Making Connections

NAYD in partnership with:
Promote YT (Scotland), Vörösmarty Drama School (Hungary),
Zagreb Youth Theatre (Croatia)
Welcome to Making Connections!

In association with its European partners, NAYD organised the *Making Connections* training course to explore the world of youth theatre exchanges and build relationships, skills and understanding amongst leaders working in youth theatres across Europe.

Nineteen participants from nine different countries took part in the training course, supported by staff and facilitators from Ireland, the UK, Hungary and Croatia.

The course was held at the Marino Institute of Education, Dublin from June 16th – 20th 2010.

This report records the contributions and experiences of both participants and facilitators, documenting the workshops, activities and resources from the course. The report documents a dynamic exchange that took place between 19 European youth theatre leaders in June 2010 and it is hoped that this report may inspire further exchanges to take place between youth theatres across Europe.

Course Overview

The Making Connections course explored youth theatre practice within a European context and focused on building the skills of youth theatre leaders and their capacity to engage in exchanges. The training course was designed to:

- To explore the diversity of practice within European youth theatres
- To explore approaches to creating theatre and facilitating drama workshops within the multi-national context of an exchange
- To investigate practical challenges such as funding, programming and welfare

*Making Connections* workshops explored theatre forms and processes, such as physical theatre, voice work and devising, which enable young people from different backgrounds to create, share and learn together during youth theatre exchanges. The course provided opportunities for participants to share their work with each other and explore the diversity of practice within European youth theatres. The course also provided information and guidelines surrounding practical challenges such as funding, programming and welfare.

The course was practical in nature and was delivered through a series of workshops, activities and discussions. Trainers came from Ireland and the UK and worked with the support of partners from Hungary and Croatia. The working language was English.

Participants were selected from 9 different countries: Ireland, Scotland, Hungary, Croatia, Finland, The Netherlands, Germany, Austria and Italy. All participants were:
- Over 21
- Working with a youth theatre / youth drama group on an ongoing basis
- Working practically with a youth theatre / youth drama group as a drama facilitator / animateur
- Interested in developing a youth theatre exchange

The Evaluation and Reflection Section on Page 78 outlines participant evaluation of the course. Participants highlighted new ideas and approaches to creating theatre and facilitating drama workshops within the context of an exchange, a better understanding of practice within other youth theatres and an increased knowledge of aspects of exchange project management. However, one of the key outcomes of the course was the wealth of new relationships that were built between European youth theatre leaders interested in exchanges.
The National Association for Youth Drama (NAYD) is the development organisation for youth drama and theatre in Ireland. NAYD supports youth drama in practice and policy and supports the sustained development of youth theatres in Ireland.

NAYD organises an artistic programme including national and regional events and activities for youth theatres and their leaders. This programme has included national and regional festivals, the National Youth Theatre, the Young Critics Programme, the New Stage Project: new commissions and writing for youth theatres, seminars, training events and ArtsTrain (a full-time training course in youth drama facilitation).

NAYD provides advice and support to new and established youth theatres to assist their development and promote best practice.

Vörösmarty Drama School
Hungary

Vörösmarty Drama School is one of the oldest and most successful drama schools in Hungary. Beside the normal secondary level subjects, the school offers lessons in the field of drama and theatre like: history of theatre and drama, stage-singing, dance, acting, voice-training. In the last 25 years numerous of actors and directors started their studies at the school. We use drama not only as a skill, but also as a method of teaching: all of our teachers are trained in dramapedagogy. In collaboration with the KIMI Drama School, Vörösmarty became part of a national chain of various secondary and first level educational institutes in the field of art.

Promote YT
Scotland

Promote YT was incorporated in 2004 with the support of the Scottish Arts Council to develop youth theatre in Scotland. A youth theatre is considered as a group or an organisation which engages young people as active participants in the performing arts, where their participation is central to the motivation of the creative process.

We carry out this role through providing advocacy, information services and training. Our largest contribution to the sector is however the National Festival of Youth Theatre (NFYT), an annual event of cultural significance engaging young people, leading artistic organisations and audiences from throughout Scotland in the celebration of youth performing arts.

Zagreb Youth Theatre
Croatia

Ever since its foundation in 1948, the task of the Educational Department of the Zagreb Youth Theatre was the educational and creative theatre work with children and youth. Thousands of children and young people, from pre-school to student age, have been participating in our activities.

The ED counts over 1300 members each year in our drama, dance and puppet studios offering creative and socially inspiring programmes with the aims to develop their social and cultural habits as well as to give support to the most talented and motivated participants.

More than 800 youngsters attend our Drama Studio. They are divided in over 50 groups according to age and experience. Our young participants enjoy: drama and theatre games, imagination exercises, contact and communication games, improvisations on various themes, voice and speech training, acting and reciting, performing and making plays.
Course facilitators

The Making Connections course was facilitated by:

**Dave Kelly** - National Training Co-ordinator, NAYD
**Geraldine O'Neill** - Outreach Director at Graffiti Theatre Company, Artistic Director of Activate and Physically Phishy Youth Theatres, board member of NAYD

With the support of:

**Gyuri Vidovszky** - Vörösmarty Drama School
**Ines Škuflić Horvat** - Zagreb Youth Theatre

And contributions from:

**Rhona Dunnett** – Research and Development Officer, NAYD
**Katie Martin** – Administrative Officer and Designated Person, NAYD

And all the wonderful participants who facilitated warm-up activities and workshops!

Guest Facilitators

**Frantic Assembly**

Frantic Assembly produces thrilling, energetic and uncompromising theatre. The company makes work that reflects contemporary culture and attracts new audiences. In collaboration with a wide variety of artists, Frantic Assembly's Artistic Directors - Scott Graham and Steven Hoggett - create new work that places equal emphasis on movement, design, music and text. Since its formation in 1994 Frantic assembly has toured extensively throughout the UK and abroad, building its reputation as one of the country's most exciting companies.

Frantic Assembly operates a year-round Creative Learning and Training Programme; introducing participants to the company's methods of creating theatre, developing their physical performance skills and promoting confidence through achievement.

Visit the Frantic Assembly website to find out more about the work of the company: www.franticassembly.co.uk

**Neil Bettles**

Neil Bettles is co-founder and Artistic Director of ThickSkin. He directed and choreographed ThickSkin's sell-out production of *Blackout* for the Edinburgh Fringe 2010 (winner of The Arches Brick Award and finalist for Holden Street Theatre Awards). Directing credits for ThickSkin also include: *Overture* for the 35th Laurence Olivier Awards Ceremony performed with the BBC Concert Orchestra at Drury Lane Theatre, 2011; *These Imagined Stories*, a site-specific commission as part of Locate Festival, 2010. Neil recently directed *By Invitation Only*, a devised production commissioned by BAC for YPT2 Company.

Movement direction includes: *Falling* by Rosa Connor, dir. Jo Mackie (The Almeida Theatre for YFTC); *Stanley Pickle* an animated short film by Vicky Mather for National Film and Television School (multi-award winning, inc. EIFF McLaren Animation Award and the Best Experimental Short Film at LA Shorts 2010); *Bongos, Bleeps and Basslines* by Joe Tunmer BBC/Warp films; *The Likes Of Us* (St Ives Theatre, Cornwall).

