different entities in the society you might consider preparing support handouts with general information.
- You can use concrete cases for each society actor, to serve as examples and better understanding of the reasons behind.
- The role play could be organized as a talk-show discussion with both sides present – in this case, the host/moderator of the discussion can additionally provoke and challenge the representatives of the actors.

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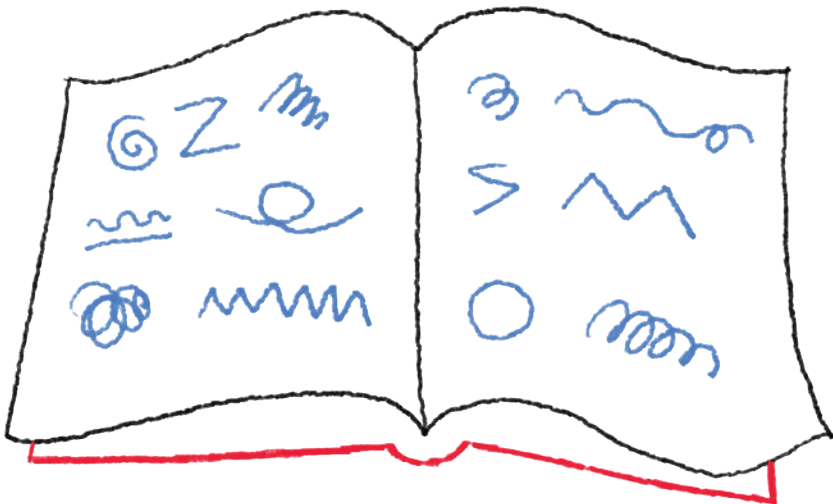
Title:
Symbols of Power
(60 min)

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Objectives: To analyse and decode symbols present in our society; to critically reflect on the existence and power of symbols; to brainstorm alternative options to oppressive symbols;

Details and description of the activity:

- Split participants into groups of 3-4 people.
- Each group has to search for the symbols used by a specific institution (state or non-state), such as logos, adds, images, statues, buildings, paintings, slogans, etc. in the public space (physical or online). They need to identify them and find few characteristics of each of them (as many as they can in the given time): how often they are used, how much space they occupy in the public space, how dominant they are, what kind of message they send, what hidden/not so obvious meanings they have, if they have any resemblances to other symbols - used by other persons or institutions in present or past history, etc.
- Each group has to select, from their search, the 3 most dominant and oppressive symbols. They decide based on their own criteria for such selection.
- They need to prepare a short scene in which they showcase the 3 symbols and display how oppressive they are in the society. They are free to use any approach for designing the scene, as well as any props.
- For all the previously listed steps, a group has 30 minutes.
- These tasks can also be given as homework for the groups to prepare before coming to the meeting.
- After a group presents their small performance, ask the audience:
  - What symbols have you noticed?
  - Which structures/institutions are using them?
  - How are these symbols oppressive?
  - To whom and why?
  - Do you have any other thoughts or impressions about the scene or its content?

- Allow the performing group to clarify and explain their reasons for the choices and the scene they developed.
- Repeat the process for all the groups and move on to the general discussion.

Debriefing / Suggestions for Questions

- What are your impressions at the end of all the performances?
- Did you notice any similarities between the performances?
- What are the common features of the oppressive symbols you have identified?
- What makes them oppressive? Are they intentionally oppressive?
- Can they be used in a different context and by a different structure, and not be oppressive?
- What is the difference between symbols of state structures in comparison with non-state ones (especially private sector)?
- What is their impact in the society?
- How much are they noticed by people in the community?
- How are symbols in the society affecting the people that come across them? What kind of power do symbols have?
- What kind of symbols are you using/wearing/promoting? How often do you reflect on their hidden messages or history?
- What are the dominant messages people get from the most prevalent symbols in the society? Can you give some examples?
- How can symbols be used in order to empower people in a community?
- How would you change, transform some of the symbols you have portrayed in the play, in order to be empowering and the send positive message in the community?
- What other insights or personal reflections do you have from this activity?

Recommendations for Using the Activity / Adaptations

- If you don't have sufficient time at your disposal, you can prepare handouts or a list of sources, in order to speed up the process of the research of the groups.

- You can use structure and institutions which are relevant for your topic, to also support the deeper understanding process of the involved actors.
- Another alternative, less structured, is to ask the groups to freely decide on 3 oppressive symbols from their society and, afterwards, to discuss on which structure/institution they belong to and to analyse the reasons why these ones stand out. It might happen that similar symbols are used, but the artistic expression will be different, and there can be a discussion on why they have repeated in the group perception.

Title:
The Garden of Earthly Delights
(60 min)

Objectives: To develop analytical skills; to critically review our society from multiple points of view; to more deeply reflect on the most important issues of concern;

Details and description of the activity:
- Split the participants into groups of 5 people.
- Each group receives a copy of The Garden of Earthly Delights painting. The groups have to carefully look at the images depicted in the painting and to decide on an aspect/part/section of the painting which represents aspects from our society at the present time. These can be very concrete behaviours of people or different institutions/ structures, or these can be abstract features which reflect values or moral issues which exist or don't exist anymore in our society.
- The chosen section should be transferred in a short theatre scene. The group members can use any materials, props, location and helping elements in order to depict their interpretation of that specific section.

- After each performance, ask the audience:
  - What are the main messages of this performance?
  - What from it resembles the society we are living in at the moment?
  - What other thoughts and impressions do you have from it?
- After all the performances have been delivered move to the discussion.

Debriefing / Suggestions for Questions
- How did you choose the elements you wanted to portray in the performance? What criteria have you used?
- What similarities/differences have you noticed in all the performances?
- How did you see yourself reflected in the painting or on the performed scene?
- What kind of the society are all the scenes reflecting?
- What stands out for you as the most disturbing aspect of the society you are living in?
- What gives you hope?
- What can be done to address some of disturbing issues you have mentioned?

Recommendations for Using the Activity / Adaptations
- The Garden of Earthly Delights is a painting by Hieronymus Bosch and it can be found online. You can also use a different painting for each group, to have more diverse perspectives. Options for other paintings are: other Bosh's paintings such as The Haywain Triptych, The Last Judgement or paintings by Pieter Huys, Mad Meg or The Triumph of Death by Pieter Bruegel, etc
- If you want to focus on specific actors from the society (state or non-state) you can suggest to specifically identify, in the painting, behaviours of different society actors (as the participants see them at the present time) and to portray them in a short performance. The focus of the discussion, in this case, is to analyse the perception of different actors, the reasons for it, and to reflect more on how a specific behaviour of such actors can be changed or transformed.

Problems and Solutions

Title:
Old Person
(60-90 minutes)
*- this exercise can be used
strictly for team building*

Objectives: To build strong connections among group members; to stimulate group reflections on their own power to tackle a problem in the society; to develop complex understanding of different community problems;

Details and description of the activity:

- Randomly place chairs for all group members in the room (not more or less). There should be space to move among chairs at any time during the exercise.
- Participants have to sit on their chairs and only your chair remains free.

- Explain the set-up of the exercise: you are named "Old Person" in this exercise and your purpose is to sit on a chair - on any chair that is free at any moment. The group's purpose is to prevent you from sitting on a chair. The only thing they can do, in this sense, is to stand up from their own chair and sit on another chair. They are not allowed to change chair's location, obstruct the route, touch the Old Person or use any violence. Once they stand up from their chair, they need to sit on another chair - they cannot immediately sit back on the same chair.
- During the exercise they cannot talk with each other – it is a silent game. They are provided with 10 minutes to make a plan on how they wish to implement this activity.
- After 10 minutes, start the exercise – usually it is rather easy for the Old Person to sit down. The Old Person never runs (if participants wish, participants can run), they walk normally, and very often the participants move from their chairs in such a way that the Old Person can sit down easily.
- Allow different attempts for the group to deliver their task. Ask them if additional time is desired to assess and change their strategies, if they want. They often say yes – but, it is an optional choice.
- In the pure version of exercise, the group is requested to keep the Old Person standing indefinitely, but that's too challenging for any group.
- Ask the group, after they realise how well they perform, to decide on a minimum time (of preventing the Old Person from sitting) with which they will be satisfied. It is their choice how much time it's considered satisfactory.
- Generally, allow 30 minutes for all their discussions and attempts. When there are 10 and/or 5 minutes left, remind the group how much time they still have for completing their task.
- Once time is over or they have achieved their time objective, move on to the discussion (ask the group to arrange the chairs in a circle).

Debriefing / Suggestions for Questions
- How do you feel now?
- Please, share your dominant feeling during the exercise (ask each person to share).

- What made you feel like that?
- What happened in this game?
- Did you succeed in completing your task?
- Who is satisfied with your results? Who is not?
- Can somebody elaborate why you feel satisfied or dissatisfied?
- How did you behave as a group in this process?
- How did you use the provided time? How did you decide on your actions? How did you take decision? How did you communicate? How ambitious was your objective? Why do you think so?
- Do you have any other observations about your behaviour in the process?
- What helped you in the process? What didn't help you?
- What would you need to do differently, so you can complete the task?
- Is there anything that happened in this activity that happens in reality? What from this exercise resembles life?
- Who/What can the Old Person be in the society? If not mentioned, ask: Can the Old Person represent a major problem from our society? If yes – can you give an example?
- What about you, the group – who are you in this case? What was your task in relation with this problem?
- How can a group of people or actors apply solutions to certain issues in a coordinated and efficient way?
- Whose responsibility is to fix certain problems in the society? *(If the group mentioned the necessity of a leader to coordinate the game, you can link it to this question)*
- What is your own responsibility in the issues you have mentioned?

Recommendations for Using the Activity / Adaptations
- You can use any name for the Old Person title, something neutral or actually triggering for the group, their context or the issues tackled in your Legislative Theatre process.
- Some groups emphasise the role of a leader in the process for the success of the task. In this case, you might explore different views people have about a designated leader for the success of any process; you may look at concrete leaders in the community and their results. You might challenge the group to reflect on the concept of shared responsibility and how that can contribute to the progress of dealing with a specific problem.

Title:
A to B to C
(60-90 minutes)
– this exercise can be used
strictly for team building

Objectives: To contribute to the team building process; to improve communication skills among group members; to build trust; to reflect on different strategies to achieve an aim; to increase understanding of different leadership styles; to critically reflect on the way to address different challenges and obstacles; to reflect on controllable and uncontrollable factors in addressing a certain issue/problem;

Details and description of the activity:

- Prepare, in advance, blindfolds for everyone in the group (minus one person). You can improvise with personal scarves or headbands of the participants.
- Take the group to a specific point (chosen by you). Explain this is point A, they have 10 minutes to agree, as group, where point B is and how to get to this point B as a group; everyone in the group has to be blindfolded, except one person who they have to decide on. To move from A to B, the group has 10 minutes.

- After 10 minutes allowed for preparation, which can be used however the group decides, they start their journey from A to B.
- If the group arrives to point B sooner than 10 minutes – tell the group that they can remove the blindfolds only when the time is up. It is up to them how they want to use this time.
- After the 10 minutes – ask them to remove the blindfolds – and briefly ask how it was; their impressions of how it went, etc.
- Now, tell the group to decide on a point C and on a different person to not use a blindfold. They have another 10 minutes to prepare and 10 minutes to travel. It is up to them how they want to use the available time and how much different path they wish to explore.
- From B to C, after they start their journey, you need to disturb the group members: tickle them with a feather, put physical obstacles on the way, remove people from the group and redirect them to some other directions; etc.
- Once the 10 minutes are done, no matter if the group reached point C or not, inform them and move on to the discussion part - which should take place in a suitable location and not where the time expired.

Debriefing / Suggestions for Questions
- How are you feeling right now? *(Usually, the travel from B to C can be very frustrating and confusing for the group)*
- Why are you feeling like that?
- What happened? (Usually, the group focuses on the second part of the exercise, as it was the most intense) Leave a few minutes for free sharing of impressions – especially as some participants were confused about what happened in the last journey.
- Let's look more closely at what you did in the whole exercise.
- How did things go in the first phase?
- How did you decide which point will be point B and how to get there? How did you use the 10 minutes you had for preparations?
- How did the journey from A to B look? Were there any major challenges on the way? Did it go according to the plan? Did you reach B before the 10 minutes ran out? What did you do in that case?
- How difficult was it to reach point B comparing to what you anticipated?

- What about point C?
- What did you do differently in the preparation part? Have you thought about potential problems and how to deal with them in advance? Did the journey go according to the plan?
- How did you, as a group, deal with the challenges? How difficult was it to reach point C comparing to what you anticipated?
- How could you have dealt differently, for a better outcome?
- What about this exercise and what happened during the activity resembles the life and the society we are living in?
- What can point B or C mean? What can the journey mean?
- What can the obstacles you met symbolise?
- What other associations can you make?
- How should we tackle different problems in our society, having in mind what your group did in the exercise?
- Can you mention some examples of problems?
- What do controllable and uncontrollable factors mean, in the way we implement a specific strategy/solution?
- Could you give an example related to the problems you mentioned?
- What are the most important learning points you extract from this process and conversation?

Recommendations for Using the Activity / Adaptations
- It is the best to organize this activity in an outdoor location with diverse type of terrains.
- If the group uses less than 10 minutes for the preparation and wants to start sooner, you can either allow them or insist that only when the time is up they can start. Use this aspect in the discussion, to emphasise how they have used the given time in the best possible way.
- For the part when you need to disturb the group members, be conscious about how unsafe people might feel; keep the disturbance to a reasonable challenge level, but do not push the personal limits of the group members too much.

Title:
Types of Oppressions
(90 min)

Objectives: To improve understanding of the difference between power and oppression; to identify different types of oppressions from the society; to improve abilities to frame certain topics as a specific type of oppression;

Details and description of the activity:

- Split the participants into 3 groups.
- Each group has to list examples of oppression belonging to a specific type:
    - oppression between individuals (only);
    - oppression between individuals, supported by the state;
    - oppression by the state (only);
- In each group the participants have to discuss about possible concrete cases and examples. They need to be able to explain, if asked, who has the power in those situations and how it is being abused, and also, to be able to argue why it belongs to that specific category of oppression.
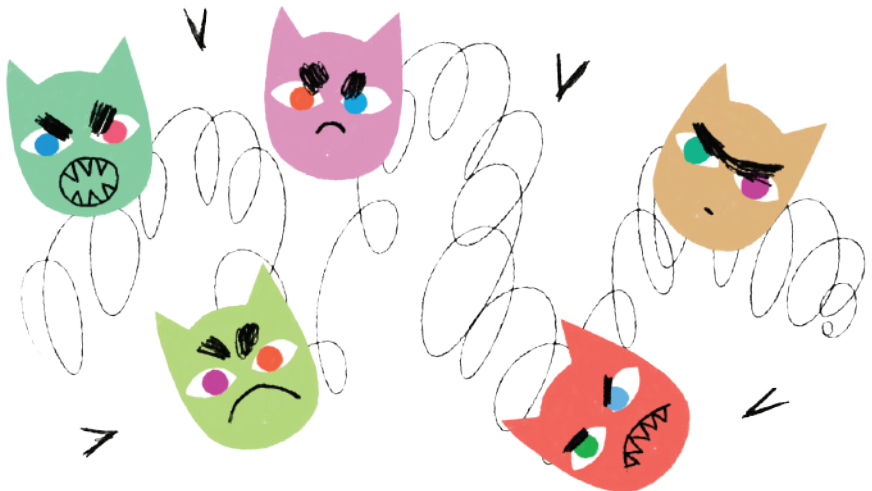
- Allow 20 minutes for this task. The participants can come and ask you for clarification at any time.
- Each group presents their results. The other groups are invited to comment, ask questions about specific cases and add more examples.
- For each category, if you notice a misplaced example and the other groups don't signal it, ask for their arguments for placing it there and clarify where it should be placed more appropriately.
- Move on to the group discussion.