Since working with Frantic Assembly as the Assistant Director on *Dirty Wonderland* for the Brighton Festival in 2005, Neil has worked closely with the company and its Artistic Directors. He is the Creative Associate for Frantic Assembly's Ignition Project, co-directing: *Scar Tissue* (Pavilion Theatre, Brighton Dome), *Out of Reach; The Fear; The Believers* (Toynbee Studios), *Dead Kids* (TR2, Plymouth) and *60 Hugs* (The Core at Corby Cube). Movement direction for Frantic Assembly includes: *Secret Cinema; Platform* (Old Vic Tunnels) and *Henry IV Part One* (Drum Theatre Plymouth).
David Grant has worked extensively in theatre throughout Ireland as a director and critic. He has been Managing Editor of Theatre Ireland magazine, Programme Director of the Dublin Theatre Festival and Artistic Director of the Lyric Theatre, Belfast.

Research interests include the development of youth theatre, theatre-in-education and theatre for young audiences and its impact on mainstream work, and Irish theatre in the twentieth century, with a special emphasis on recent new writing from the north of Ireland. He is author of "Playing the Wild Card: Community Drama and Small Scale Theatre in Northern Ireland", and edited *The Crack in the Emerald*, a collection of new Irish plays for Nick Hern Books.

He has directed more than a hundred theatre productions in contexts ranging from Her Majesty's Prison Maghabery to London's Royal National Theatre. Most recently he directed a stage adaptation of Seamus Heaney's "Beowulf", and directed a Hungarian-language production of Brian Friel's "Translations" for the Hungarian Theatre of Cluj in Romania. He is currently working on a book on "The Stagecraft of Brian Friel" for Greenwich Exchange Books.

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### Course Timetable

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<td>9.45 – 12.15</td>
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<td>Workshop: Voice &amp; Communication</td>
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<td>12.15 – 12.30</td>
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<td>12.30 – 1.00</td>
<td>Discuss &amp; Explore</td>
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<td>2.15 – 2.30</td>
<td>'Over to you' – Participant led Warm-ups</td>
<td>Participant Workshop 1:</td>
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<td>Practical Planning: Funding</td>
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<td>3.30 – 3.45</td>
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<td>3.45 – 4.45</td>
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<td>4.45 – 5.15</td>
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<td>Cultural Trip into Dublin City Centre</td>
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<td>5.30 – 6.00</td>
<td>Welcome &amp; Intro</td>
<td>Reflection Time</td>
<td>Cultural Trip into Dublin City Centre</td>
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<td>6.00 – 7.30</td>
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<td>7.30 – 8.30</td>
<td>Group Introduction Workshop</td>
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<td>Marketplace</td>
<td>Closing Workshop</td>
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Course supporters & thanks

The Making Connections training course was funded through the *Youth in Action Programme*.

The *YOUTH in Action Programme* of the European Community aims to develop the needs of young people (aged 13 to 30) in over 30 countries by providing funding and support for development of specific activities and objectives through non-formal learning with young people and their youth leaders.

Programmes managed under Youth In Action (YIA) are:
- European Voluntary Service
- Youth Democracy
- Youth Exchanges - Europe
- Youth Initiatives
- Youth Seminars
- Training & Networking - Europe

You’ll find out more about the Youth Exchanges and the Youth in Action Programme in the Practical Planning sections on Page 49 of this resource.

**Thanks to…**

A huge thanks to all the course partners who participated in the development of this training course with NAYD:
- Gyuri Vidovszky - Vörösmarty Drama School
- Ines Škuflić Horvat - Zagreb Youth Theatre
- Colin Bradie – Promote YT

A big thanks to all course facilitators and NAYD staff for their time and expertise. Thanks also to staff at Leargas for their advice and assistance throughout the development of the course.

And finally a massive thanks to all the participants whose enthusiasm, experience and good spirits made the course a really memorable experience!
PHYSICAL WARM-UP
Including: ha ha, he he, ho ho.

MAPS
Ask participants to place themselves around the room, they have to imagine that the space is a map of Europe and they are to situate themselves on the map i.e. Where would you stand if you were from Italy etc.

As they stand on the map, ask them how they feel at this moment, just as the course is starting. Ask them to close their eyes and to make a physical shape in response to how they are feeling. (You can photograph these images to create a gallery on the wall of your workshop space).

HANDSHAKES
Ask everyone to walk around the room, shake someone's hand and finish the sentence “Making Connections is about…………….” . They should keep hold of this person’s hand and not let go until someone else comes up to them. They then release their first partner’s hand, shake hands with their new partner and repeat the phrase their first partner has used. If their first partner said “Making Connections is about friendship” then that becomes their sentence. Participants continue to meet each other and share the phrase of their previous partner until you feel most participants have met each other.

GETTING TO KNOW YOU: VERBAL AND PHYSICAL TASKS
Make 2 circles: an inner circle of people facing outwards and an outer circle of people facing inwards. The people facing each other are asked to become partners and perform a task together. Ask the partners to spread out around the room, keeping a rough circle shape.

Verbal Task 1: Give your name, age, where you’re from, and a little known fact/secret about yourself to the other person.

Physical Task 1: Ha Ha, He He, Ho Ho, to be performed together.

Move on 2 spaces – Say hello to your new partner and tell them who you have just met i.e. “Hello I just met ……………and I am………..”

Verbal Task 2: Tell your partner why you are here.

Physical Task 2: Show your partner a clapping game from your country and then try to invent a new game combining the two games.

Move on 2 spaces: Say hello to your new partner and tell them who you have just met i.e. “Hello I just met………………and then I met………………and I am……………….”
Verbal Task 3: “What’s a youth theatre exchange?” Discuss with your partner.

Physical Task 3: Agree on a fairytale which you will then tell in 5 mins. You will both play all the parts in the tale.

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Move on 2 spaces: Say hello to your new partner and tell them who you just met etc.

Verbal Task 4: “Why are you interested in doing an Exchange?” Discuss with your partner.

Physical Task 4: Together make up an International Folk Dance

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Move on 2 spaces: Say hello to your new partner and tell them who you have just met etc.

Verbal Task 5: “What makes the best youth theatre exchange?” Discuss with your partner.

Physical Task 5: Explain to the participants the rules of “Knights, Cavaliers and Roundheads”. You will ask them to walk around the room by themselves, when you call either Knights, Cavaliers, or Roundheads, they should quickly find their partner and:

Knights: One person holds their partner’s leg up
Cavaliers: One person gets down on one knee and their partner sits on it. The person kneeling makes a pointy hat with their hands, the person kneeling swoons with their hand on their forehead. Roundheads: Both partners face each other, bending over slightly. They touch heads, and place their hands on their partner’s head

The last pair to reach each other and do the correct movements are out of the game. The winning pair are the final couple in the game.

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• Ask participants to remember who their 1st, 2nd, 3rd and 4th partners were. Ask them to walk around the room. Explain that when you call out numbers 1, 2, 3, 4 and 5, they should find that partner and stand with them.

• Ask them to find their first partner and go back over the facts they know about each other until they have memorised them. Then each participant is to work individually. Ask them to think about a task they enjoy performing- it could be making a cake or water-skiing etc. Ask them to break it into 5 physical movements and to rehearse it until they are happy with it. They then should return to their partner and everyone should form a circle together. Ask each pair to introduce themselves to the rest of the group: one person should introduce the facts they know about their partner, while the other performs their personal mime, then swap over.
REVISIT THE MAP

Ask the participants to go back to the first exercise and place themselves on the map and close their eyes. Ask them to make a physical representation of how they are feeling now. (You can photograph these images to create a gallery on the wall of your workshop space).

Geraldine O’Neill & Dave Kelly
Over to you: Warm-ups

Catherine Simon (Ireland) & Theresa Leahy (Ireland)

THE WITCHES - Theresa Leahy
Incidental music: Blade Runner Synthesizer Soundtracks, Track 1-The Hitchhiker.