Debriefing / Suggestions for Questions
- What are your impressions when you look at the three lists?
- Do you have any questions or doubts about any of the issues listed here?
- How does a type of oppression between individuals differentiate from one supported by state?
- Is there any example where you don't clearly see who (person or institution) has the power and how they are abusing it?
- What stands out and why?

- Can you point out the examples where you see more oppressors? Or more oppressed people?
- To what extent does this represent the society you are living in?
- Which category has more examples?
- Why could be the reason for that?
- Which topics repeat in more than one category?
- What does this mean for the people affected by such issues?
- Which topics do you think are more urgent to be addressed?
- On what do they depend more – on individual change of attitudes or on systemic change?
- Why do you think so?
- What should you/we do next?

Recommendations for Using the Activity / Adaptations
- This exercise can be used in a simple version, only with the first phase, with the purpose to identify possible topics for their performance. The expanded version, as detailed, has additional learning objectives.
- This session is generally very useful for a group of practitioners, to adequately frame different topics and to provide a possible list of topics to work on further.
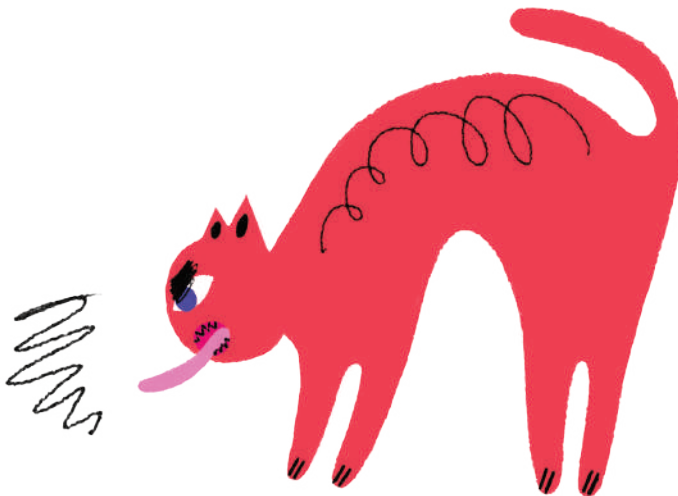
- You can prepare (in advance) possible examples for each category, in case the group gets stuck in brainstorming ideas and suggestions.
- Same topic can be found in all the categories and we provide an illustrative example here:

Domestic Violence as oppression between individuals: a case focused on how the oppressor is emotionally manipulating the oppressed person, who is cutting connections with friends and relatives and becoming more and more dependent on the oppressor.

Domestic Violence as oppression between individuals, supported by the state: a case in which a woman experiences physical violence from her partner, when she tries to appeal to the police she faces very complicated and unsupportive process, which demotivates her and she stays in a violent relationship.

Domestic Violence as oppression by the state: cases in which survivors are blamed by the justice system for the violence they experiences – reflected in concrete trials and court decisions, favourable for the oppressor and affecting the oppressed person even more.

- Next, we list general topics, which can be found in different categories (relevant example should be found in order to justify the placement in a specific category): oppression between individuals: domestic violence, bullying, racism, violence, discrimination, etc. / oppression between individuals, supported by the state: domestic violence, environmental topics, refugee issues, immigration, gender, LGBTQ+, disabilities, etc. / oppression by the state : worker rights, gender-based violence, abortion, LGBTQ+ issues, disability rights, environment, civic participation, etc.)

Title:
Photos and Group Statues
(2-3 hours)

Objectives: To reflect on the variety of problems in a society; to raise the level of understanding of different problems in the society; to develop critical thinking regarding visible and not so visible problems in a society.

Details and description of the activity:
- Split participants into groups of 3 people.
- Each group has to go in the community and take photos of what they see as representation of systemic problems in the society.
- They can have a freeform task, to identify any problem, or to look, in particular, for the representation of a specific issue you are working with in your process.
- Each group should come with at least 3 distinct photos and not more than 5. Allow around 1 hour for this task.

- Once the groups are back, the photos can be projected on a wall, in a continuous slideshow or printed on paper – if this option seems easy.
- Mix the groups, to have 3 bigger groups with one representative from each small group. Their task is, inspired by the photos; to create one group statue representing the common / most dominant elements they see in all the photos - 20 minutes for this task.
- Each group shows their image. The rest of the people have to reflect and comment on the image: what they notice; what is standing out; what impressions/thoughts they have; etc.
- Repeat the process for each group statue and move on to the discussion with the entire group.

Debriefing / Suggestions for Questions
- How was this experience for you? Say, in one word, the defining aspect of it?
- Does anybody want to expand and detail why they mentioned that word?
- How was the photography task?
- How challenging was it to fulfil the photography task?
- What were your major reflections/thoughts from that phase of the exercise?
- What were your impressions about the other people's photos?
- How different were the aspects others' photos encapsulated, comparing to the ones you took?
- What is your view on the type of problems you can identify in public spaces, comparing to the ones you cannot see in such places?
- How easy was it to extract dominant messages from the photos and depict them in the group statue?
- What are your impressions about all the group statues?
- Did they incorporate similar aspects or rather different?
- Could you exemplify?
- What from this exercise can we use for our Legislative Theatre play/process?
- What should we do next?

Recommendations for Using the Activity / Adaptations

- An alternative version is to focus on the solutions and positive aspects from the society. Another option is to have some groups working on problems and some on solutions, so you can enrich the discussions at the end.

Title:
Human Machine
(90 min)

Objectives: To energize the group; to develop connection between group members; to reflect on the interdependencies among different elements in the society; to more deeply understand how complex the problems as well as the solutions in our society are; to develop critical thinking regarding different problems;
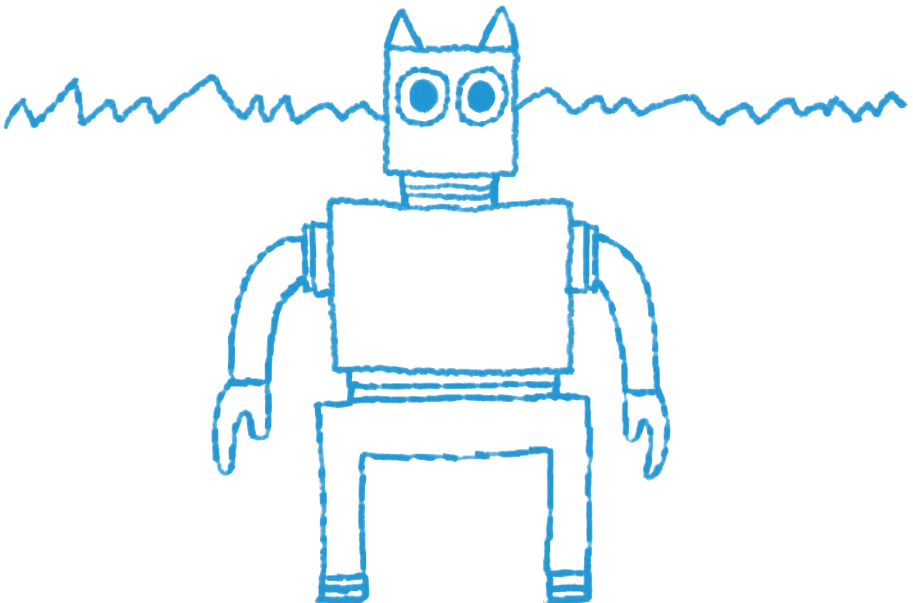
Details and description of the activity:

- In this activity the group creates a human installation on a specific topic.
- One by one, each person comes on the stage and makes a body movement (and a sound) – representing an aspect they want to portray, from the topic, and, starting with second person, adding something new to the previously constructed installation.
- Each person comes on the stage and, in silence, analyses the construction and completes it based on their vision and understanding of the topic.
- Ask majority of people to come on the stage, but leave a sufficient number of people to watch the installation, to provide comments from their perspective.
- After one installation is finished, leave it for few a seconds, so the audience can see it in its full representation, and then stop it. You can also ask the people to increase the speed, or slow down for a change of energy and opportunity to explore some of the details of the installation.
- Start the exercise by developing a Problem machine. The issue given to the group can be more general, such as: discrimination, sexism, bullying, worker rights, corruption etc. or can be narrowed down, such as discrimination of Roma persons, bullying of children from rural areas, street sexual harassment, corruption in medical system, workers' rights from environmental perspective etc.
- Have a discussion after you stop the installation – see suggestions below.
- Continue with a Solution installation, in the same manner explained before. Discuss on the second installation and then continue to the final discussion.

Debriefing / Suggestions for Questions

Discussion after an installation is finished
- How did it feel to be a part of the machine?
- What did you want to portray/represent?
- How did the machine change your own vision about the topic?
- What kind of energy did you have during the machine development?
- Audience - How did you feel watching the machine? What did you notice? What are your reflections/thoughts about it?
- Everyone – what stands out for you?

Discussion after all the installations were talked through
- What are your impressions about comparing the two installations?
- What are the main take-outs from it?
- How interconnected are the machine's elements?
- What does that mean for us and for our process?
- What are the most important conclusions you extract from this exercise?

Recommendations for Using the Activity / Adaptations
- The sound can be omitted from the requirements and, instead, you can focus on facial emotional expressions.
- You can split the participants into more groups and, in each group they prepare the machine and later show the performance to the other groups.
- It is important to make sure the machine elements are silent and not talking to each other or with the audience.
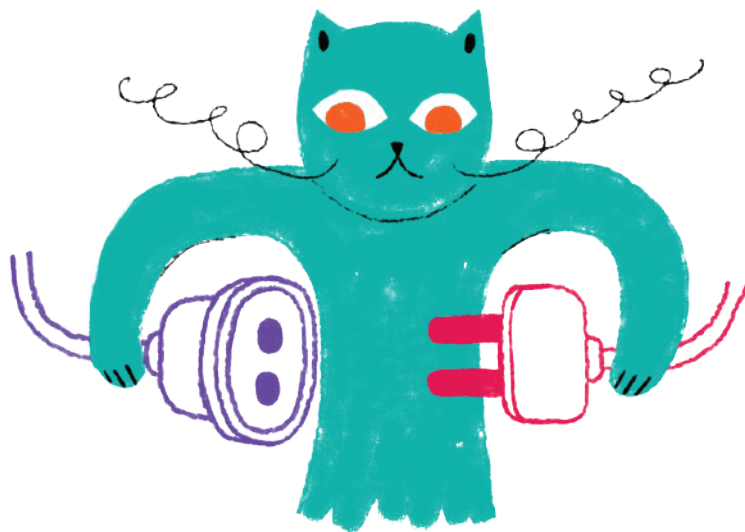
Title:
Dividers and Connectors
(90 min)

Objectives: To understand, on a deeper level, the local and national context around a certain topic; to build a map of relevant actors around a society problem; to develop critical thinking regarding the enabling or obstructing factors for a certain topic; to identify paths for action around a specific problem.

Details and description of the activity:

- Discuss with the group about the difference between dividers and connectors. Dividers are elements in society that divide people/ entities from each other and serve as sources of tension. Connectors are elements that connect people/entities and enable positive change to happen. Clarify with the participants; ask for general examples, to make sure it is clear. (Elements from the society can refer to concrete or abstract aspects: systemic issues, specific people, institutions, society and cultural norms, etc.)

- Split the participants into 2 groups – one group has to brainstorm a list of dividers, and the other group a list of connectors regarding the specific problem.
- The groups have to reflect on aspects such as: parties interested in the topics, affected people and links with these people; actors/people interested in the topic; what brings people together in such an issue; what separates them; what motivates/demotivates people/actors/key people, etc.
- Each group has to identify as many items as possible, and then prepare a performance, to illustrate how the listed elements support the main problem or not. The performance should have a clear message about each of the listed items – not to spend too much time for verbal explaining of the content of the performance.
- After each performance, ask the other group: What did you notice? What dividers/connecters could you identify? Do you have any questions for the other group? Could you add other examples? Do you have any other observations from the play?
- After the performances, move on to the discussion.

Debriefing / Suggestions for Questions
- What are your general observations after watching both performances?
- Do you notice similar aspects mentioned in both categories? Why do you think that happens? How can an element be both a divider and a connecter?
- How many dividers/connecters are concerning the people, and how many institutions are involved in the issue? How does that influence the overall perspective/situation?
- Which of the aspects you mentioned are the most relevant for the topic we are working with?
- How can we use the connecters in such a way, to counteract the dividers?
- What should be our next course of action in this regard?

Recommendations for Using the Activity / Adaptations

- You may suggest sub-lists for each group, in order to stimulate the group to more deeply look at possible categories of elements: state actors (institutions, people), people from the society, private sector, civil society, media, norms, etc.

Title:
Rashomon Analysis
(90 min)

Objectives: To develop analytical skills in relation with complex topics; to develop multiple perspectives over a specific issue; to develop critical thinking regarding the position and role of different relevant actors;
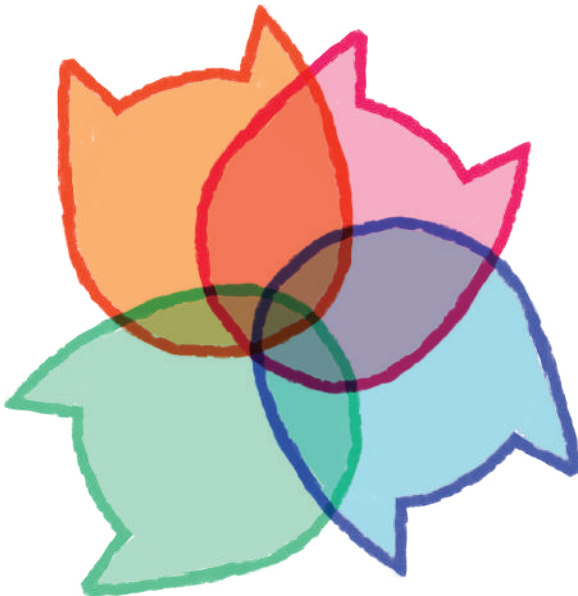
Details and description of the activity:

- This exercise is named after Akira Kurosawa's 1950 film Rashomon, in which a murder is described in four contradictory ways by four witnesses.

- It is the most suitable for topics which generate either polarised positions or very diverse opinions/behaviours in the society.

- Together with the group, identify the most important direct actors in a certain problem you want to address in your play. For example, for the topic of legal marriage/civil partnership for non-heterosexual couples you might list: a same-sex couple, the mayor (representing municipality), a religious figure (from the dominant religious institution), a judge from the constitutional court, an activist for LGBTQ+ rights, one/more heterosexual couples (representing the society views), etc.

- After you have identified 5-6 main direct actors in the specific problem, split the participants into groups made out of the corresponding number of listed direct actors.

- Each group has one actor they have to embody at the later stage of the process. In these groups, the participants have to create the version/ perspective of that specific actor in relation with the discussed issue – give them 10 minutes.

- Mix the groups - each group has a person representing a different direct actor. In these groups, participants embody their specific actor and present their perspective to each other.

- Each person has 2 minutes to talk in the group. The group members shouldn't interrupt each other. After the 2 minutes, the rest of the group can ask questions with the purpose of understanding their perspective better. Answering questions shouldn't take more than 3 minutes. In total, one person has 5 minutes.

- These discussions are not a debate; they shouldn't try to change each other's points of view – the main purpose is to listen and understand different perspective, motives, and reasons of different direct actors involved in a certain topic. Encourage participants to keep cool in the discussion and to not get emotional.

- After 30 minutes of group work, move on to the discussion with the entire group. Mention to the participants not to embody the actor they had to present anymore.

Debriefing / Suggestions for Questions

- How are you feeling?
- How easy was it to present the perspective of the given actor?
- How different was it from your own personal perspective?
- Could you detach from your own beliefs / point of view during the presentation?
- How was it to listen to the other people's perspectives?
- What are your reflections about what you have shared in your groups?
- Did you discover something new?
- Did you change your image about any of the people you heard perspectives from?
- How did your own perspective change, if it changed?
- Why is it important to reflect on the perspective of other people from a rational point of view?
- How is this helping us for our process?
- What can we do in order to understand the perspectives of the others involved in our topic better?

Recommendations for Using the Activity / Adaptations

- If possible, conduct this session in 2 steps, one step for interviewing/researching the direct actors in the topics, and then to prepare and deliver the performances. In this way – the portrayed perspectives are more fact-based and more objective. You may provide hand-outs about the actors you wish to work on in this exercise.
- The participants need to present the perspective of their characters as close to reality as possible, and not influenced by their biased perspective (on how a specific actor might think/behave/justify themselves). The used discourse should be as natural as it could for that person and what they represent. For example, a priest should explain the dogma and church rules they follow and believe in, and how issues such as LGBTQ+ are not fitting - they shouldn't use emotional statements of hatred. This exercise aims to increase understanding of rational perspectives.

- An alternative set-up could be as a talk show in which you, the facilitator, are the moderator, ask questions, manage the time and make sure the rules are followed. The talk-show has an audience, the other participants, so the audience can get insights from the discussion. This version is suitable for situations where you need/want to portray more than 10 direct actors OR when you want to more deeply look into more problems.

Title:
Six Thinking Hats
(60-90 min)

Objectives: To develop parallel thinking skills; to develop complex problem analysis and solutions finding skills; to develop critical thinking towards a specific problem; to identify alternative paths of actions for addressing specific solutions;

Details and description of the activity:

- This exercise is based on the work and theories developed by the physician and psychologist Edward de Bono.
- Prepare (in advance) sets of hats or scarves of the following colours: white, red, black, yellow, green and blue.
- Introduce the concept of the Six Thinking Hats to the group.
- Each hat represents a thinking pattern that needs to be used by the person that is using the hat. When one person puts on a specifically coloured hat they need to focus only on the aspects associated to the hat they are wearing.
- The legend of the colour code for thinking about a specific problem is the following and should be placed in a visible place.
  - *White Hat – Information:* consider only hard evidence; facts and statistics about the problem.
  - *Red Hat – Emotions:* intuitive reactions or feelings towards the problem.
  - *Black Hat – Judgment:* identification of mistakes or barriers, looking for negative aspects of the specific issue.
  - *Yellow Hat – Positive view:* identification of opportunities, looking for benefits and positive aspects of the problem.
  - *Green Hat – Creativity:* provocative statements and new ways of thinking about the problem, looking for alternatives.
  - *Blue Hat – Process:* synthetizes the ideas of the others, asks for summaries, conclusions and decisions, determines action plans
- Split the participants into groups of 7 people. Each group has a set of hats/headbands, to use in the exercise. Six participants will use the hats and the 7th one is the observer.
- The observer takes notes on the mentioned points, signals when a specific person doesn't talk 'from the assigned hat' and, after the group work, presents their main findings.
- Each group has to discuss about a specific problem relevant for your Legislative Theatre play.
- All the groups might have the same topic to discuss, or each group has a different one, depending on where you are in the preparatory process.
- In each group, each participant randomly puts a hat on. In the order the hats are presented, each person starts talking about the given issue

– but only from the perspective of their hat. They need to focus on arguments, wording and evidence in line with the style of the hat they are wearing.

- After each 2 minutes, at your signal, the next person has to talk.
- After one round – ask group members to change hats as they wish– and continue the group discussion for another round.
- After all the rounds (you may decide to have 3 rounds instead of 2), move on to the discussion.

Debriefing / Suggestions for Questions

- How was this experience for you?
- What was difficult?
- What was easy?
- What reflections or insights do you have from the discussions?
- What do you remember as the main discussed and shared issues?
- Can each observer give us a brief report on their main findings?
- What are your impressions about what you have discussed?
- What are the similarities/differences among groups' findings?
- How can this model help your group thinking process?
- What are the main action points revealed by your discussion?
- How can we use these discussions/findings in the Legislative Theatre play/process?

Recommendations for Using the Activity / Adaptations

- If the group members have a good grasp on the discussed problems you may increase the time of talking for each person to 3 minutes.
- If you want every person to experience the 6 thinking hats, which comes with additional personal learning insights, you might consider using only 1 minute per person. In this case, the discussion might not yield profound insights, but the benefits are higher for the participants themselves.
- There are sequences which encompass and structure the thinking process toward a distinct goal. If a group wants to use the thinking hats for a different purpose, they might use the distinct sequences.

Sequences always begin and end with a blue hat; the group agrees together how they will think, then they do the thinking, then they evaluate the outcomes of that thinking and what they should do next. Examples:

- Initial Ideas *(Blue, White, Green, Blue)*
- Choosing between alternatives *(Blue, White, (Green), Yellow, Black, Red, Blue)*
- Identifying Solutions (Blue, White, Black, Green, Blue)
- Quick Feedback *(Blue, Black, Green, Blue)*
- Strategic Planning *(Blue, Yellow, Black, White, Blue, Green, Blue)*
- Process Improvement *(Blue, White, White (Other People's Views), Yellow, Black, Green, Red, Blue)*
- Solving Problems *(Blue, White, Green, Red, Yellow, Black, Green, Blue)*
- Performance Review *(Blue, Red, White, Yellow, Black, Green, Blue)*

Title:
Yes or no, but why?
(60-90 min)

Objectives: To reflect on the reasons behind certain behaviours of citizens in the society; to critically analyse groups'/individuals' behaviours in various topics; to more deeply develop understanding of the profile of the citizens.

Details and description of the activity:

- Together with the group, make a list of desirables behaviours from citizens, preferably related to the topic you are addressing in the play; e.g. voting, participating in the public consultations, signing petitions, helping people in need, donating, etc.
- Chose one of the behaviours which you want to explore more deeply.
- Split the participants into 2 groups.
- One group has to list the reasons why people display that behaviour and another group why they don't display that behaviour (e.g. why people vote and why people don't vote).
- After they listed as many reasons as possible, they need to prepare a performance which presents their findings to the other group. Give 20 minutes for this part of the process.
- After one group acts out their scene, ask the other group what they have noticed – what are the reasons depicted in the performance; do they have any questions; do they have other examples to add; etc.
- After the two performances, continue to the discussion.

Debriefing / Suggestions for Questions

- What are your general impressions after watching the two scenes?
- What seems to be the most dominant/strong reasons for displaying that behaviour?
- What about the reasons for not displaying that behaviour?
- Which type of reasons seems to be more numerous?

- Does their number matter, or their nature?
- How prevalent is this behaviour in the society?
- Do you display this behaviour? Why do you have it or you don't have it?
- What can influence people to (not) display that behaviour? Or to change their behaviour in time?
- What are your most important take-outs from this activity?

Recommendations for Using the Activity / Adaptations
- If you want to analyse more behaviours, you may give a different behaviour to each group and their task can be to list both categories and prepare a performance which will incorporate all their findings.

Title:
Envision the Future
(60-90 min)

Objectives: To reflect on possible future scenarios regarding a specific problem; to identify different paths of actions to reach a specific envisioned future; to more deeply understand the necessity for involvement of more actors in a specific thematic;

Details and description of the activity:
- Split the participants into groups of 5 or 6 people.
- They have 20 minutes to discuss and prepare 2 group statue images. First image has to portray a problem from the society – a systemic problem. The second image has to represent a positive envisioned future regarding that specific issue.
- Once a group presented their 2 images – ask the others to decode the content and message of each image: what issue they portrayed; who is depicted; what is different in the second image; who is missing/extra comparing to the first image, etc.
- After the decoding discussion ask the audience to make suggestions regarding a third image – which should represent an image of transition from stage 1 to stage 2.
- Depending on the group size, you can proceed in two ways: collect ideas from audience, and the actors change their positions from stage 1 at the same time, as suggested by the audience – so they immediately see their ideas visually; or you split the audience into smaller groups, and they create an image themselves, or explain the main idea to the actors.
- For each transition image proposed, repeat the sequence of the images with the transition it included, so the audience can see the evolution.
- Discuss with the audience: what are the main changes; who is there; who is not there anymore; why; what is happening; etc.
- After all groups presented their work, move to the discussion.

Debriefing / Suggestions for Questions

- What are your impressions from the activity?
- What were the common elements in the depicted problems?
- What about the envisioned future?
- How realistic do you find the future desired by you?
- What were the common elements in the transition images?
- How realistic are they?
- What needs to happen for the desired change to take place?
- Who needs to change?
- How can they be determined to change?
- What other insights from this activity do you have, that can support the process of Legislative Theatre preparation?

Recommendations for Using the Activity / Adaptations

- You may frame the task in a different manner, and ask the group to prepare 3 images; one with the problem, one with an ideal future and one with probable future. The transition image is brainstormed in relation with the probable future. The discussion can focus more on what is realistic to happen and on what/whom it depends.
- Another version is to ask the group to prepare only one Image – of the problem, and then, with the audience, to discuss about 3 wishes they have for changing the problem. In this way they focus on immediate possible changes and the most important ones.
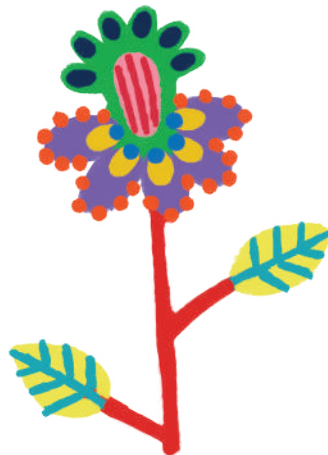
Title:
The Worst Future
(90 min)

Objectives: To critically reflect about the consequences of the present situation on the people in future; to identify the main priority areas for intervention in the present; to develop a deeper understanding of the society problems;

Details and description of the activity:

- Split the participants into groups of 5-6 people.
- In each group, participants have to think about the worse possible future that could emerge from a specific problem (it should be the same topic on which the groups have to work). They need to think about the most negative scenario that can evolve from the present situation. They should think as freely as they wish, but keep a realistic possibility for their scenario. They shouldn't portray a dystopia, but a very negative possible scenario.
- The groups have 20 minutes to prepare a performance which shows their version of the worst possible future. They should include different society actors in their alternative future.
- Each group present their piece and the audience has to reflect on the performance: who is portrayed there; what is happening to them; who else; what kind of life is there; etc.
- The discussion after each performance has to focus only on decoding the main content of the play. The interpretations and impressions from each play will be address in the follow-up discussion, after all scenes have been performed.

Debriefing / Suggestions for Questions

- How are you feeling after seeing all these performances?
- What are your main thoughts and impressions?
- What were the common elements in the performances?

- What were the unique ones?
- Which ones do you think are likely to happen?
- Which ones could you tolerate more, to live in them, and which ones you don't see yourself ever living in?
- What is necessary for materialisation of these futures?
- What is necessary for them not to happen?
- What needs to change now, in order to cut the possibilities of such futures to take place?
- What are the most urgent and important things that need to take place now?
- Who is responsible for these things?
- How can we determine/influence these changes?

Recommendations for Using the Activity / Adaptations
- If the group you are working with is formed by the people oppressed in the topic you work with, this exercise might become emotionally very hard and depressing. Be aware of the potential impact and allow sufficient time for them to discuss the triggered emotions.
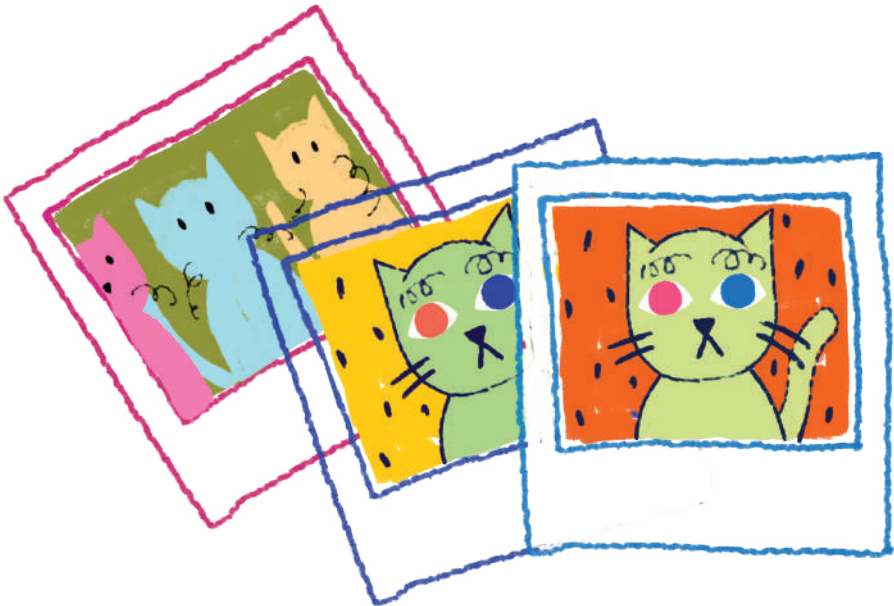
Personal Reflection/ Work

Title:
Me, Myself and My Community
(3 hours)

Objectives: To reflect on their own identity and place in a community; to develop empathy and emotional connections among the participants; to develop deeper understanding regarding similarities and differences between different members of a community;

Details and description of the activity:
- Split the participants in groups of 2 or 3 people.
- Ask the groups to go outside in the community and take 3 photos for each person in the group, which will later be exhibited.
- One photo has to represent who they are; another photo has to represent their identity/something relevant to their identity, and the third photo has to represent their community
- For each of the photos, each person is free to interpret it as they wish, as it is a very personal task. The groups are formed to support each other in the process of photographing, also to bounce ideas and provide feedback.
- Groups have 1.5 hours to take all the 3 photos.
- Depending on the number of people in the group, you might use a projection of all the photos, but in most cases you need to print the photos. You might include, in the task for each group, to also print the photos before coming back to the work room.
- Each participant prepares a poster with all the 3 photos. If all participants have laptops/tablets you can ask them to prepare them on the screen of their device and have an electronic exhibition.

- The participants are invited to visit the exhibition in silence and to try to understand the message of each photo; why the photographer of those photos chose exactly this photo, etc.
- After participants visited the exhibition, address any burning questions they might have. We emphasise on the burning questions, we don't want each participant to verbally explain their posters – we want to leave it as subjective experience.
- Ask the participants what are their main impressions and feelings from the exhibition, each person shares in one word or sentence.
- The next phase of the activity is to create group images inspired by the exhibition.
- First image is about who we are; one person is invited to come on the stage and to make a body statue of one message they received about who they are - it shouldn't be their own message, but from another photo they have seen. Another person is asked to come on the stage and add another statue – either connected with the previous statue or independent, but on the same topic. Half of the group is invited to come on the stage in this way. The audience is observing this group image. Ask the audience to copy the image they see – in order for the statues to unfreeze, and also to observe the image they have created. The process is repeated on the same topic, but with the rest of the group.
- The same procedure repeats for the next two group images – one about identity and one about our community.
- After each group image thematic, ask the participants how they feel and what their dominant emotions triggered by the statues and images are. Do not enter in rational arguments or decoding of the images – which will happen after all images have been performed.

Debriefing / Suggestions for Questions
- How did you find the photographing part of the activity? What can you share with us from your process?
- How did you find the photos of the others? What have they triggered in you? How similar/different do you found their experiences to/from yours?