- Breathe deeply, knees bent x 5
- A diagonal stretch up, Right/Left x 2
- A diagonal stretch to side, Right/Left x 2
- A diagonal stretch down, Right/Left x 2
- Energy coming from centre of the earth and out through finger tips
- Go slow. When the sequence is known, introduce the idea of witches collecting poisoned fruit for a spell.
- Go fast. Introduce the idea that the spell has to be made before sunrise.
- Go as slow as you can. The witches are tired from their nightlong endeavours.

HAY HEE HAW - Theresa
- Hands are placed below the belly button and participants breathe into their tummy.
- Participants are asked to pant.
- They extend their flat hand from the tummy out and forward say a firm Hay! Right/Left
- They extend their flat hand from the tummy out to the side and say a firm Hee! Right/Left
- They extend their flat hand from the tummy out and up say a firm Haw! Right/Left
- Say Hay, Hee, Haw with the hand movements of a soldier; to a lost child; to a friend who has hurt you; on winning the euro lottery; imparting sad news; like royalty. This exercise can be used with young children to introduce the idea of tone of voice.

PHYSICAL WARM-UP – Catherine
- With group facing you, or in a circle, ask participants to follow your movements. First, isolate body parts & rotate them, individually at first, then combining various body parts.
- Sitting on bottoms and balancing yourself with arms and legs raised, then rotating wrists and ankles simultaneously.
  - Standing up: concentrate on doing arm rotations, imagining you are balancing a tray of glasses on the palm of your hand, first one hand, then the other, then both.

NUMBERS – Catherine
- Ask participants to walk through the space. Then ask participants to get into "country" groups and count to 10 in their own language.
- Next, ask each group to come up with shapes/movements for each number. When the groups are ready, as them to present their sequence to the rest of the participants.
- Whole group mind & body exercise: The task is to count to 30 as a group. But - on odd numbers (1, 3, 5 etc) they must raise their right hand and on even numbers (2, 4, 6, etc) they must raise their left hand. On 3 or 5 they must clap, and on multiples of 3 and 5 they must clap and jump.

MOVING WITH SOUND - Theresa
Participants are asked to move across a circle with 3 sounds and 3 moves. None of the sounds should be words.
TRAVELLING THROUGH SPACE - Catherine

- Send participants to one end of the room. Ask them, in their own time, to find 3 ways of travelling through the space using their bodies: include different levels and changes in pace and energy.
- Building: Do the exercise again, intensifying the action of the movement and adding vocal sounds (of your choice) to the movements.

PASS THE CLAP - Catherine

- Standing in a circle, pass a clap normally around the circle.
- Then, ask participants to put their right hand on top of the left hand of the person on their right – and pass a clap around the circle that way.
- Finally, ask participants to kneel on the floor in a circle with the palms of their hands on the floor in front of them. Ask them to place their right hand in between the hands of the person to their right. Can the group pass a clap around the circle by slapping the floor once? If you wish to change direction "slap" twice, and if you make a mistake or hesitate you "lose" a hand.

BREAKFAST ROLL - Theresa

- Ask each of the participants what they had for breakfast.
- Group similar types of breakfast together – e.g. toast, sausages, porridge etc., the main thing is to get interesting rhythms in the words.
- Ask them to say their words in their groups, try to get different pitch levels so it sounds more interesting.
- Ask the participants to clap the rhythm of their words while saying it.
- Ask the participants to clap the rhythm of their words without saying it.
- This exercise can provide the group with very sophisticated rhythms without much effort.

HIGH 5 – MEXICAN WAVE - Catherine

Create 2 lines facing each other on opposite sides of the room. Each participant partners up with the person opposite him/her. Upon starting, the first pair moves energetically to the centre. When they meet, both simultaneously "jump" in the air and "slap" each other's hands at the same time. Then they move back to their place and the next pair moves into the centre. The objective is to build up speed so that each new pair moves as soon as the previous pair has 'met'.

Theresa Leahy & Catherne Simon

Eszter Herold & Bálint Egri (Hungary)

FROG / FLY

Everybody forms a circle. Explain that they are all going to be frogs who are trying to catch and eat a fly. You jump as high as you can and take in a big breath at the same time. You swallow the fly but it isn’t as tasty as you thought, so you spit it out.
Try and make all the movements and sounds big- exaggerate them. Take a good breath in and really push the air out to get some power in the spit.

- The leader should demonstrate this once for the rest of the group.
- Ask the whole group to do it together once.
- Go round the circle and ask participants to catch the fly one by one. The group should build up a steady rhythm as the actions travel round the circle.
- Ask the whole group to do it together once more.

- Go around the circle once more. This time, once the first person takes a breath in and jumps, the next person starts by taking in a breath and jumping. It should be a more fluid round where
the group build up a strong rhythm. Try it until everybody can keep the same rhythm with nobody going too slow or too fast. See how fast the actions can travel around the circle.

**Breathing Exercise**
This is a simple breathing exercise. Ask everybody make a ‘small table’ position with their hands and knees on the floor. Explain that you will count to 4. Ask them to breathe in on a count of 4 and then breath out on a count of 4. They should breathe in through their nose and out through their mouth. Remember to ask them to breathe out first before they begin and then count slowly.

Try it a few times on a count of 4. Ask participants to try and stretch themselves, breathing in or out until you reach the full count of 4. Remind them to feel the air moving in and out of their stomachs with their hands.

- Try breathing in and out on a count of 2
- Try breathing in and out on a count of 1

**Clapping Exercise 1**
Ask participants to stand in a circle. Ask the group to watch and listen carefully because you are all going to try and clap together at the same time. Can the group clap together at a steady pace?

Then explain that you will control the volume and speed of the clapping. Explain that:

**Volume** is controlled by the LEFT hand – higher is louder, lower is quieter
**Speed** is controlled by the RIGHT hand – higher is faster, lower is slower

Ask the group to watch you carefully and follow your instructions. Can they keep the clap going as a team – at the right volume and pace?

**Clapping Exercise 2**
Still standing in a circle, ask the group to clap for a 6 count. They should count in their head rather than out loud.

Then explain that you are going to work together to put in some pauses:

**Rounds 1-4:** 1, 2, 3, 4, 5, 6
**Round 5:** Pause, 2, 3, 4, 5, 6
**Round 6:** Pause, Pause, 3, 4, 5, 6
**Round 7:** Pause, Pause, Pause, 4, 5, 6
**Round 8:** Pause, Pause, Pause, Pause, 5, 6
**Round 9:** Pause, Pause, Pause, Pause, Pause, 6
**Round 10:** Pause, Pause, Pause, Pause, Pause, Pause

Then begin to insert back the claps:

**Round 11:** Pause, Pause, Pause, Pause, Pause, Pause, 6
**Round 12:** Pause, Pause, Pause, Pause, Pause, Pause, 5, 6
**Round 13-15:** etc.
**Round 16:** 1, 2, 3, 4, 5, 6

**Movement Exercise**
Ask participants to choose a place in the room, somewhere where they have enough space and aren’t bumping into anybody else. Ask them to lie down on the floor.

Explain that you are going to give them 8 counts to move from their position on the floor, to a standing position. They should find a new movement on every count and use the whole 8 counts to reach a standing position. The aim is to move as fluidly as you can and be interesting with your body shapes.
Count: 1,2,3,4,5,6,7,8 until the group are standing. Then count 1,2,3,4,5,6,7,8 until the group are lying down again.

Remember! You shouldn’t be lying on the ground on the 7th count! By the time you count, to 4, you should be half-way to your destination. And try not to limit the movements to your hands in the final counts. You have your whole body – try and find something more interesting!