- What were your thoughts and reflections about the group images on "who you are"? Who are you according to those images? How much do you feel represented by the images of the others?
- What were your thoughts and reflections about the group images on "your identity"? What are the main identities or identity features represented in the group? Did you find your identity represented in the image?
- What were your thoughts and reflections about the group images on "my community"? What is our community according to these images?
- What can you extract as important links among the 3 sets of images?
- What issues – positive or negative – emerge from the images you have projected?
- What other insights or reflections do you have from this process?
- What paths or ideas should we explore further?

Recommendations for Using the Activity / Adaptations
- This activity is very personal, emotional and should be used for groups which are already cohesive and have developed an advanced level of trust.
- The exhibition should be placed in a visible place and, if possible, stay visible when the group statues are constructed.

Title:
Declaration of Identity
(60-90 min)

Objectives: To help the participants to reflect on their identity; to empower the participants; to develop communication skills; to critically reflect on multiple identities they have in a society; to develop empathy skills;

Details and description of the activity:
- The identity we have in relation with different people/actors around us is different, we chose to emphasize some aspects/sides to some people and to hide or keep some other sides in the shadow – even if they are important.
- Invite the participants for a reflective exercise. They need to think about who they are, what the core of their person is, and draft a Declaration of Identity in relation with 3 important persons from their life and society.
- In the Declaration they need to include the most important aspects from their identity they wish these people to know, to care about and to pay attention to.
- The 3 important people are: their parent / legal guardian (of their choice), the mayor and a police officer or a judge.
- They can draft their identities as they prefer, using drawings, words, pictures, etc.
- They have 25 minutes for this part of the exercise. After the time is up – ask each participant to group up with 3 other people.
- Each person in the group is assigned a listening role by the sharer of the Declaration (you are my mother; you are the mayor, etc.). They read their declaration to each of the assigned persons (who is supposed only to listen and to not react). At the end of the sharing, group members can briefly feedback each other and thank their colleagues.
- Allow maximum of 30 minutes for the sharing session and move on to the discussion.

Debriefing / Suggestions for Questions

- How are you feeling in this moment?
- How was it for you to prepare the Declaration of Identities?
- Which ones were the easiest/hardest to prepare and why?
- What other reflections do you have from the preparation part?
- How did you feel to read/say your Declarations to the 3 people from your life/community?
- How it was for you to hear the other people's Declarations?
- How often do you reflect on your identity? How many people around you really know you and who you are?
- How much of your identity is hidden from the majority of people from your life? Why?
- What would be different if they knew who you really are?
- What about the key entities from your society?
- How much do they know you? Should they know you fully? What difference would it make for you or other people who share similar core features?
- What other thoughts do you have regarding the things we discussed?
- What aspects do you wish to reflect on more?

Recommendations for Using the Activity / Adaptations

- This is suitable activity for a group of actors who are themselves, a part of the target group of the Legislative Theatre play – they belong to the oppressed group.
- It is the best to be organize the exercise after the group already knows each other and there is solid trust foundation.
- The 3 persons/actors to whom the participants have to prepare their declaration can and should be adapted to the profile of the group, topic and community you are working in.
- To support the participants in the reflection process, you might do another activity at the beginning of the session, in which the participants reflect on their whole life journeys, which enabled the development of their identities. They may extract key words on different post-its, which they can use for the drafting of their declarations.
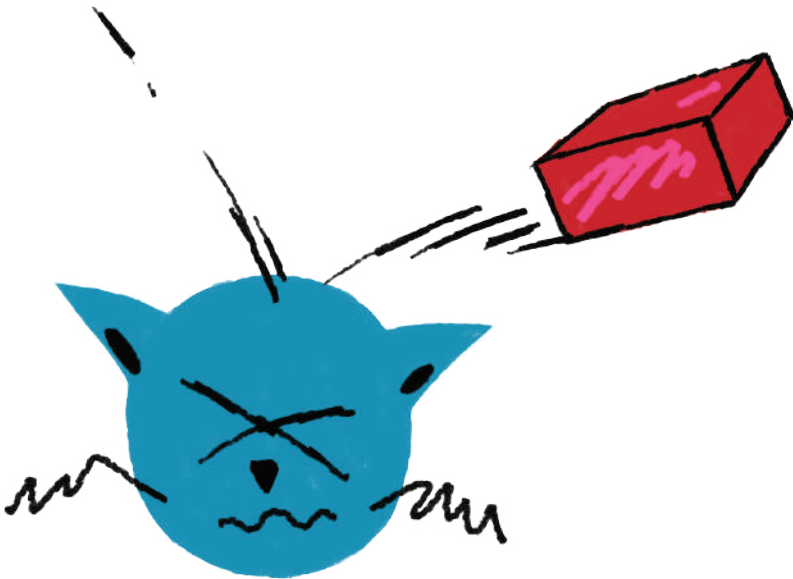
Title:
Strong Impact
(60 min)

Objectives: To reflect on the key events in their lives; to identify the impact different events had on their personality, identity and values development; to strengthen the group bonding; to develop trust and empathy;

Details and description of the activity:
- Invite the participants to reflect, for 10 minutes, about the events from their lives which had the strongest impact on them (positive or negative), which majorly shaped what kind of person they are now. They might take notes if they wish.
- Split the participants into groups of 4 or 5. In these groups, the participants are invited to share up to 3 major events from their life (it is their choice which ones they want to share).
- Once all the participants have shared, they need to prepare a performance in any form they wish, which encompasses the common and/or most relevant elements from all the things they have shared with each other.
- Their purpose is to include the most important type of events that had a lifelong impact/effect on them. Give them 30 minutes for this part.
- After one group presented their scene, ask the audience: what did you notice; what type of events had a strong impact; were they positive or negative; could you identify what kind of impact they had; etc.
- After all groups presented their performances move on to the discussion.

Debriefing / Suggestions for Questions
- How are you feeling after you have watched all the performances?
- What had touched you the most?
- What was the closest to your personal experiences?

- What are your general impressions after watching all the performances?
- What are the common elements and what stand out as unique?
- Were more negative or positive types of events portrayed?
- What kind of impact they had on the people?
- How did you choose what events to share with your group?
- What kind of person would you have been today if those events didn't take place in your life?
- What can you suggest to other people experiencing similar events/ situation as you did?
- Or in general, what can you advise to people experiencing intense events in their life?

Recommendations for Using the Activity / Adaptations
- This activity can trigger some past traumas and bad memories; you need to know your group, if it is suitable for them and how well you think they can handle potential emotional outbursts.
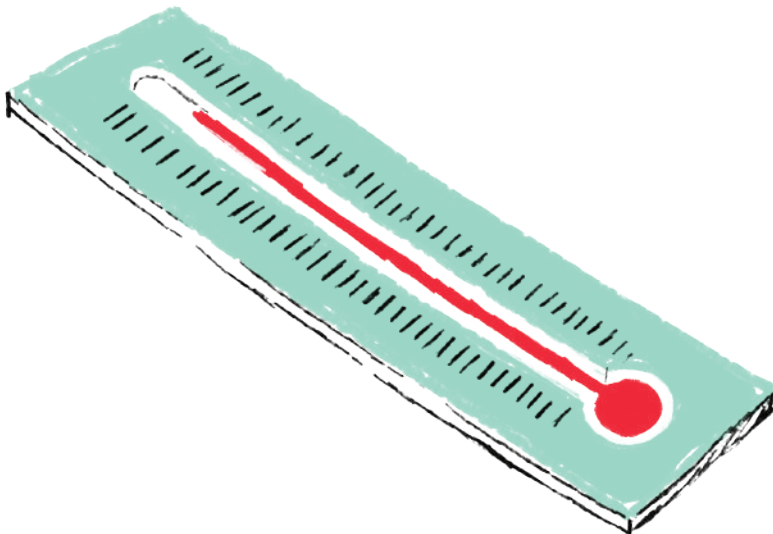
Title:
Thermometer of Oppression
(60 min)

Objectives: To reflect on personal experiences of oppression; to develop trust and empathy towards other group members; to build group solidarity; to encourage group members to share personal experiences;

Details and description of the activity:

- Give 2 paper notes to each participant. Invite them to write, on one paper, a situation where they felt oppressed, and, on the other paper, a situation where they have oppressed somebody. They don't need to sign the papers before handing them over to you. Give them 10 minutes for this task.
- Once you gathered the papers, add your own examples (see Recommendations) and shuffle the notes to read them in a random order. If you think it is more relevant, sort and order them in a specific sequence (from lighter to heavier topics).
- Ask the participants to stand up. You should place, on the floor, physical indicators of different numbers – from 0 to 10, from one corner to the opposite one.
- The participants need to position themselves on this 'thermometer', from zero to ten, on the issues you will read from the notes. Zero means that this never happened to them and 10 that it happens very often.
- One by one, read the sentences and wait for people to position themselves. Ask them to look around and observe where the others are positioned.
- Depending on the number of sentences – you may give space to some people, to explain their position for some of the sentences. Nevertheless, there is space at the end of the activity, to share their impressions.
- Once you finished reading all the sentences, move on to the final discussion. Ask the group to stand or sit in a circle.

Debriefing / Suggestions for Questions

- How are you feeling in this moment? Please share in one word.
- If anybody wishes, you can expand more on why you shared this word.
- What made you feel like this?
- What were your thoughts/reflections during the exercise?
- What observations do you have about the way people positioned during the exercise?
- What surprised/impressed/shocked/comforted you?
- Do you have any questions or doubts?
- Which sentence stands out for you and why?
- Did you notice any pattern regarding the type of shared experiences?
- What does this exercise tell us?
- What does it say about us?
- Why is it important to reflect on such experiences?
- How can this help us?
- What should we do as group, to more support each other?
- Please, everyone share what you will do differently from now on, to support the group.

Recommendations for Using the Activity / Adaptations

- It is the best to implement this activity after the concept of oppression was clarified and different types of oppression were exemplified.
- This exercise could become very intense and emotional. Be ready for that and encourage the participants to fully embrace its experience, to be open and empathetic.
- To be sure some specific type of situations or experiences are opened to the group, you should prepare a list of situations, to add to the ones provided by the group. If they are mentioned by the participants, you don't need to use the one you have prepared, they are plan B.
- Examples of sentences (please select/use appropriate selection for your group):
  - I was a bully in school
  - I was bullied
  - I experienced domestic violence
  - I was sexually harassed on the streets

- I made sexual comments to other people in public places
- I was discriminated in another country
- I experienced police violence
- I have discriminated somebody from another religion or ethnic group of mine
- My basic human rights have been violated
- I used to think some people are inferior to me/ etc.
- ….

Title:
Personal Questions
(45 min)

Objectives: To stimulate the exchange of personal information; to build group empathy and curiosity towards each other; to increase group cohesiveness; to trigger critical reflection on different experiences and perspectives within the group;

Details and description of the activity:
- Give each participant a set of papers (A4) – sufficient for all the questions you plan to use in the exercise (one side of a paper per question) and a pen. (If you have a chance you can give reusable whiteboards of the same size)
- Explain the process of the activity: you read, one by one, different questions; they have to write their answer on the paper, sufficiently big, so everyone in the room can read it.
- After each question, group members can look around and read the answers of the other participants, and then you continue to the next sentence.
- If the group members have burning questions regarding any of the answers of their colleagues, allow space after each sentence. Generally, remind the group that all their questions and reflections can be expanded and addressed at the end.

- The next list of questions is a generic suggestion. You should adapt and modify them based on the group you are working with. Generally, they should be phrased in such a way to have one, maximum 2 words as answer:
  - What is your biggest fear?
  - What in your life are you the most proud of?
  - What is your biggest regret?
  - How many times did you have your heart broken?
  - What you must do before you die?
  - What in your life do you love the most?
  - What can you never forgive?
  - Do you believe in God?
  - In forcing circumstances, could you kill somebody?
  - What gives you strength/power?
  - How many people are your close friends?
  - What do people see in you and they don't like?
  - What do people see in you and it is not true?
  - What do you want to change about yourself?
  - Who/what in the world do you hate the most?
  - What is the biggest change you want to see in your community?
  - When was the last time you have cried?
  - Have you ever thought about suicide?
  - How much, in %, have you been honest in this exercise?
- At the end, open the floor for the participants, to ask a question to the group, for which they want to see their answer. Then move on to the final discussion.

Debriefing / Suggestions for Questions
- How are you feeling in this moment?
- What makes you feel like that?
- How did you feel when other people gave similar answers to yours?
- How was it when nobody else gave the same answer?
- What were your expectations about similarities or differences between you and the group?
- Which answers surprised you the most and why?

- What other impressions/reflections do you have about the answers the group gave?
- What do these answers say about our group? Why?
- What stands out?
- What we need to pay more attention to?
- What do we need to change in order to have more honesty in the group?
- How can we do that?
- What is the first thing each one of us should do from now on?

Recommendations for Using the Activity / Adaptations
- Depending on your selection of questions, it is expected to have intense emotional experience in the group. This exercise works only when there is a minimum trust level among group members, which can enable the participants to be open and honest about (very) personal aspects.
- Participants are allowed to not write anything as their answer to some of the questions you ask, but do not explicitly say this from start, not to encourage the group to use such an option.

Title:
Personal is Political
(90 min)

Objectives: To increase awareness on what/who defines a political issue; to draw connections between personal realities and issues of political relevance; to increase critical thinking regarding the power dynamics around prioritization of political interest issues;

Details and description of the activity:

- Together with the group create a list with answers to the following question: What issues from your private life are important to you?
- It is a group brainstorming and everything the group says goes on the board/paper of suggestions. If necessary, clarify what this question refers to by providing examples such as: house chores, romantic relationship, children bearing, clothing, body hair, physical looks, money, sleeping routine, etc.

- Split the participants into groups of 4 people. Each group has to analyse the brainstormed enumeration and separate the items in two lists; one should include the private issues which represent political relevance, meaning that systemic decisions/structures are invested/touch upon those issues, and a second list with the remaining issues. Give 15 minutes for this task.
- Each group presents their findings to each other. In case of disagreements ask the groups to justify and explain their reasons better. Use the following questions to facilitate a small discussion:
  - How did you decide which issues have political relevance or not?
  - Which topics were harder to decide upon and why?
  - To what extent does political relevance mean that those issues are regulated by the state? Could you exemplify?
- Ask participants to go back to their groups (you may create new groups if you find it more enriching for the process) and analyse their original lists, the revised versions (if they have made changes after the group discussion), choose 1 to 3 issues from any of the lists, which should be in the attention of the political and systemic structures; they should select issues which aren't regulated by the state at the moment.
- They need to prepare a short performance in which they will argue for those specific issues, to come into the attention of political structures and system. They are free to use any props and format they wish for the performance. Give them 20 minutes for this part of the process.
- Each group presents their theatre productions - ask the other groups which issues they have noticed and what arguments they identified; what other comments, observations they have from the performance and depicted aspects;
- After all groups have presented their work move on to the big discussion with the entire group.

Debriefing / Suggestions for Questions
- What is in your mind right now?
- What are your main thoughts/reflections from all the performances?
- How did you decide which issues to depict in the performance? Why those issues and not others?

- What about the arguments you have used in order to lobby for these issues, to have political interest? How did you come up with them?
- Could you add more arguments for any of the presented issues?
- Why are these issues not politically regulated? What does it mean to be politically regulated/managed?
- What about the issues that are regulated? Should they be regulated? Which private issues should remain private and which shouldn't? Why?
- Can any issue actually be private in our society, nowadays? Can you give examples?
- What other thoughts do you have about these issues?
- If personal is political – what does this actually mean for us and for our community?
- What are the implications on our life?
- What should we do regarding the issues we have discussed today?

Recommendations for Using the Activity / Adaptations
- The personal is political, also termed "The private is political" highlighted and brought to the public discourse the connections between personal experience and larger social and political structures. The phrase has been repeatedly described as a defining characterization of second-wave feminism or feminism in general, BUT in this activity we use it in order to create awareness on what from our personal/private life is political or not.