• Try the count of 8 a few more times – Up on a count of 1,2,3,4,5,6,7,8 and down on a count of 1,2,3,4,5,6,7,8.

• Reduce the count to 4. Up on a count of 1,2,3,4 and then down on a count of 1,2,3,4.

• Reduce the count to 2. Up on a count of 1,2 and down again on a count of 1,2. As the count becomes faster, your movements must become faster and bigger.

• Reduce the count to 1. Participants must get up and down on a count of 1. Try and take care of each other, when moving quickly towards the ground!

Josien de Graaf (The Netherlands) & Joanne Quinn (Ireland)

Joanne’s Warm-up

1-4
Ask participants to walk around the space and listen for your instructions. Explain that you are going to give them a count of 1 to 4. They should:
• walk for a count of 4
• stop for 4
• sink for 4
• roll for 4
After running this movement sequence a few times, participants can go at their own rhythm and try to do something different each time:
• try to roll differently
• try to walk faster etc.

MASSAGE
Ask participants to find a partner. Ask them to take turns gently massaging each other: starting from the head, shoulders, back, arms and legs. This is a great way to loosen out the muscles and to greet each other in a different way in the morning.

BREATHING EXERCISE
This is a breathing exercise from the Nadine George technique. Ask the group to form a circle. Breathe in, lifting up your chest and bringing your arms up to the sky. Breathe out, looking around at the whole group and bringing your arms out to the side.

The next step is to ask participants to walk around the space. Explain that they should hug the next person they meet and breathe together.

Joanne Quinn
Josien’s Warm-up

Divide participants into groups of 5, 6 or 7 people.

ROUND 1
Ask each group to find a group name for themselves and a way of introducing the group. E.g.: one group choose the name "the Champions". They enter the scene screaming and form a statue in the middle. Then they shout/sing together: WE ARE THE CHAMPIONS and end in a freeze. You can give each group 2 minutes preparation time. When you make a 'BUZZ' sound, they are not allowed to discuss it any longer.
Showtime - Ask each group to present their work to the rest of the participants.

ROUND 2
Repeat the activity but only give the groups 1 minute preparation time. Showtime.

ROUND 3
Give the groups 30 seconds preparation time. Showtime.

ROUND 4
Give the group 15 seconds preparation time. Showtime.

ROUND 5
Give the group 7 seconds preparation time. Showtime.

ROUND 6
Pair 2 groups together. Ask them to repeat the activity with NO preparation time!!! They should just follow each other and the impulses of the group.
Showtime: Pretending that the group had two weeks of rehearsals :)

Issues to talk about / sidecoaching:
• try different ways of telling the name of your group
• try to find different ways of using the space
• try different forms. (e.g. only singing, or based on dance moves etc.)

Josien de Graaf

Nora Hoch (Germany)

DISCOVER
Participants walk around the room. When they get in front of someone, or just make eye-contact, they should react by really watching that person. First, they should look at each person’s feet, one by one, just the way they are moving. The second step is to look at the hands of every participant that comes along. Step by step, they are asked to look at each other’s:
• Bellies
• Chests
• Bottoms
• Mouth
• Noses
• Ears
• Eyes
• and finally they are asked to touch and gently smell each others hair.
In between, they should keep walking across the room and try not to stand too long in front of one person. Ask participants to try and spend time watching each person in the group; finding out what these people really look like, feel like, smell like, without the usual shy but socially correct distance. Nobody has to be ashamed when they are checking out each other and are caught staring at all these new faces and bodies! That's exactly what they are asked to do.

**CURIOUS BODY PARTS**
Ask participants to walk around the room. Explain that you are going to call out a body part and a specific emotion. Ask them to bring that body part to life with that particular feeling:
- Curious elbows
- Sad shoulders
- Noses in love
- Frightened feet, etc.

**ATMOSPHERE-WALK**
Everybody keeps walking around the room and follows the instructions of the group leader. These instructions can introduce all sorts of situations, moods and atmospheres such as being in storms; swamps; snow; heat; being old; having a limp; being a business man in a hurry with a lazy dog to carry with them; or waiting for a bus with earphones. The only rule is to keep it varied.

Lisa Cahill (Ireland) & Claire Davidson (Scotland)

**Lisa’s Warm-ups: Relax, take it easssssy!**
- Ask the group to stand in a circle. Begin by placing palms together on your naval and focus on your breath. Breathe into your hands, filling and emptying your hands.
- Gradually rub hands together, building heat place hands on your tummy and imagine the heat pouring inwards. Repeat rubbing and place hands on your face. Repeat and place palms on your face.
- Self massage: Right leg in, start tapping, rubbing the skin around the foot and working your way upwards to the thigh, imagine oiling the knee joint and activating the muscles and body for movement. Left leg in, and repeat. Tap the tummy and bum. Move up to the chest, waking up the lungs (make a sound). Gently massage the face and tap the skull with the finger-tips. Give the whole body a gentle shake and make eye contact with everyone.
- Group sitting in a circle on the floor. Encourage people to sit cross legged or legs tucked to one side.
- Key idea - moving from the body core (centre)
- Shake the right arm through to the finger tips for 8 beats, focusing on sending the energy out from the core.
  - Shake the left for 8 beats.
  - Shake the right for 4 beats.
  - Shake the left for 4 beats.
  - Shake the right for 2 beats.
  - Shake the left for 2 beats.
  - Shake the right for 1 beat.
  - Shake the left for 1 beat.
  - Shake the right for 1 beat.
- Shake the left for 1 beat. The pattern is 8, 8, 4, 4, 2, 2, 1, 1, 1, 1. Repeat the pattern sending the energy through the leg to the foot and toes.

- Close the core by wrapping the arms around bent knees and dropping the head in between the legs. Open the core. Imagine the care bear power flowing out of our core. Hand open to the space above and legs spreading out on the floor in front.

  Close for 8 beats, open for 8 beats, close for 4 beats, open for 4 beats, close for 2, open for 2, close 1, open 1, close 1 and open 1. You might have to slow the 1 counts down to suit your group.

- Bend elbows and wiggle into the centre of the circle on your bottom for 8 beats, wiggle out for 8. Repeat twice.

- Repeat this dance to any music with a clear beat (not too fast). I used Mika's 'Relax'.

- Stand and shake the body out. Instruct the group to move around the space, stopping occasionally on your clap. Teach the group 4 shapes:
  - The pin (a very long and narrow shape)
  - The wall (a very wide position)
  - The twist (twist the body)
  - The ball (as small and round as you can).

- The group moves and stops occasionally making whatever shape they like, encourage variety. Continuation: When you stop, find a partner and make shapes together without talking. Try to make the same shape, try to make different shapes.

Lisa Cahill

Claire’s Warm-ups

WHOOSH WOAH ZAP

This game is a variation of ZIP ZAP BOING.
Ask the group to get into a circle. Start simply by passing a ‘Whoosh’ around the circle. Pass it in 1 direction and then when it gets back to the facilitator, pass it in the opposite direction. Then introduce the ‘Woah’ sound and action and let the group play for a while with those 2 orders. Encourage the group to keep the volume and energy high and keep the movements fast and fluid.

WHOOSH – Passes the energy ball around the circle in one direction. Shout ‘whoosh’ and make a throwing movement.

WOAH – Blocks a ‘Whoosh’ and sends it in the opposite direction. Shout ‘Woah’ and cross your arms in front of your chest.

Once the group have these 2 orders, you can introduce new orders 1 by 1. Don’t give them too many new orders at once!

ZAP – Sends the energy ball across the circle. Shout ‘Zap’ and pretend you’ve got a laser gun. You can’t Zap a Zap – you can only follow it with a Whoosh or a Boing.

BOING – Blocks a Zap and sends the energy ball back to person who sent the Zap. Shout ‘Boing’, cross your hands over your chest and jump. You can follow a Boing with a Whoosh or a Badaboing.

BADABOING BADABOING BADABOING – Response to a Boing. If you Zap someone and they Boing, you can do this move by skipping towards the person chanting “Badaboing’ and swapping places in the circle with them. Followed by a whoosh or a zap.
KERCHING – If somebody calls ‘Kerching’ then everybody in the circle has to swap places, shouting ‘Ah’. The person on the right of the person who did ‘Kerching’ starts off again. Followed by a whooosh or a zap.

SING IT – You can point to another person after any other order and shout ‘Sing It’. That person has to start singing. They can sing any song at all and the group can join in if they want.

GROUP PHOTO – You can shout ‘Group Photo’ and the whole group runs together for a group photo. The person who shouts ‘Group Photo’ is the photographer. It restarts with the person to the right of the person who shouted ‘Group photo’.

Claire Davidson

Gregor Froehlich (Austria) & Angus Macleod (Scotland)

Gregor’s Warm-up

Ask participants to walk around the room and listen for instructions. When you call freeze, they should stop all movement and freeze where they are. You can introduce new orders slowly and ask them to respond by:

Basic orders:
New York: Go around the room at a quick tempo, like a busy pedestrian in a big city. Avoid going around in circles and contact with other participants.
Freeze: Hold the current position, whatever that is.

Further Orders
Tree: The Yoga-Position of the Tree (Standing on one leg, arms raised above head, hands folded)
Monster: Roar like a monster
Stone: Make your body as small as possible on the ground, as small as a stone
Spider: Sit on the ground, lift your bum off the ground using your arms and legs – like this, crawl around the space.

Vary the pace of your orders and play with the game to make it harder or easier for the group (depending on their ability).

Explain that in the next instruction, you will give them a situation and ask them to make a still picture to demonstrate the situation. You can make the picture by yourself or with other people. Give participants a count of 5 to make their picture after you call out the situation.
E.g. ‘At the dentist’ - Make a still picture showing people at the dentist.
Ask participants to remember their picture and who they were working with. Whenever they hear the instruction “At the dentist”, they must return to this picture and group.

You can introduce as many situations as you feel the group can deal with and mix them up with some of the previous instructions. Other suggestions for situations:

- At the graveyard
- In a fridge

**EVOLUTION**

This game is based on *Stone, Paper, Scissors*. Every participant starts as an egg: Small and compact on the floor.

The further levels of evolution are:

- **Chicken**: Go around using your arms like chicken wings
- **Elephant**: Use your arms as a trunk
- **Monkey**: Scratch yourself
- **Human**: You finished the process of evolution and you can exit the game

Participants move around the space and every time they meet another participant on the same evolutionary level, they play one round of *Stone, Paper, Scissors*. The winner of the game rises to the next level, the loser falls down one level (or stays an egg). When a participant becomes a human, the have reached the highest evolutionary level and can exit the game.

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**Angus’s Warm-up**

- Ask everyone to sit in a circle on the floor.
- Blow through your mouth and make your lips vibrate (imitate the sound of a motor boat). While you are doing this, make a humming sound that goes from low to high and back down to low again.
- Find a vowel that works best for your warm-up – ahh, eee etc. Sing these vowels, varying the pitch and the volume.
- Once everybody has warmed up their voices, teach them this Gaelic song:

**Faca tu saor an t-sàbhaídh?**

*With actions printed in blue (one wrong move and you’re out!)*

You can hear the melody of this song online. Maire Macinnes sings the song as part of a set mouth music 'puirt a beul' on the Spotify website:

[http://open.spotify.com/track/4OAlty7jd3MSKkNoyhQoc](http://open.spotify.com/track/4OAlty7jd3MSKkNoyhQoc)

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**Gregor Froehlich**

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Have you seen the sawing joiner?
Have you seen the joiner’s saw?
Have you seen the sawing joiner?
The sawing joiner, the joiner’s saw
Have you seen the sawing joiner?
Have you seen the joiner’s saw?
Have you seen the sawing joiner?
The sawing joiner, the joiner’s saw
Fhillidh fhillidh saor an t-sàbhaidh (Lift right leg, raise arms and jazz hands)
Fhillidh fhillidh sàbh an t-saoir (Lift left leg, raise arms and jazz hands)
Saor an t-sàbhaidh sàbh an t-saoir (Standing)
Fhillidh fhillidh saor an t-sàbhaidh (Lift right leg, raise arms and jazz hands)
Fhillidh fhillidh saor an t-sàbhaidh (Lift left leg, raise arms and jazz hands)
Saor an t-sàbhaidh sàbh an t-saoir (Standing)

Faca tu saor an t-sàbhaidh? (Bend knees)
Faca tu sàbh an t-saoir? (Bend knees)
Saor an t-sàbhaidh sàbh an t-saoir (Standing)

Fhillidh fhillidh saor an t-sàbhaidh (Lift right leg, raise arms and jazz hands)
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Saor an t-sàbhaidh sàbh an t-saoir (Standing)
Fhillidh fhillidh saor an t-sàbhaidh (Lift left leg, raise arms and jazz hands)
Fhillidh fhillidh saor an t-sàbhaidh (Lift left leg, raise arms and jazz hands)
Saor an t-sàbhaidh sàbh an t-saoir (Standing)

Fhillidh fhillidh the sawing joiner
Fhillidh fhillidh the joiner’s saw
Fhillidh fhillidh the sawing joiner
The sawing joiner, the joiner’s saw

Have you seen the sawing joiner?
Have you seen the joiner’s saw?
Have you seen the sawing joiner?
The sawing joiner, the joiner’s saw

Fhillidh fhillidh the sawing joiner
Fhillidh fhillidh the joiner’s saw
Fhillidh fhillidh the sawing joiner
The sawing joiner, the joiner’s saw

Fhillidh fhillidh the sawing joiner
Fhillidh fhillidh the joiner’s saw
Fhillidh fhillidh the sawing joiner
The sawing joiner, the joiner’s saw

Angus Macleod
Voice, language and communication is the core of this workshop but because we’re a multi-lingual group we’ll deal in images as well. We’ll include a few activities to get your brains working in different ways this morning (sound and vision) before we move on to the core idea in ‘Two Tribes’.

**Chair Exercise**

Ask the group to form an audience and designate an audience and a performance space. Make sure that a number of chairs are available in the performance space. This is a Boal exercise which is really useful in terms of explaining what it is to have confidence in your own ideas.

- Ask a volunteer to make one of the chairs more important than the other. The key to this is that there is no wrong way to do this. When a participant moves the chairs they become the artist.
- When the volunteer ‘artist’ has finished, ask everyone else to make their own decision about which chair they think is the most important. The facilitator points at each chair and if a participant thinks it’s the most important chair, then they raise their hand. Ask audience members to explain their perspectives.
- Then ask the artist to explain which one was the most important chair from their perspective.
- Repeat the activity a number of times, asking different participants to become artists and make one chair more important than the others.

At some stage, participants will probably get to a point where they say “These could be people” and start to project people, relationships or a story onto the chairs. This can be a useful starting point that says “We’re not all expecting to understand the same thing from what we do”. The interpretations, the different ways people perceive the same things / situations can make art exciting. It's what opens up possibilities. Youth theatres are always throwing work out there and asking ‘What do you think?’. As theatre-makers working with young people, we start from that point. We say we're not going to arrive at something which is fixed. We're moving towards something which we want to be open.