Title:
Let's Watch
(60 min)

Objectives: To encourage the participants to share personal stories; to strengthen the connections among the group members; to increase empathy; to more deeply reflect on how stories are seen/interpreted by other people and how the stories impact them; to increase active listening skills;

Details and description of the activity:

- Place four chairs (for the performers) in the room, in a row facing the audience area, and on one side place two chairs diagonally (for you and the teller)

- Invite four participants - volunteers to come on the stage as performers; ask them to sit on the four chairs facing the audience.

- Invite someone in the audience to volunteer and to share a short story, event or recollection of a moment which contains a strong emotion related to the topic you are working with. Examples could include relationships, work contexts, public incidents, interaction with the authorities, etc.

- This volunteer is the teller, and they sit with you on the side of the performers.

- The teller shares their story. During the telling of the story, the performers should listen attentively, noticing the hand gestures, facial expressions, and emotions of the teller.

- If needed, after the teller shared their story, you may need to ask the teller to clarify which emotions they felt, or what main aspects of the story they would like to see performed.

- Then say "Let's watch!"; the performers are now free to reproduce the story they heard, they should create a kaleidoscope of images and sounds that mirror the feelings and thoughts of the teller; each performer tries to represent a different aspect of the story; they perform for about one minute and then you freeze their action and ask the performers to sit on their chairs.

- Ask the teller if they recognized elements from their story in the performance - the audience and performers listen as the teller describes aspects of the performance that may have resonated with their story.
- Rotate the roles of teller, performers and audience after each story and then move to the group discussion.

Debriefing / Suggestions for Questions
- How are you in this moment?
- What is on your mind?
- How did you feel as a teller?
- How did you feel as a performer? How difficult was it for you and why?
- How was it to be audience?
- What impressions/thoughts do you have from this role?
- What did you notice among all the shared stories?
- Did you see any similarities or major differences among the stories?
- What kinds of stories were depicted?
- What type of oppressions they were referring to?
- What does this say to us and about us?
- What stories were harder to perform and why do you think so?
- What is the added value of our stories when depicted by external/third persons?
- What is important about using other people's stories in our process?
- How can this process help us in our Legislative Theatre process?

Recommendations for Using the Activity / Adaptations
- This activity is inspired by the Playback Theatre technique called Fluid Sculptures.
- You may use a common thematic for all the shared stories, relevant for your Legislative Theatre Process, e.g. stories of discrimination, violence, exclusion, etc.

- A simplified version of this activity can be conducted in pairs; in each pair there is a teller and a performer; after the teller says their story the performer portrays a few strong elements of the story back to the teller, who then feedback the performer; then they switch roles.

Title:
Me and the Others
(60 min)

Objectives: To stimulate reflection on our relationships with the others; to develop critical thinking regarding the reasons for different feelings we have towards other people around us; to develop appreciation for the role of other people in our life;

Details and description of the activity:

- Split the participants into groups of 3. In these groups, the participants have to share and draft 3 lists encompassing different categories of issues; one to include the things/aspects they love about other people in their community; one about what they hate about other people and one with the things they learn from the others.

- Invite the participants do the task individually, then to share with the others, put the lists together and add more items if they find more examples; they don't need to agree on the listed issues, it is a compilation of all their possible answers. They have to write them on 3 different papers. Give them 10 minutes for task.

- Create 3 new groups made out of the previous groups – from every small group one member goes to a different new group.

- Each of these groups has to work with a different category of issues: love, hate or learning. They put their lists together, for the specific aspects they have to work on. The new big drafted list now has to be transferred in a performance for the other groups. They can use any props and form they wish.

- After each group shows their performance ask the audience to identify the issues the group intended to depict, and to provide their comments.

- After all groups have presented move on to the discussion.

Debriefing / Suggestions for Questions

- What is the most important thought/reflection you have after seeing all the performances?

- How was this exercise for you?

- How easy was it to list issues in the 3 categories?

- How did you identify the specific examples?

- Which category had more listed issues and why do you think it was the case? How different were your lists from the ones of your colleagues? Why?

- How did the performance you saw reflect your own personal list?

- What are your observations from all the performances?

- Which performance was the most intense, according to you?

- When you think about the others in your community – who are these others? Could you be more specific?
- Did you refer to the same "others" for all the categories?
- What is the role of the "others" in your life?
- How often do you reflect on what you take or give from the others in the community?
- Why is it important to reflect on such issues?
- What can it be helpful for?
- To which one of the three categories of issues do you wish to give more attention from now on and why?

Recommendations for Using the Activity / Adaptations
- If you live in a community where there are many different ethnic/religious/etc. groups living, you might want to explore this aspect when discussing about who the "others" in the community are.
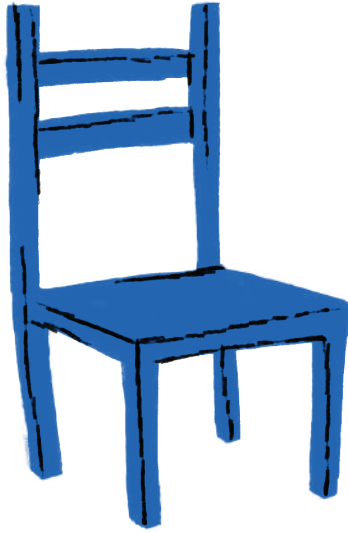
Title:
Empty Chair Introduction
(40-60 min)

Objectives: To encourage personal sharing in the group; to stimulate curiosity about each other; to identify positive assets and strengths of the group members; to strengthen group connections;

Details and description of the activity:

- Invite group members to think of someone who knows them well and likes them. It can be someone who is alive or dead, or it might even be a pet.
- One at a time, each participant stands up, moves behind their chair and impersonates the person they have chosen.

- They introduce themselves while acting as the person they thought of and communicate to the group what they like about the participant. For example: A participant named Alex says "I thought of my grandmother, Zara"; Alex then moves behind the chair and becomes Zara; "Zara" then introduces Alex to the group. "This is my granddaughter, Alex, and what I love about her is...."
- Once all participants have introduced themselves in this way move on to the final discussion.

Debriefing / Suggestions for Questions
- How do you feel in this moment?
- How was it to present yourself in this manner?
- What was different from the way you would have introduced yourself directly?
- What have you observed in the way the other group members introduced themselves?
- Did you notice any similarities or differences?
- What impressed you the most?
- How often do you reflect on your positive traits?
- Do/did your close ones have an accurate perception of who you are? Could you detail more?
- How can we become more confident and proud of who we are?
- What can help us in this matter?
- How can we help each other in this group?
- How can we use this exercise in our working process?

Recommendations for Using the Activity / Adaptations
- If participants chose a person who is not alive anymore, the exercise might trigger some strong emotions in the group. Be ready for that and encourage the group to support each other.
- The choice of participants, of who introduces them, depends on the level of trust and connections in the group. New groups tend to choose less meaningful persons from their life or to present lighter aspects about themselves.

Title:
What are you doing?
(20-30 min)

Objectives: To stimulate group creativity; to energize the group; to prepare for acting; to develop improvisation skills;

Details and description of the activity:

- Split the group into pairs.
- In each pair the participants question each other alternately, by using this question: What are you doing? They have to reply by saying one thing (e.g. I am eating) and showing another thing (e.g. swimming) with their body and gestures. The asking person has to start gesturing the verbal answer (e.g. to eat) and when they get asked: what are you doing, they have to say something totally new (e.g. I am reading).
- This exchange continues for some minutes; when you feel it is necessary, ask the participants to mingle with everyone else and to randomly ask/get asked "What are you doing?"; they always have to start gesturing the verbal answer they receive.
- After 10-15 minutes you can stop the exercise and move on to the brief discussion.

Debriefing / Suggestions for Questions
- How was this exercise for you?
- What was easy and what was challenging?
- Did it get easier through time or not?
- How could you "master" this activity?
- What do you need?
- How can this exercise help you for the Legislative Process?

Recommendations for Using the Activity / Adaptations
- If you consider it necessary, the group is allowed to choose which verbal replies to show with their gestures (in case they receive some problematic replies).

Title:
That's a Lie
(20-30 min)

Objectives: To stimulate group creativity; to energize the group; to prepare for acting; to develop improvisation skills;

Details and description of the activity:
- Split the group into pairs.
- Each pairs decides on their relationship and context they are in; they also decide who is person A and who B is in their pair.
- On your signal, for 5 minutes, A starts talking to B (something relevant for their chosen relationship and context); during these 5 minutes B can tell A (maximum 4 times):"That's a Lie", and at that moment A has to admit it was a lie and continue with the true version of the story.
- After 5 minutes A and B exchange roles and the process repeats.
- If you wish, you may invite some of the pairs on the stage to show a short performance in front of the others.
- Move on to the brief discussion.

Debriefing / Suggestions for Questions

- How was this exercise for you?
- What was challenging or easy about it?
- What observations have you made during your process in pairs?
- How fast could you develop alternative true stories?
- What could have helped you to be more natural and fast in your reactions?
- How can this activity help you for the Legislative Theatre process?

Recommendations for Using the Activity / Adaptations

- You may use specific relationships and contexts, relevant for the topic of your play; each pair can have a different combination (of relationship and contexts) and should perform their moment in front of the others; the discussion, in this case, can also include observations of the way this is linked with the reality.

Title:
Fortunately and Unfortunately
(30-40 min)

Objectives: To stimulate group creativity; to energize the group; to prepare for acting; to develop improvisation skills;

Details and description of the activity:
- Split the group into pairs.
- Each pairs decides on their relationship and context they are in; they need to choose a problematic moment/situation (relevant for their relationship and context) to discuss on.
- They have 10 minutes to practice in their pairs; during their conversations they may interrupt and "steal" the flow of the conversation by saying 'Fortunately' and 'Unfortunately' whenever they find it appropriate and helpful for their purpose. Each person can use only one of these words for interruption throughout the exercise.
- Each pair has 2 minutes for a short performance in front of the others as audience.
- Move on to the brief discussion.

Debriefing / Suggestions for Questions
- How was this exercise for you?
- What was challenging or easy about it?
- What observations have you made during your process in pairs?
- How easy was it to steal the flow of conversations? Why?
- What could have helped you to be more natural and fast in your reactions?
- How can this activity help you for the Legislative Theatre process?

Recommendations for Using the Activity / Adaptations
- An alternative trigger word and change of conversation could be 'YES, but…' - the focus of the discussion should be on an accused/accuser type of conversation.

Title:
Enter and Exit
(30 min)

Objectives: To stimulate group creativity; to energize the group; to prepare for acting; to develop improvisation skills;

Details and description of the activity:

- Split the group into pairs. One person is A, and, the other is B.
- On your signal, for 5 minutes, person A is trying to Enter a designated space (chosen by each pair) and B is not allowing A to enter; they are not allowed to use physical touch, only verbal argumentations.
- After 5 minutes, signal to the pairs to change roles, but instead of Enter scenario now they use the Exit scenario – so, person A wants to Exit a specific space and person B doesn't let them out.
- Move on to the brief discussion.

Debriefing / Suggestions for Questions

- How was this exercise for you? Share in one word.
- How did you feel when you wanted to do something and you were not allowed?
- What about the time when you had to prevent the other person from doing what they wanted?
- What kind of strategies did you use? Which strategies worked better and changed the intentions of the other person?
- What type of arguments made you consider changing your mind?
- Did any of you give in? If yes, what made you do it?
- Can you make any connections with real-life situations?
- How can this activity help you for the Legislative Theatre process?

Recommendations for Using the Activity / Adaptations

- An alternative version is to have trios and not pairs - in any combination you wish, which can provide a space for participants to support each other in their argumentations.

Title:
Urgent Activity
(30-40min)

Objectives: To stimulate group creativity; to energize the group; to prepare for acting; to develop improvisation skills;

Details and description of the activity:

- Split the participants into pairs.
- Each participant has to think about an activity they have to mime representing something really urgent, which must be completed in 3 minutes.

- On your signal, the first person in the pair starts miming their action and showing the urgency and desperation they have for completing it in 3 minutes. The second person has to figure out what they are doing and try to help them in order to complete their action in 3 minutes. They are not talking during this time.
- The action itself doesn't have to be something urgent – e.g. washing dishes, changing a light bulb, etc. – but, what happens in 3 minutes is what gives the importance. They need to think more deeply – what happens after 3 minutes expire – why is it so urgent to finish this task in 3 minutes?
- Signal when the 3 minutes are up and give the pairs a few moments to feedback each other.
- Switch roles and give them 3 more minutes for a similar process.
- Move on to the discussion with the entire group.

Debriefing / Suggestions for Questions
- How was this exercise for you?
- What happened in your pairs? Could you share?
- How easy could you figure out what was the depicted action?
- What about the urgency aspect? What was about to happen in 3 minutes? (If it wasn't mentioned before, go around the pairs and ask them to list what was about to happen at the end of the time)
- How urgent did you feel the action? What did you want to do?
- What could have made you feel it is more urgent?
- Which topics are urgent in the society, but don't seem like that?
- What can be the equivalent of these 3 minutes?
- What connections can you make with our Legislative Theatre process?
- How can we depict the issues in our performance, in order to show the urgency of action more clearly?

Recommendations for Using the Activity / Adaptations
- The activity can be used to discuss issues such as sustainability, climate change; environmental degradation, etc., as it can be easily linked in the discussion.
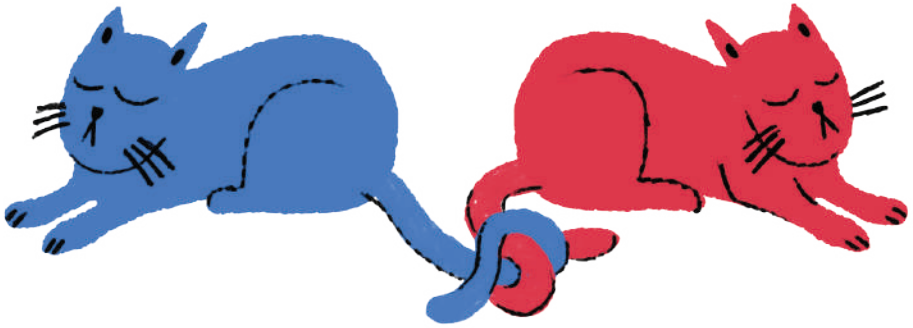
Title:
Relationships and Hidden Intentions
(30-40 min)

Objectives: To stimulate group creativity; to energize the group; to prepare for acting; to develop improvisation skills;

Details and description of the activity:

- Split the participants into pairs.
- Each pair has to pick a relationship that matters (friends, family, colleagues, romantic partners, etc.). Each participant has to decide, individually, on a specific intention, something they want from the other person in the relationship. The intention covers the behaviour of the other person for something they want (e.g. Parent and child – child wants to go to a demonstration and needs approval from parent; best friends – one wants from the other to break up with their partner, etc.).
- The participants take turns in trying to reach their intention – each person has 5 minutes to do that. Generally, their partners don't want to give in, so each participant has to carefully try to fulfil their hidden agenda.
- At your signal, the pairs start to improvise. After 5 minutes, let the people feedback each other and then continue with the second round.
- Move on to the discussion.

Debriefing / Suggestions for Questions

- How was this activity for you?
- What happened? Can each pair share their relationships and intentions?
- Did you achieve your intention? Why?
- Did you figure out the intention of your partner? How?
- Did you give in to their intentions? Why?
- What convinced / didn't convince you? What could have helped you to be convinced? Or to convince the other person?
- What similarities with the real life do you see?
- How often do we deal with hidden agendas of different entities/ person in the society, concerning our behaviours? Could you give some examples?
- How can we use this exercise for our preparation in Legislative Theatre process?