**David quotes Boal** "Where we don’t understand the words, we can understand the image. Where we don’t understand the words, we can sometimes understand the gesture or even the silence."

In the chair exercise, participants have to be free with their own ideas, have confidence in their own ideas and can’t just wait to see what everybody else thinks. This is essentially about images. Avoiding words and avoiding language can open up possibilities.

**Numbers**

Ask each participant to count to 10 in their own language. Ask them to work in pairs and share their sequence with each other. Ask participants to get back into a circle and listen to a few volunteers count to 10.

- How can the sounds of words influence us as opposed to the meaning of the words?
- What meaning did we take from the sounds when we didn’t understand the language?
- What kind of narrative was there?

**Samson and Delilah**
This exercise is based on rock, paper, scissors. Divide the group into pairs and ask them to spread out around the room. The facilitator teaches these 3 moves /sounds to the group:

**Samson:** big strong pose; roar  
**Delilah:** she’s curvaceous; kissing noises  
**Lion:** show your claws; roar

- Samson is stronger than the lion because he kills him with the sword  
- The Lion is stronger than Delilah because she didn’t have her sword with her that day.  
- Delilah is stronger than Samson because she can cut his hair off and remove his strength.

Ask participants to turn their backs to their partner. Each pair counts 3, 2, 1 - chooses a character, turns and poses. If they are both the same, then nobody scores any points. If they’re different, then they work out who the stronger character is and keep score. Be as competitive as you like!

At the end of the exercise, check in with the participants. Did anybody get 5 points? 4 points? 3 points? etc. 0 points?

This exercise focuses on making shapes with our bodies – we’re engaging with each other and trying to see how the other person thinks in that game.

**Machines**

Ask everybody to form a circle. This exercise is a bit different but it’s still about making shapes. In the machine exercise, ask one volunteer to step into the centre of the circle and make a gesture and a sound. The other participants should watch and look for a way to add to the machine this person has started. Ask other participants to come in, one after the other, rather than everybody rushing in at once.

After watching the creation of the first machine, can the group spot what works?

- People connecting their actions with other people in the machine?  
- Comedy?  
- Levels?  
- Being creative!

Once the idea of the machine has been established, then you can begin to theme it. The facilitator or members of the group can suggest a theme for the machine, such as a ‘happy’ machine, a ‘love’ machine, an ‘anger’ machine etc. A volunteer goes into the centre and starts the machine and other participants join in. Language can be used if necessary because the *sound* of language can often be understood.

The machine exercise can be used to look at stereotypes as well. Ask participants to create an ‘Irish machine’ [*seeing as the course is based in Ireland*]. What do you think of when you hear Ireland? Ask for a volunteer to start the machine.

This exercise can be a nice way to expose the stereotypes that we hold about each others’ countries. Let’s just acknowledge that there are certain fixed notions about our countries and cultures before we go any deeper.

**Group Sculpture**

Ask for 4 male and 4 female participants to volunteer for an exercise and ask the remaining participants to create an audience. The facilitator sculpts the 8 people into a group sculpture. [*See photo on page 24*]

Once the sculpture has been created, the audience can walk around to look at the image. Bearing in mind that there are no wrong answers, what do they see when they look at this image?

**Comments from audience group**

- Relationships  
- Status
• Power
• Resigned to things
• Some sort of military execution
• Life and death

This sculpture emerged from a workshop with the Community Relations Council in Belfast in 1993, before the Peace Process had really started. This was how a group of young people from different parts of Belfast saw their society. Now that you know that... can you put any extra meaning on it?

Comments from audience group
• There are 2 sides and a wall
• A divided society

This scupture can show the power of expression through images as well as through words.

Ah Poor Bird
A little bit of singing just to get participants in the mood for sounds! This is a 4 line song from the Shakesperian period. It can be a good way to get participants thinking about the musicality of language - about sounds and the way they connect with each other.

Ah poor bird,
Wing thy flight,
Far above the sorrows,
Of this dark night.

• Sing the piece line by line, until participants are familiar with the song.
• Ask the group to make a square. Each side of the square will start at a different time and the group should sing the song as a round. (i.e. Group 1 starts and keeps singing the song in a loop, Group 2 starts when Group 1 begins the second line and they keep singing the song in a loop, Group 3 starts when Group 2 begins the second line etc.)
• Ask participants to move around the room and, maintaining the same groupings, sing the song again in a round. To help the group gain confidence in their voices, the facilitator could start the round with each group standing in the square and then ask them to move at a given signal. This can help the group gain confidence, group awareness and listening skills.
• At an agreed signal, ask the participants to get louder or quieter
• When the facilitator puts his/her hand in the air, participants should hold the final note of the line they’re on.

In this exercise the quality of the singing is not the main focus. Any performance is about lots of people in tune with each other - listening to each other, the rhythms and the patterns.

Knock, Knock
This is another round from the Shakesperian period:

Knock, knock nobody at home,
Meade, nor drink, nor money have I none,
Yet will I be me – e – e – e – ery.

• Sing the piece line by line, until participants are familiar with the song.
• Divide participants into 3 groups and practice the song as a round.
• Starting in a circle shape, begin the round and ask participants to go on a journey into the 4 corners of the room and then weave back into the circle again.

Two Tribes
This exercises requires 2 adjacent spaces.
**Step 1**
Have an initial discussion with the group about the differences in the formation of vowels, and voiced and unvoiced consonants. Does everybody understand what a vowel and a consonant is? [The song ‘Ah Poor Bird’ was more about vowels and the unstopped flow of sound ‘Awww’. The ‘Knock, Knock’ song was more about the hard, consonant sounds.]

Divide the group in two and place each group in a different room. If possible, assign an assistant facilitator / helper to each group and facilitate the exchange of ambassadors as a customs official. If you are working with a multicultural group, try and make sure the 2 groups are representative of the overall diversity of the group.

The facilitator should leave some props in each space. The group’s first task is to think about what the props mean to them. [This is similar to the previous chair exercise].

**Step 2**
Ask one group to envisage a world in which their language consists only of vowels and ask the other group to envisage a world in which their language consists only of consonants. Once some ideas for their tribal language emerge, each group should:
- Think of a name for their tribe
- Think of individual names for themselves
- Think of a name for their country / place
- Think of a greeting – how does your tribe greet outsiders?
- Devise a tribal rite or ceremony
- [You can also ask the groups to create a monument which represents something important in their culture]

Each tribe can use the cultural artefacts (props) that belong to their culture and can do with them what they like.

Each tribe is going to be part of a cultural exchange. Once each group has established their own culture, they will be asked to send an ambassador to the other country.
- Finally they should choose one member of their group to be the ambassador who will visit the other tribe.

Setting up the exercise should be done in English. After that the group should only communicate in their own new language!

**Step 3**
After a suitable interval, the facilitator arranges for an exchange of ambassadors between the two tribes. The facilitator or the customs officials can check on the progress of each group by asking them to present their names, greetings, ceremonies etc. as a final preparation. They can give guidance if needed. Does each tribe know how they will welcome the other ambassador and include them in their ceremonies?

When each tribe is ready, the exchange of ambassadors takes place. Once it has been completed, the facilitator / customs officials ensure their safe return home.

**Step 4**
Each ambassador should try to convey in his/her own language the customs/nature of the other tribe to his/her own group.

[You could arrange a second ambassador visit. Ask each tribe to nominate another ambassador and prepare for another visit. Is there anything that the tribe wishes to change when welcoming the next ambassador? Is there anything their own ambassador would like to find out about the other tribe? The facilitator / customs officials should arrange for a second exchange to take place and these ambassadors should be given a chance to report back to their tribe afterwards.]
Step 5
When this has run its course, declare the exercise over and bring the groups back together to discuss their findings.