Recommendations for Using the Activity / Adaptations

- As an adaptation, give each pair a relationship relevant for your play, have each pair perform for the others and focus the discussion on the links with the reality and the usefulness for the preparation process.

Title:
Impersonating Key People
(60 min)

Objectives: To stimulate group creativity; to prepare for acting; to develop improvisation skills; to better understand the key actors from the society;

Details and description of the activity:

- Prepare (in advance) a list of key people relevant for the topic of your play: mayor, police, priest, lawyer, etc. Write them on different paper notes.
- Randomly distribute the notes to the participants.
- On your signal, ask the participants to embody the characters they have picked and walk around the room.
- When you clap, they have to meet somebody in the room and start discussing with this person.
- After few minutes, clap again and ask them to meet another person.
- After few rounds introduce the 'hot seat'. Place an empty chair in the room and, on your signal, ask any person to sit on it. They need to tell the group who they are and then the rest of the people in the room can ask this person any question they wish. They need to answer as honestly as possible, from the character they have. Every 5 minutes clap and ask a different person to sit on the chair.
- Once you had all characters sitting on the hot seat move on to the discussion. Ask the participants to get out of their roles.

Debriefing / Suggestions for Questions

- How did it feel to impersonate the specific person you chose?
- What was hard and what was easy?
- What did you notice about the way the other people acted their roles?
- What have you observed during the exercise?
- How far from reality do you think you portrayed these characters? What comments do you have in this regard?

- What new insights about these key persons did you get from this activity?
- How can we use this exercise for our preparation in Legislative Theatre process?

Recommendations for Using the Activity / Adaptations
- If possible, you could do this activity after the team members had the chance to meet some of the key persons you want to portray in the play.
- You may use the same activity to support the participants to enter in their roles and to prepare them to start acting out the play.

Title:
Rehearsal with Obstacles
(30-40 min)

Objectives: To prepare the group members for acting; to prepare the group for performing the play; to develop improvisation skills; to reflect on different obstacles they might encounter during the performance;

Details and description of the activity:
- Place different physical obstacles on the stage (objects, furniture, ropes, etc.), which should represent a challenge for the actors while they are doing their part.
- Start rehearsing the play, scene by scene. While they are acting you should add additional obstacles: loud noise, going on the stage and disrupting the action, tickling the actors with feathers, placing bags with heavy loads on the back of the actors, etc.
- The actors have to continue and do their part regardless of these obstacles.
- You might consider different trials, and in each trial have different obstacle dominating.
- After a few rounds, move on to the discussion.

Debriefing / Suggestions for Questions

- How was it? How did you manage to do your part?
- To what extent was the performance affected by the obstacles?
- How much of this can happen in reality?
- What can these obstacles represent?
- What about the obstacles faced by the oppressed person? How much were they emphasised in this way?
- What other thoughts/ reflections do you have?
- What from this exercise can you use during the performance with the audience?
- What can help you to be more prepared and ready to face different kind of obstacles during the play?

Recommendations for Using the Activity / Adaptations

- An alternative is to rehearse without words, but keeping all the movements, gestures and facial expressions while still handling the obstacles.

Critical Reflections

Title:
Where Do You Stand
(60 min)

Objectives: To express one's views on challenging statements; to develop critical thinking; to encourage participants to reflect on their own opinions and reactions to different opinions; to develop debating skills.

Details and description of the activity:

- Introduce the activity as a discussion or an opportunity to express views on various statements on which people generally have polarized opinions. It is an exercise that aims to explore what stand we take in relation with some, among others, controversial points.
- There are two sides in the room, usually 2 walls/areas facing each other; on these walls there should be two visible signs: I AGREE on one, and I DISAGREE on the other. Read some statements (which can, also, be written on some big paper, so that everybody can see them during the discussion) out loud.

- Tell the group: "According to how much you agree or disagree with the statement, you need to stand near the specific wall. There is no middle way, either you agree or disagree".
- After participants position themselves ask people from both sides to express their points of view / arguments for the chosen side. If, while listening to different points of view, somebody feels that they have changed their mind, they are free to move to the other side.
- You need to use sentences tailored for the topic and scenario developed for your Legislative Theatre performance.

Guidelines to develop a good set of sentences
- List (more or less) controversial issues that you might think of, regarding a specific topic;
- List dilemmas you might have thought of, or which are discussed in public space, around the topic;
- List common questions regarding the topic;
- Put these lists together by compiling and merging issues if they are very close or similar to each other. Some of them might already be formulated as a sentence which can be used in the exercise itself;
- Transform these aspects or sentences into your material for the activity. You need maximum of 10 sentences, formulated rather vaguely and in a thought-provoking manner. See examples below, use them if you find them attractive, but do develop your own, on other topics or even the same ones;
- Brainstorm reasonable arguments for both sides by yourself, if you fail to find for both sides, this could mean that the group will not be divided either. This brainstorming will also help you during the discussions, if you need to come in with more arguments.
- Here are some examples we have used in our projects. These examples are meant to show what kind of sentences you need to develop for your own specific topic.
    - The system we live in is the reflection of the people that created it.
    - We are responsible for the kind of system that governs our society.
    - Big change in our community happens only if big actors want to do something.

- The state has more rights over the children than the parents have.
- Voting should be obligatory.
- Our society is changing for worse in the last years.
- Decision makers listen to foreign governments more than to their own people.
- Protests are more efficient to alert authorities than to discuss directly with them.
- Assisted euthanasia is a moral act.
- Decision makers have less power than we think.
- Legality of an action doesn't make it moral /ethic.
- The responsibility for any decision is of the institution, not of the person who took the decision.
- Money matters more than humans for our decision makers.
- With the right arguments we can bring any topic on the agenda of the decision makers.
- Socio-cultural aspects are stronger than the legislative system.
- The system is changing too slowly.
- It is ok to partner with inconvenient persons in order to achieve our goals.
- People in position of power may have good faith, but it is not enough.
- The real power actors in our society are not visible.
- Everyone has their own personal (selfish) agenda.
- Everyone is treated equally by the law.
- If you want to protect public health you need to compromise democracy to some extent.
- Everyone can go far in life if they work hard for it or with the right attitude.
- We should respect all the laws in our countries.
- Rational arguments don't change people's opinions.

Debriefing / Suggestions for Questions:
- How did you feel during this activity?
- How was this activity for you?
- How easy for you was it to challenge or find arguments to reply to the other side / point of view?

- Do you have any issue you wish to discuss further?
- Which aspect of this activity can you use for our process in Legislative Theatre?

Recommendations for Using the Activity / Adaptations

- It is usually recommended to allow maximum 10 minutes for a debate per each sentence. After that time, debates become tiring and repetitive. Encourage each side to come up with new arguments and not repeat what has already been said.
- There are high chances that during the activity some people will dominate the discussions, especially the very confident and outspoken ones, and you should stimulate the ones that talk less to speak up.

I DISAGREE

Title:
Dilemmas
(90min)

Objectives: To more deeply reflect on the ethical and moral dilemmas posed by different choices; to critically think about the dilemmas behind political choices and decisions; to better understand the complex system governing our society; to develop more nuanced perspective on the decision making process; to develop analytical skills;

Details and description of the activity:

- Split the participants into 3 groups. Each group receives a moral dilemma as a hand out. (See recommendations)
- In order to be classified as a dilemma, in each specific case the options cannot be chosen at the same time, and the choice between any of them is necessary; there is symmetry of options, meaning the lack of superiority of any option, which generates an insolvable moral conflict, for there are no reasons that would endorse one option more than another. The third element of a dilemma is the moral nature of the conflict causing symmetry of options and doing moral evil irrespective of which one is chosen. This is crucial since it makes the discussed situations moral dilemmas and not simply difficult choices.

- The task of the participants is to analyse the dilemma and to extract all the issues emerging from the specific given case; why it is a dilemma, what choices the person has, what information is missing or necessary to take decision; what can influence the decision; what decision you will take, etc.
- Participants should also reflect on whether a similar dilemma can be raised by people in position of power and if yes, try to identify concrete examples. The group has 30 minutes for this task.
- Each group presents their work. The other groups can ask clarifying questions and share their own views and opinions about that specific dilemma.
- After all group have shared their work move on to the discussion.

Debriefing / Suggestions for Questions
- What is on your mind now?
- How was this activity for you?
- How hard was it to analyse the dilemma you have received?
- What are your thoughts about the other dilemmas?
- Do you ever find yourself having moral dilemmas? Could you give us some examples?
- What type of examples have you found regarding people in position of power?
- What is your view on them?
- What other dilemmas do you think people in position of power might experience? Could you give some examples?
- Why can this happen? What are the reasons for such struggles?
- What should they do?
- What criteria should they use in such difficult decision making?
- Can those criteria be fair to everyone directly or indirectly affected by that decision?
- How relative is the value associated or given to any of these criteria?
- Who decides which values should be more important to any decision makers?
- How should they prioritize?
- Can they use any objective system?

- What other insights do you have about the things we discussed?
- How can you use this discussion for our process with Legislative Theatre?

Recommendations for Using the Activity / Adaptations

- This activity is more suitable for groups which already engaged in critical conversation around moral and ethical issues, in order to be able to more deeply dig on the issues addressed in this activity.
- You can use the dilemmas listed below for the activity. They are extracted from the book "The Concept of Dilemma in Legal and Judicial Ethics".

The Trolley Dilemma

A person is the driver of a runaway tram which he can only steer from one narrow track on to another; five men are working on one track and one man on the other; anyone on the track he enters is bound to be killed.

The discussed situation posits rolling stock getting out of the driver's control and gaining speed. The only thing the driver can do is to switch the point and decide which track it will continue on. On one of the two possible paths there is a group of five workmen, and on the other only one. It is certain that all of those on the track taken by the trolley will die in the resulting collision. What this person should do?

Questions/Issues to support the group work *(optional to provide)*

This dilemma has become the subject of innumerable interpretations aimed at both proving that it is correct for the driver to direct the vehicle onto the track where there is only one person, thus saving five is right, as well as those focused on doubts that such a solution would mean sacrificing an innocent person and an unacceptable calculation of the value of human life.

The doctrine of double effect maintains that, if our action is oriented to good, and the circumstances indirectly also bring harm, then there are no grounds for negative moral assessment . Blame would only be apportioned if this bad effect were to be caused by direct intent. This explains why we allow the driver to change the track – he wants to save five people, the unintended – but foreseeable – effect of which is the death of one person. The above distinction may be expressed by separating situations of killing and letting die.

It is similar in the case of a surgeon who faces the dilemma of whether to save several patients by transplanting organs from one person he would have to kill for that purpose.

Heinz's dilemma

A woman was near death from a special kind of cancer. There was one drug that the doctors thought might save her. It was a form of radium that a druggist in the same town had recently discovered. The drug was expensive to make, but the druggist was charging ten times what the drug cost him to make. He paid 200 euro for the radium and charged 2000 euro for a small dose of the drug. The sick woman's husband, Heinz, went to everyone he knew to borrow the money, but he could only get together about 1000 euro which is half of what it cost. He told the druggist that his wife was dying and asked him to sell it cheaper or let him pay later. But the druggist said: "No, I discovered the drug and I'm going to make money from it." So Heinz got desperate and broke into the man's store to steal the drug for his wife. Should the husband have done that?

Questions/issues to support the group work *(optional to be provided)*

Is it husband's duty to steal the drug for his wife if he cannot get it in another way? Would a good husband do it? Did the chemist have the right to charge that much when there was no law actually setting a limit to the price? Why? If the husband does not feel very close or affectionate to his wife, should he still steal the drug? Why? Suppose it wasn't Heinz's wife who was dying of cancer, but it was Heinz's best friend. His friend didn't have any money and there was no one in his family willing to steal the drug. Should Heinz steal the drug for his friend in that case? Why? These show the complexity of the situation and the difficulty resulting from the mentioned conflict of values.

The Sophie's Dilemma
(aka The Sophie's Choice)

In the novel Sophie's Choice by W. Styron the heroine, Sophie – mother of two, John and Eva, is sent to Auschwitz camp. During selection at entry of those who will be executed immediately and those who will be imprisoned, an SS doctor places the following choice before Sophie: "You may keep one of your children," he repeated. "The other one will have to go. Which one will you keep?" "Hurry now and choose. Choose, goddamnit, or I'll send them both over there. Quick!"

Questions/Issues to support the group work *(optional to be provided)*

A mother's duties to each of her children are perfectly identical, and there are no grounds to differentiate them. If she came up with some extra-moral arguments, it would be a kind of rationalisation that did not rely on truly existing reasons. Neither does, the fact both children will die if Sophie refrains from the choice provide substantiation of the choice, nor hence is the dilemma not resolved. The essence of it is that the circumstances force her to sacrifice one of her children. It may be said that by making choice – seemingly necessary – she plays the game and even cooperates with the thug.

It is not her action that causes the death of her child or children, but the action of the blackmailing perpetrator. The author indicates that this is precisely what blackmail is based on – an attempt to ascribe responsibility to the victim for the actions of the perpetrator. It is always a form of violence appealing to the victim's fear of certain consequences. However, it is based on false ascription of responsibility; in effect, the conduct of someone who yielded to blackmail should not be evaluated, since it would mean acceptance of this falsehood. A similar mechanism is used in operations involving hostages.

Title:
Policy Paradox
(90 min)

Objectives: To develop critical thinking towards the political decision making; to more deeply understand the different layers and nuances of a complex political and legislative system; to reflect on the consequences of different paradoxes for the Legislative Theatre process;

Details and description of the activity:
This activity can be done focused on different aspects - see recommendations for the options you may use. The description listed below represents the general frame which can be applied to any chosen option.

- Briefly explain to the group the focus of this activity – policy paradox. The session looks into some of the areas in which policy actors compete to define policy problems and public policy responses and how this can be done in contradictory ways.
- Split the participants into groups of 4 people.
- In each group provide a hand-out of the issue you want to focus the discussion on.

- The group has 30 minutes to understand the provided policy aspect (they may search and read additional materials) and to find examples illustrating that specific paradox in their community/society.
- The examples can be hypothetical, based on the known context or real ones, if they can identify. For illustrative purposes, they may give examples from other countries as well.
- Each group should come up with at least 3 examples.
- After 30 minutes ask the groups to present their findings and clarify them with the rest of the group.
- After all groups have presented move on to the discussion.

Debriefing / Suggestions for Questions
should be adapted to the specific issue you addressed in the session
- What are your thoughts/reflections at the moment?
- What was the most interesting aspect you heard today?
- What surprises you? Why?
- What do these examples reflect about our system?
- What are the implications of some of the decisions you have mentioned?
- Who gains and who loses?
- What is your stand on such paradoxes?
- Can you point other type of paradoxes in our society?
- Why do such paradoxes exist?
- What does that mean for us as practitioners in Legislative Theatre?

Recommendations for Using the Activity / Adaptations
- This activity is based on the "Policy Paradox - the Art of Political Decision Making" written by Deborah Stone. For a more complex understanding of the issues underlined in this activity it is helpful to go through the entire material. The author describes the ways in which policy actors compete to define policy problems and public policy responses. The 'paradox' is that it's possible to define the same policies in contradictory ways. Two contradictory interpretations can't both be true. A paradox is just such an impossible situation, and political life is full of them.

- None of the criteria for defining a specific policy area offer a simple solution. Each of them contains ambiguities and problems of interpretation that make them the object of political struggles. Rather than giving a single answer to a policy problem, the general definitions provide a battleground for more particular fights.
- Bellow you find a selection of issues you can use in the session. We have mentioned the main topic, the main issues covered by the topic, as well as main questions and sources of contradiction on those specific policy areas. The participants should make use of these issues in order to come up with examples which show the contradictions.

Equity

The Dimensions of Equality: the most famous definition of political science says it is the study of "who gets what, when, and how."

Distributions - are at the heart of public policy controversies. It is important to keep in mind, from the start, that equity is technically the goal for all sides in a distribution of whatever the issue is.

The paradox in distributive problems: "To justify income distribution, it is necessary to show that individuals somehow do not have a just title to the income they earned." On the other side, equality in the distribution of certain crucial resources is considered the norm, and deviations from equality must be justified in terms of other social goals."

Equality may mean anything, depending on how you look at it - equal treatment may require unequal treatment, and the same distribution may be seen as equal or unequal, depending on someone's point of view.

Questions
- Which groups should be included, how to assess merit, how to identify key social groups, if we should rank populations within social groups, how to define need and account for different people placing different values on a good or service;
- Which method of distribution to use (competition, lottery, election);
- How to balance individual, communal, and state-based interventions.

Liberty

*"People should be free to do what they want
unless their activity does harm to others."*

Paradoxes emerge when we try to define what this harm is:

Material harms: categorized as examples of bodily injury, loss of income, loss of property value, higher taxes

Amenity harms: aesthetic, environmental, quality-of-life (satellite dish, loud music, public smoking)

Emotional and physical harms: distress, loss of self-esteem, anxiety, depression

Spiritual and moral harms: behaviour that offends religious or moral beliefs

Accumulative harms: activities that are harmful only if a lot of people do them (waste disposal, sewage disposal, not obeying recycling laws)

Questions

- What harms to communities, organizations, groups, should trigger restraints on liberty? What effects are on the ability to function as a community?
- What about harms to a group caused by harms to one of its members. For example, job rejection on the basis of gender, race, and age is more than simply the loss of a job.
- Harms to society or community caused by individual failure to undertake helpful actions, "Being a good Samaritan"?
- Whose liberty should be curtailed or defined?
- When the activities of several different groups, organizations contribute to causing harms, whose activity should be restrained? Who should bear the burden of change?
- When "corporate actors" cause harm should their actions be restrained? In what ways? How? Churches, franchises, and political parties are corporate actors that people affiliate with by choice. There are paradoxes within these groups regarding decisions of working conditions, charitable donations, and social capital.

Problem – Symbols used to define a problem
(you may use this aspect to analyse media content)

Words are used to represent things, sometimes to provide explanations of how the world works.

Narrative Stories - they describe the problem by translating it into a parable or tale, so people have a reference to relate to... used as a tool to appeal to the audience.

Types of stories
Stories of Decline
Stories of Control
Conspiracy
Blame the Victim

Synecdoche - When a small part of the problem is used to represent the whole in an effort to represent the main focus, to make the problem more manageable. People look at things with a narrow focus. (e.g. Horror story – an extraordinary case related to individual behaviour is used to describe an entire population in order to gain control)

Metaphor - comparing a specific problem to something else; common types in politics – social institutions as living organisms, natural laws for explaining social behaviour, political systems as machines, crimes/ ideologies as disease, and war/ fight on cancer.

Ambiguity - the use of statements, events, and experiences that have more than one meaning. It is the "glue" of politics; it allows people to agree on laws and policies because they can interpret words in different ways (with different meanings).

Having more than one meaning: "Reading between the lines"

Problems - Numerical strategies in Problem Definition

- People react to being counted or measured, and try to "look good" on the measure.
- The process of counting something makes people notice it more, and record keeping stimulates reporting.
- Counting can be used to stimulate public demands for change.
- When measurement is explicitly used to evaluate performance, the evaluated people try to manipulate their "scores."
- The power to measure is the power to control. Measurers have a lot of discretion in their choice of what and how to measure.
- Measuring creates alliances between the measured.
- Numbers don't speak for themselves, and people try to control how others will interpret numbers.

Causes of Problems

Argues who or what is to blame, product of natural causes or humans?

Inadvertent Cause – common interpretation for poverty, malnutrition, and disease ignorance (e.g. oil spill; intervening conditions; unforeseen side effects; avoidable ignorance; carelessness; omission, etc.)

Accidental Cause – anything our culture understands as belonging to the realm of fate (e.g. car that careens out of control; nature; weather; earthquakes; machines that failed, etc.)

Intentional Cause – oppression; deliberate but concealed human action; programs that work as intended, but cause harm

Mechanical Cause – intervening agents; brainwashed people; machines that perform as designed, but cause harm

Complex Systems – when social systems are too complex, failure is inevitable

Institutional – long-standing ingrained patterns of behaviour

Historical – similar to institutional, but tends to reproduce over time

Inducements

They are motivators to change behaviour in people.

Positive Inducements – incentives or rewards.

Negative Inducements – sanctions or penalties

- There are three parts involved in inducements: the first is the inducement giver, the second is the receiver/target, and the third is the actual inducement. The donkey and carrot illustrate how inducements work.
- People want to reach their goals in the easiest way. Inducements alter people's progress toward their goals.
- In order for inducements to be successful, the affected person must care about the cost and the rewards, and be willing to adjust behaviour. Inducements that occur far into the future have less effect than those that are immediate.
- Positive inducements can create alliances and a spirit of good will, both parties must give something.
- Negative inducements can divide two parties and can build resentment.
- Sanction giver may not have to give anything – successful threats are free – the powerful get something for nothing.
- Incentive systems work by capitalizing on the weakness of the targets, not by empowering them. It is the most effective when the target is needy.
- Inducements try to get individual motives and community goals on the same page.
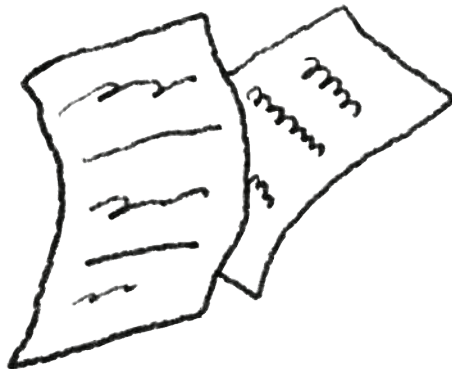
These examples can be used as thematic energizers or for more complex discussion on the issues they touch on.

In our explanations we have suggested the questions which can be used for using a more complex version.

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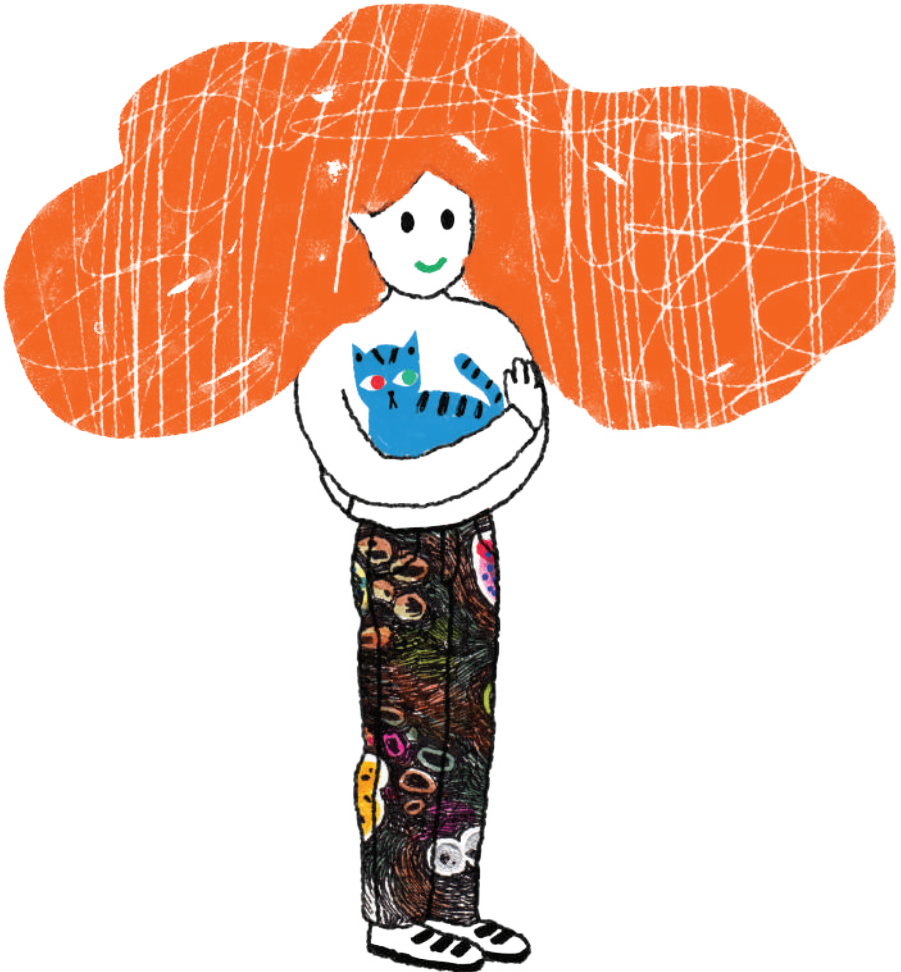
Title:
Interest Groups
(10/40 min)

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Objectives: To energize the group; To understand the concept of 'interest groups'; to reflect on the groups they are part of, and their own interests; to explore the influence of different interest groups in the society;

Details and description of the activity:

- Ask the participants to walk around the room in silence.
- At your signal, when you mention a specific characteristic they have to group up according to that specific characteristic and continue to walk with that group.
- The characteristics mentioned in the first phase (which is the energizer phase) should be mentioned in such a way that every person can find a group; walk together with people having same eyes colour, type of clothing, sex, gender, age, education level, religion, nationality, job, etc. Give few seconds for each feature and mention a new one.
- In the second phase the mentioned issues are more complex, might take more time to identify the groups, some people might not find a group or be undecided. The issues you can use may have different levels of sensitivity and should be chosen as appropriate for the group and topic you are working with: same passions/hobbies, favourite political figure, political orientation, media source reading, concerns for the local community, past or present sickness, sexual orientation, activism work, environmental worry, etc.
- Allow few minutes for the groups to form around each characteristic and walk around. Be firm about the time, so people don't engage in elaborate discussion about their work or interests. Use at least 5 different issues and then move on to the discussions.

Debriefing / Suggestions for Questions

- What are your impressions from this activity?
- How easy was it to find your group?
- What was difficult?
- What surprised you in the process?
- Have you always found a group?
- Have you always fully felt you belong to a group? Why?
- To how many interest groups do you belong in your life?
- Do you have any conflictual interests?
- How do you deal with them?
- What interest groups have you noticed in the society? (Groups that have a common interest issues and are vocal, present in the public space about that specific issues)
- Could you give an example from state structures and non-state structures?
- Could you give examples of some influential groups (who influence the public or political agenda)?
- What issues are of your interest, but for which there aren't strong support groups?
- Why do you think that is happening?
- How can we use such groups in our efforts with Legislative Theatre?

Recommendations for Using the Activity / Adaptations

- Search in advance, and prepare a list of visible and influential interest groups, which you can use in the discussion or even for a more expanded case study session.
- If there are group members that don't find any group, in the second part of the exercise make sure to use a more general characteristic as a final example; explore this situation in the discussion, about people in the community whose interests/needs are not supported.
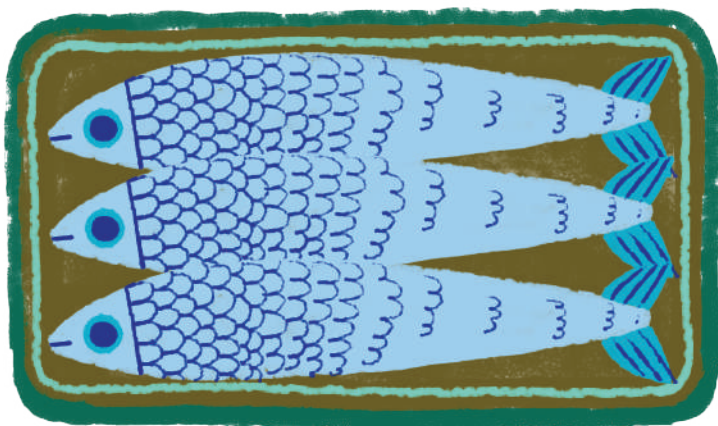
Title:
Equal Space
(10/30 min)

Objectives: To energize the group; To develop connection between group members; to develop group awareness; to reflect on the space we occupy in the society; to more deeply understand the lack of balance between different actors in our society.

Details and description of the activity:

- Ask the participants to walk around the space in silence.
- From time to time indicate different actions to the group:
  - While you walk make sure you fill all the space
  - Walk and keep equal distance between each other
  - Walk and keep equal distance with 4 other people (like atoms)
  - Walk with no space available between yourselves
  - Use a different route every time you walk

- Leave around 20 seconds for each instruction, and change for a different one. You can repeat some of them.
- From time to time say FREEZE, and the group has to stop where they are. At this stage check with them if they really respect the given requirement. Unfreeze the group and continue.
- This is sufficient for an energizer.
- For the more expanded version, focus on the instruction of keeping equal distance between group members. You can repeat this instruction for a smaller space area or a larger; keep it for more time, even minutes; freeze more often, to make the group reflect and connect to the entire group.
- After about 10 minutes, move on to the discussions part.

Debriefing / Suggestions for Questions
- How easy was it to follow the instructions? What was difficult and why?
- What helped you or the group to fulfil the task?
- For how long could you walk and keep the equal distance?
- What could support this and what could affect it negatively?
- What from the society is reflected in this exercise?
- How balanced is the presence of different actors in the society?
- How can people or different actors from the society be aware of each other and ensure an equal space for everyone?
- Does equal space mean fair space?
- What insights do you have about yourself in the society?
- What do you want to change about yourself or what in the society do you want to see differently?

Recommendations for Using the Activity / Adaptations
- For groups that work together for longer, you could use a more complex requirement such as: walk as atoms of 4/5 person (with equal space between each other), and also with equal space among all the atoms. In the discussion you can, then, focus on the multiple layered structures in the society and how difficult it is to have coherence between them.

Title:
I (don't) Want to See
(5/30 min)

Objectives: To increase the level of energy in the group; to reflect on the society problems; to develop critical thinking regarding the way problems affect or don't affect the community members;

Details and description of the activity:

- Ask the participants to mentally choose 3 other people from the room. Person A is somebody who has to always be in the sight, person B should constantly be a little bit on the side (not fully visible), and person C should never be seen.
- Once the participants made their mental selection start the exercise. The participants have to walk around and respect the requirements regarding the 3 people they have chosen.
- For few minutes the atmosphere is chaotic and random. Depending on the choices people made, there might be running, sudden movements and lots of laughter.

- For the energizer level, you may freeze the exercise from time to time and ask participants to say who the 3 people in the room are, and then stop the exercise.
- For the second version – ask the participants to make a new selection of 3 people in their mind and repeat the process for a second round - including the freezing moments for asking the group about their choice (also if the chosen people are different than in the previous round).
- After few minutes for this second round, stop and move to the discussion.

Debriefing / Suggestions for Questions
- What happened in this exercise? Give a title to it in one word.
- Why was it like that? (Most probably, the mentioned words indicate chaos, madness, confusion, focus, rush, etc.)
- Have you chosen any person who chose you as well? How was that during the exercise?
- Have you chosen somebody to fully be in your sight and they chose you to be out of sight? How did you feel in this situation?
- Did you choose different people in the second round? Why?
- Was there any difference in the second round, comparing to the first?
- What can the 3 people (A, B, C) represent in your life?
- What can they represent in the society?
- If they represent problems from our society, could you give examples of problems A? B? C?
- What connections can you make from the examples you have shared?
- How did they change in time? What problems could have been A, B, C 10 years ago? Why did they change?
- Why are certain problems more visible than others?
- Who is affected by these problems the most?
- How do you navigate your life in a society noticing or not noticing certain problems?
- Who needs to notice them?
- What happens if nobody notices them?
- In which of these problems do you wish to get involved and bring improvement and why?