- What did each tribe think of the other tribe?
- How did the role of the ambassador work?
- What sort of judgements were each tribe making about each other? What were these judgements based on?
- What learning can be taken away from their experience of this exercise?

Usually (but not always) the vowel culture is more peaceful, the consonant culture more vibrant!

Variations
A subtler additional or alternative exercise is to characterise the two tribes by languages consisting only of voiced (B, D, Z, etc.) and unvoiced (P, T, S etc.) consonants. The results of this variant are much less predictable!

[This workshop plan was transcribed by NAYD staff from recordings of the workshop with additional notes from David Grant.]

Physical Theatre & Devising Workshop 1: Frantic Assembly – Neil Bettles

All the exercises in this workshop come from the work of Frantic Assembly. Frantic Assembly facilitators use these exercises in their educational workshops in different ways (for universities, for GCSE and A-level) and so they’re very adaptable for different age groups. The activities are pitched at a level that are suited to the course participants, probably higher than what leaders would need them to be in their youth theatres. This workshop is about youth theatre leaders taking these ideas and working out how they can adapt them to the groups they’re working with.

Activity 1 – Warm-ups

The workshop starts off with a few warm-up games which are specific to later work about spatial awareness and eye contact.

Name game

- Make a circle. The gaps between participants need to be the same distance all the way around. Stand with your feet and knees a shoulder width apart. Imagine the floor is like a trampoline - very soft. And just bounce a little bit until you get your own balance back. Your knees are slightly bent and not locked. Hands should be by your side.
- You're going to ask everybody to go round the circle and announce their name. You have to make eye contact with somebody and say your name. This means that when somebody is saying their name, every other person has to be looking at them. The gap between each 2 people is worth 2 seconds. So there'll be a name, a 2 second gap, a name, a 2 second gap etc. It's about holding that silence, making eye contact and announcing your name.
- Go round the circle again but this time, take away the silence. Don't shorten the names, don't say them more quickly - just take away the silence. If participants are still leaving gaps between names, ask them to go round again and really try to attach their name to the end of the previous name. so that there's no silence at all.
- The facilitator picks somebody else in the circle to start the exercise. They say their name, it goes to the right until it comes around to the same person again, they say their name and it goes to their left until it comes back round to the same person again, they say their
name. So that chosen person says their name 3 times in all. Keep it fast. It should be able to pass round the circle in a few seconds.

- Picking up on the speed, the next time, participants are going to pass round an imaginary parcel that's on fire. You say your name when you’re touching the parcel. Everyone should keep their focus on the parcel as it is being passed. You should be able to get round the circle in 3 seconds.
- Send one parcel in one direction and then send another parcel in the other direction. Someone in the middle will have to cope with both at the same time.
- Repeat this activity, except this time everyone has to keep their focus on the floor in the centre of the circle. You have to use your periphery vision and anticipate when the parcel will get to you.

**Eye Contact Game**

This is another warm-up which develops the ideas of focus and eye contact, but it is more of a movement exercise.

- Make a circle. One person chooses someone else in the circle, makes eye contact with them and starts to walk towards them. The other person nods in recognition that they have been chosen, chooses someone else, makes eye contact and starts walking towards them. The first person takes the place of the second person in the circle. Keep this going until the participants understand the sequence and it becomes more fluid.
- While the participants are doing this, tap someone else on the shoulder to indicate that they should start as well (choose someone, make eye contact, walk towards them etc.) This means there would be 2 different journeys taking place at once.
- Add a third journey into the circle.
- The facilitator can then make it more of a competitive exercise. The participants in the circle are against the facilitator. The participants will have to continue this exercise but the facilitator will stand in the centre of the circle and they will have to avoid him/her at all times. If the facilitator gets close to them, they will need to run or sprint to avoid him/her. The quicker you can get across the circle, the better – but start off at a walking pace. The eye contact has to be incredibly strong, you need to communicate straight away with the person you’re walking towards. Keep your eyes on them and use your periphery vision to see the facilitator.
- Pick the speed up once the group are used to it. It has to be at running pace, not walking now.
- Pick the speed up again. You need to sprint across the circle.
- Make the circle really small, so that there’s only 1 cm between people. Not a squashed circle though. You’re going to repeat the exercise but this time, do it much closer to each other. Your field of vision has to be much wider. It’s going to start when the facilitator touches someone on the shoulder. One of the challenges with this is that you need to communicate very quickly. The other person can’t take your place until you’ve nodded, made eye contact and left. Avoid collisions at all time and watch out for everybody else. Start the pace off at a fast walk.

**Activity 2**

This activity is again about spatial awareness, using the whole space and getting the team working together. Participants need to listen carefully to the facilitator’s commands. Go through them all carefully and try them out with the group.

**Go** – Walk around the space
Centre – Walk into the centre of the space and rest your head on someone else’s shoulder

Clear – Walk to one side of the room

Swap – Walk to the opposite side of the room

Fold – Move to the floor. You can choose how you get down to the floor. You can fold by sitting down on the floor and then folding, or kneeling and then rolling into a fold.

Unfold – Move back up to a standing position. Roll out a bit, get up and walk away.

Favourite: Look around the room and pick something that’s your favourite object or your favourite part of the room. It can’t be somebody else or some part of yourself. It has to be a physical thing. Take your right hand and point at it, wherever it is. Every time you hear the word ‘favourite’, point to that object / part of the room and throw your focus there as well. If the object is behind you when you stop, turn your body to the object, point and take your focus there. Bear in mind that there might be people right behind you when you stop.

Stereo – When you hear the word stereo, walk to the stereo and stand in a really tight cuddle as a group. Stare at the front of the i-pod screen.

Person - When you hear the word ‘person’, then you're going to walk to the person nearest to you and hug them. A nice , big hug. When you hear the word ‘go’, you finish the hug and walk off.

Work through the instructions slowly at first. Ask participants to watch everybody else as they move about the space and to make eye contact with the people they pass. Ask participants to look for areas of the floor where nobody else is walking. It’s their responsibility to make sure the space is full, to look after the space around them and to avoid collisions.

The facilitator should work with participants to make sure that their movements and reactions are sharp: that they’re moving quickly and with focus, and that they’re breaking away quickly (like an explosion) when they hear the word ‘go’. The facilitator can play with the sequencing and the pace of the instructions to challenge the participants.

Activity 3

This next exercise is more of a task based exercise about team work, remembering choreography and layering exercises. All of the exercises start out at a very basic level and then you throw something on top of it and on top of it again, until you have something that’s really precise. This exercise is a really good test of that.

There are many different forms of this exercise. Frantic Assembly call it Quad because of the square shape. It’s like a military exercise . It’s really precise and sharp.

Split the group into 4 lines, all facing one direction in the room – the 1st line is the line facing the front, behind them is the 2nd line, 3rd line and 4th line. The lines have to be incredibly straight. Ask participants to look to their left and right and
make sure that everything is ok around them. Work through the basic bounce sequence first and then add the layers of the ‘hand in the air’ and the ‘claps’ once the group are more confident.

The 1st line starts off each sequence by doing the bounce movements in Round 1. Then the 2nd line, 3rd line and 4th line take their turns in sequence to do Round 1. When the 4th line completes Round 1, they go straight into Round 2 without missing a beat. Then the other lines repeat Round 2. When the 1st line completes Round 2, they go straight into Round 3 without missing a beat, and so on...