Recommendations for Using the Activity / Adaptations

- You can have prepared examples of problems from the society, which are not present in the media or on public agenda, to suggest in case the group doesn't come with relevant examples.
- It is important to more deeply reflect on the reasons certain problems are (in)visible; it could be related to the number of cases and people affected by it, but it can also be related to empowerment and trust in the system to come up-front and report more cases. (E.g. higher percentage of reporting of rape cases doesn't necessary reflect higher number of rape cases in comparison with previous periods or different places)

Title:
Fingers Fight
(5/30 min)

Objectives: To energize the group; to develop critical thinking towards the concept of competition and cooperation; to reflect on their own position regarding these concepts; to analyse various approaches of addressing a problem;

Details and description of the activity:

- Split the group into pairs.
- Explain the task: you need to shake your hands and to keep your pointing finger straight – pointing at your partner, and all the other fingers bended in the shake; on my signal, you need to touch the body of your partner with your finger; for any touch you get one point; who collects more points is the winner.
- Give 1 minute for the battle and ask the group about their results. Usually, many people act competitively and do their best to prevent their opponent from getting points. Ask them how they can get even more points - they can share strategies and give another minute for the second battle.

- If, by this moment, nobody suggested to have a cooperation approach (to allow each other to get points) you can hint it. If needed, you can allow another minute to try the cooperation approach and compare scores.
- For the energizer phase you can ask if anybody wants to share few impressions and stop. For the expanded version, continue with the discussion.

Debriefing / Suggestions for Questions
- What are your impressions from the exercise?
- How did you behave in the first round? Why?
- Why did the group not think about the cooperation approach quickly?
- What was the difference between the cooperation and competitive experience? Which one did you enjoy more? Why?
- Do you think we are more prone to competitive behaviours or cooperative ones? Why?
- What kind of a person are you?
- Can you identify aspects in the society, in which people behave in competitive manner, but they would gain more if they would cooperate?
- Should the people from our society be more cooperative?
- Why do you think so? How can they become like that? Who should push them?
- What about you?
- What can help you become more cooperative?
- What it the most important conclusion you take from this discussion?

Recommendations for Using the Activity / Adaptations
- Demonstrate the exercise to the group visually; it will help the participants be competitive and not ask much questions.

Title:
It Is Hard to Hug
(10/30 min)

Objectives: To energize the group; to develop attention, focus and coordination among the group members; to reflect on different types of obstacles people experience in their lives and society;

Details and description of the activity:
- It is the best to do this activity with a group of more than 15 participants.
- Prepare numbers on papers – each participant picks a number, which only they know.
- The participants walk in the space and you mention 2 random numbers. The two people having these numbers want to find each other and hug. The rest of the group doesn't want to let them hug; they stop and prevent them from doing it.
- The huggers usually try to be discrete, not to make the group aware they are the huggers – but they also don't know who the other hugger is, which increases the level of excitement, tension and fun in the activity.

- Use different combinations of numbers; you may even repeat some of the numbers, to test group attention and make sure you mention everyone in the group at least one time.
- For the energizer phase – after 10 minutes you may stop. Move on to the discussion for the more complex version.

Debriefing / Suggestions for Questions
- How was this exercise for you?
- Did you manage to hug your partner?
- Why not?
- How did you manage?
- How did you identify who are the huggers?
- Why couldn't you always manage?
- What can the huggers represent in our society?
- What can the others represent/symbolise?
- Could you give an example of obstacles that prevent different people from achieving their (personal/important) goals?
- Which ones seem to be the most challenging/hard to overcome?
- Why do such obstacles exist?
- What can help/support us to overcome the obstacles we face in our life?

Recommendations for Using the Activity / Adaptations
- This exercise requires intense physical contact and it should be used with groups which have already worked together and are comfortable with such activities.
- The exercise can easily be used to discuss about LGBTQ+ issues (or any issues which have low level of social acceptance from the majority of the people), if in that specific community, where the group is working, there is a low level of public acceptance.

Title:
Contribution Circle
(15/30 minutes)

Objectives: To energize the group; to get to know the group members better; to create connections and bounds among group members; to critically reflect on how much we are contributing to the society;

Details and description of the activity:
- The chairs are placed in a circle and there are enough for all participants minus one.
- In order for the person without a chair to sit down, they have to say something true about themselves, and, if other people in the group also share the similar feature, they have to stand up and change their chair – in this way the person without a chair can find a place to sit on.
- The first rounds, to warm-up, can be used for aspects which are simple and make it easy to find other people who share the characteristic, such as favourite type of food, animals, seasons, etc.

- After the group warm-up, ask them to mention things which refer to how they contribute to the community they live in. It is up to them how they understand this and they are free to suggest any characteristic about themselves.
- For the energizer version, stop the exercise after 10-15 minutes or when you feel the group lost interest. For the advanced version move on to the discussion.

Debriefing / Suggestions for Questions
- What are your impressions from this exercise?
- How did you feel when you have mentioned different characteristics and nobody stood up? Or when more people stood up?
- What does it mean to contribute to the society?
- What kind of things has the group mentioned in the exercise?
- What other things could you have mentioned and you didn't?
- In which other ways are the people contributing to their societies?
- Do you think people in your society are sufficiently contributing to their community? Why do you think so?
- What motivates you to contribute to the community?
- Do you consider you contribute to your community enough? What stops you from doing more?
- What can motivate/stimulate the people to do something?
- What would you like to do differently from now on?

Recommendations for Using the Activity / Adaptations
- An alternative version of the activity is to share personal experiences, opinions or beliefs; this version is very much appreciated for bonding the group members and increasing the level of trust and empathy among each other.
- It is important to motivate the participants to be honest, when they mention a characteristic about themselves, and also later, when they have to change their chairs; if some participants notice dishonesty they feel disappointed and don't open up more.

Title:
It Pains Me
(10/30 min)

Objectives: To energize the group; to relax the group members; to prepare the group for acting; to physically stretch the body; to reflect on our relationship with our body; to reflect on different "pains" of the society;

Details and description of the activity:

- Ask the participants to walk around the room in silence. On your signal, when you mention different body parts, they have to illustrate physically, but also vocally, how that body part hurts; your signal makes that body part hurt and they have to show it by continuing to walk around the room. (Examples of body parts that you can use are lips, forehead, neck, tooth, foot, ass, belly, heart, liver, elbow, knee, hair, fingers, nails, eyes, nose, etc.)

- They can be as dramatic and exaggerating as they wish and have fun with the exercise. Once you mention a new body part, they need to focus on the new one and stop having pain in the previously mentioned body part, unless you mention 2 body parts at the same time.
- For the energizer version, play with it for about 10 minutes. For the extended version, leave more time for each pain; more often use multiple pains at the same time, as well as more of "unusual/rare" types of pain. After 10 minutes move on to the discussion.

Debriefing / Suggestions for Questions
- How was this exercise for you?
- How easy was it to exemplify different pains? Why?
- Which body parts did you feel the most difficult to show "in pain"? Why?
- How was it to show more pains at the same time?
- How does this game resemble life?
- Do you have any troubles you need to deal with? One, more?
- How is it to live carrying around multiple troubles?
- What about our community?
- What hurts it? Who is carrying the pain of the community?
- Which pain of the community is also your pain? Why?
- What is the most important pain of the community, which you wish to reduce?

Recommendations for Using the Activity / Adaptations
- You might increase the complexity of the game, by splitting the group into 2 groups (marked 1 and 2) and giving different pains to each group, which they can show as a group (not only individually); they can also try to support each other in the common pains.

Warm Up The Audience – examples

+ **Get to Know Your Neighbours** – The audience is invited to introduce themselves to the people sitting near them. You might choose a specific issue to share, from funny to more serious: their name / why they are here / what they ate last / what their occupation is / the last dream they remember / where they want to travel in the world / etc. It doesn't really matter what they talk about – the idea is to break the ice, to ease the atmosphere and to relax the audience before sharing personal opinions, life stories and working together on solutions or a specific problem. An alternative is to ask the audience to introduce themselves to at least 5 people they don't know.

+ **Share Your Views** – Place different notes with questions (related to the play) around the chairs and invite the audience to use them for short discussions. You can use the same list on each spot and they can choose which questions to discuss or you can post different single questions on each chair.

+ **Choose and copy** – 3 or 4 actors/team members are standing on the stage. Ask the audience to mentally choose one of those people and repeat everything they do; the music starts and the people on the stage dance differently one from another; their movement should use all body parts, be fun and diverse. Each audience member follows the movements of their chosen person and copies them.

+ **Clap-Clap-Clap** – Use different styles of clapping to create playful moments with the audience. Some options are: everyone claps at the same time, so you hear only one clap; constant clapping and alternation of the speed and volume; inviting the audience members to clap with each other - to clap each hand with the hand of another neighbour, etc.

- **Counting** – Ask the audience to start counting in the order they are sitting in the room. At every specific number of your choice (e.g. multiple of 3, or any number that is even, etc.), instead of the number they should make a sound or an action (e.g. jumping, shouting, blurb sounds, etc.). You can agree with the audience on a realistic objective – to count until 100 or less without making a mistake, depending on how many people are in the room and whether they are into the exercise or not.

- **Attention and Focus** – Invite the audience to do mind exercises, to warm up their lateral thinking, cerebral activity, focus and attention for the process. These small activities are often fun to do, engaging and stimulating, even if they can also be frustrating for more competitive people, who fail to succeed. Some of these examples can be organized with the entire audience at the same time, or you ask them to group in pairs or trios:
  - Catch the finger of a neighbour with your palm at the same time as you need to save your finger (from the other hand) from being caught by another person;
  - Make shapes in the air with the hands in the same time, with one hand a square and with the other hand a circle (switch shapes between hands);
  - Name the days of the week (or the months of the year) backwards and/or in alphabetical order;
  - Look around and, within two minutes, find 5 red things that fit in your pockets and 5 blue objects that are too big to fit;
  - Name two or more objects for every letter in your first name;
  - Name the objects around and, after a while, use different real words to name the objects and never say the exact object name;
  - Associations - one person says a word, another one continues with another word which they associated with the one just said and so on, etc.

- ◆ **Change chairs** – Invite the audience to play a chair changing game; when you say different features (related to eye colour, specific clothing, ages, experiences, etc.), if anybody in the audience has that feature, they have to stand up and change the chair with another person. You can invite the audience members to suggest features for the exercise.

- ◆ **Duels**
  - Suggest the audience to play "Rock-Paper-Scissors" with their neighbour; winner continues to play with somebody that won in another duel until there is a final champion. The people losing in their 1-on-1 duels can become supporters for the people still competing and cheer as loud as possible.
  - Duel can be organized by dividing the audience group in 2 groups depending on how they are placed in the room (left/right; up/down) and each group sing a song, dance in what they assume is more daring for the other group. They alternate a few times – there can be a jury from the group of volunteers, to stimulate the competitive atmosphere.

- ◆ **Invented songs and choreographies** – There are many energizers or childhood games which make use of different songs with invented words, melodies and specific simple choreography; they can be used with the audience, as they are simple, easy, and, in some cases, hilarious.

We list two samples of training programs below. One is for beginner groups and one for more advance practitioners. They are meant to show you a specific manner to structure the training program and, also, how to use the exercises we have just listed.

Nevertheless, we advise you to create your own program, based on the profile and needs of the group you are working with. Try out as many activities as you can, from the ones we listed, as each comes with different 'flavours'.

Training Program for a new and beginner group (35 hours)

Introduction –
Getting to know each other – Team Building (4 hours)
- Forum Theatre Manual *(http://toolbox.salto-youth.net/1503)* – page 44 - 3 hours
- Old Person – 60 min
- A to B to C – 60 min

Preparatory Exercises (5 hours)
- Page 55 and page 60 (from Forum Theatre Manual) – 4 h
- Equal Space - 15 min)
- It Is Hard to Hug - 15 min
- Contribution Circle - 30 min

Power and Oppression (6 hours)
- Power and more Power (from Forum Theatre Manual - page 75) – 40 min
- Power and Oppression (from Forum Theatre Manual - page 79) – 30 min
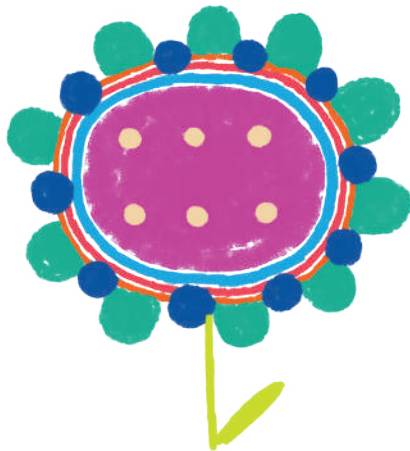- Stop-Sit-Drop – 50 min

- Puppet Master – 30 min
- Symbols of Power – 60 min
- Types of Oppression – 90 min
- Thermometer of Oppression – 60 min

Us and the Society (14 hours)
- The Rules We Follow – 60 min
- Power over a Group – 30 min
- Mapping the Community + Me, Myself and My Community – 6 hours
- The Garden of Earthly Delights – 60 min
- Personal is Political – 90 min
- The Worst Future – 90 min
- Where Do You Stand – 60 min
- Discussions and Drafting the Scenario – 90 min

Improvisations and Rehearsals (6 hours)
- That's a Lie – 20min
- Enter and Exit – 30 min
- Relationships and Hidden Intentions – 40 min
- It pains me – 15 min
- I (don't) Want to See – 15 min
- Impersonating Key People – 60 min
- Rehearsals – 3hours

Training Program for a more experienced group (35 hours)

Introduction – Group bonding (3 hours)
- Introduction – 20 min
- Old Person – 60 min
- A to B to C – 60 min
- Interest Groups – 30 min
- Contribution Circle (30 min)

Power and Oppression (5 hours)
- Stop-Sit-Drop – 50 min
- Puppet Master – 30 min
- Symbols of Power – 60 min
- Thermometer of Oppression – 60 min

Us and the Society (9 hours)
- The Rules We Follow – 60 min
- Power over a Group – 30 min
- What Is Special about My Community? – 60 min
- The Garden of Earthly Delights – 60 min
- Personal Is Political – 90 min
- The Worst Future – 90 min
- Where Do You Stand – 60 min
- Types of Oppression – 90 min
- Discussions and Drafting the Scenario – 90 min

Improvisations and rehearsals (4 hours)
- That's a Lie – 20min
- Enter and Exit – 20 min
- Relationships and Hidden Intentions – 20 min
- Impersonating Key People – 60 min
- Rehearsals– 2 hours

Working on this manual revealed, even more, how complex, multi-layered and complicated the society we live in is.

There are no simple questions or simple answers concerning the issues we and other people are facing day by day. We constantly face contradictions in ourselves, but mostly in the system we want to change.

Once again, I realised how fascinating Legislative Theatre is, as a method which can help us to endlessly philosophise about crucial aspects from our life *(power, oppression, responsibility, system, individual, change, etc.)* and, at the same time, it can help us bring along tangible changes to very concrete problematic aspects of our system.

I wish more of us, practitioners in the field, could witness systemic changes with the help of this method.
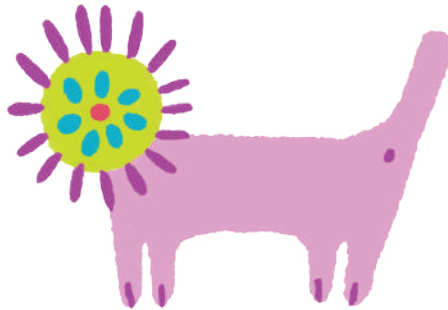
Andreea-Loredana Tudorache

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