**Basic Bounce Sequence**

**Round 1:**
- Bounce 1, 2, 3, 4, 5, 6, 7
- Bounce 8 – Turn and face opposite direction

**Round 2:**
- Bounce 1, 2, 3, 4, 5
- Bounce 6 - Turn and face opposite direction

**Round 3:**
- Bounce 1, 2, 3
- Bounce 4 – Turn and face opposite direction

**Round 4:**
- Bounce 1
- Bounce 2 - Turn and face opposite direction

**Round 5:**
- Bounce 1 – Turn and face opposite direction

**Bounce Sequence with Hand**

**Round 1:**
- Bounce 1
- Bounce 2 – Right hand in the air
- Bounce 3, 4, 5, 6, 7
- Bounce 8 – Turn and face opposite direction

**Round 2:**
- Bounce 1
- Bounce 2 – Right hand in the air
- Bounce 3, 4, 5
- Bounce 6 - Turn and face opposite direction

**Round 3:**
- Bounce 1
- Bounce 2 – Right hand in the air
- Bounce 3
- Bounce 4 – Turn and face opposite direction

**Round 4:**
- Bounce 1
- Bounce 2 – Right hand in the air, Turn and face opposite direction

**Round 5:**
- Bounce 1 – Turn and face opposite direction

**Bounce Sequence with Hand and Clap**

**Round 1:**
- Bounce 1
- Bounce 2 – Right hand in the air
- Bounce 3
- Bounce 4 – Clap twice
- Bounce 5, 6, 7
- Bounce 8 – Turn and face opposite direction

**Round 2:**
- Bounce 1
- Bounce 2 – Right hand in the air
- Bounce 3
- Bounce 4 – Clap twice
- Bounce 5
- Bounce 6 - Turn and face opposite direction
Round 3:
- Bounce 1
- Bounce 2 – Right hand in the air
- Bounce 3
- Bounce 4 – Clap twice, Turn and face opposite direction

Round 4:
- Bounce 1
- Bounce 2 – Right hand in the air, Turn and face opposite direction

Round 5:
- Bounce 1 – Turn and face opposite direction

You can add in further moves to add to these layers. Try adding suitable music as well. This exercise is about rehearsing - starting something and adding, adding, adding until you have about 10 layers. Then by that stage, you can't work out how you started to make the piece in the first place.

Activity 3
This activity works best with pairs who are roughly the same height as each other. To arrange this, ask participants to line up in order of their height, with the tallest at one end of the line and the shortest at the other end of the line. When the line has been created, divide people into pairs according to their height. Ask pairs to find a space in the room to work.

This is a simple exercise about using words to make a string of moves. The 3 words the activity focuses on are: **Round, By and Through**.

**Round**: From a position standing beside your partner- you can move around them or you can turn them round. You can move round the front of your partner or the back of your partner. You could be walking forwards or reversing. You can turn your partner with one hand or two hands. You can give them a knock with your shoulder to turn them. How many different ways can you get someone to move round?

‘Round’ doesn’t mean orbiting your partner or spinning around them. It also doesn’t mean spinning you partner round and round. You’re looking for the smallest possible version of the movement. It will always be a half turn or a full turn. Avoid anything that repeats and repeats.

**By**: This simply means being ‘by’ your partner - standing in a position beside your partner. How many different positions or combinations are there for standing beside your partner?

**Through** – This means moving through the gap between your partners’ body and their arms. The person who is not moving leaves their arms heavy and hanging loosely by their sides. The person moving does all the work. They need to find ways to go through the gap and out the other side, keeping close to their partner. Avoid lifting your partner’s arm straight up and simply walking underneath. Avoid ending up in a headlock – leave the movements loose enough so you can step out of it easily. How many different ways can you find to move through the gap?

The only moves that are banned are:
- going through people’s legs. You can’t get down on the floor and crawl through your partner’s legs.
• holding hands with your partner. If you start that, then you begin to get a dance turn. This is nice but you should be trying to steer away from anything too dancey or too twirly. Holding elbows is ok. It looks more interesting.

Ask each pair to decide who’s A and who’s B and ask each pair to stand side by side.
• A creates a sequence of 1 Round, 1 By and 1 Through, in whatever order they like.
• B creates a sequence of 1 Round, 1 By and 1 Through, in whatever order they like.
• A and B add their sequences together to create 6 moves.
• A and B should keep working in this way until they have created a string of 24 moves (12 each)

Participants can be as creative as they like with these Round’s, By’s and Through’s. However, there are only so many things you can do with these moves. The facilitator is giving participants as much as they need to create something, but stopping them from going crazy with the outcomes. There are natural limits to this exercise.

Once the pairs have worked by themselves for a while, ask a few pairs to volunteer to show their sequences to the rest of the group. Ask pairs to remember that they’re looking for movements that keep going forward. When B is taking over from A, there shouldn’t be a pause. Don’t stop and wait – keep things fluid.

Lifts

The next step is to look at basic ways of taking somebody’s weight and shifting them around the space. The person who is being moved or shifted is actually doing about 75% of the work. They’re pushing themselves down on their partner in some way in order to get themselves off the floor. So, the more work you do as a person being lifted, the better!

This is a simple shift using your hip.

• Stand side by side with your partner. Make sure that your hips are side by side – it helps when partners are about the same height for this.
• The person lifting puts their arm around the waist of the person they are lifting.
• The partner being lifted puts their arm around the shoulder of the person lifting and squeezes – this pressure helps the partner do the lift.
• The person who is lifting pushes forward with their right hip. This motion moves the partner. You should never be carrying your partner – it’s not really about upper body strength. It’s about using your hip to shunt somebody forward.
• The legs of the person who is being lifted should stay loose and floppy, so they can go left or right out of the lift. Keep them long. Don’t bend them as this will give the lifter more control over the move.
• You can also do the lift so that partners are standing side by side but facing opposite directions. You could be about to do a ‘Through’ that develops into a lift.

Ask participants to experiment with this simple shift and see if each person can introduce 1 of these into their sequence of 24 Round’s, By’s and Through’s. When participants have worked on this, ask them to try and create a fast version of their sequence. They shouldn’t race through it, but they should try to increase the speed and fluidity of the movements.
Activity 4

Now that these movement sequences have been created, what qualities, ideas or feelings can be added so that these movements start to suggest stories?

The quality of the movement that is needed will make the sequences very human. We’re never looking for extended arms or pointed toes. Anything that’s extended or very beautiful needs to be roughened up a bit - so that the movements become something quite loose and floppy but still under control. The movements should be very natural - like every day movements. ‘Pedestrian’ is a good word to describe this quality of movement.

- Ask participants to go back to their partners and see how this idea of ‘pedestrian’ can change their movements. Ask them to take away any of the more dancey or beautiful edges to their movements.
- Once each pair has explored this idea, the facilitator starts to join pairs together until participants are working in 3 larger groups.
- Each of the groups will be given a word or an idea to help create a feeling or a situation within their movement sequences. Each pair has different movements, but their sequences are made up of the same basic moves - so everybody should have the same quality or feeling within the work. Each pair should see if they can apply the word / idea to their movement sequence, and then find a way to integrate their work with the other pairs in their group. How can they work together to show their feeling, idea or situation?

Group 1
Claustrophobia – being trapped in a lift

Group 2
Everybody must focus their attention on one agreed object. Flirty

Group 3
Protective. Loving. Caring.

- When each group is finished, ask them to share their work with the rest of the participants.
Discussion at the end of the workshop

- What stories would come through to you from the work we created?
- What else could you do with the movement sequences that were created?
- How did you find the process of creating the movement sequences and then adding the layers? [Start from the movement, don’t think about character]
- How did you create those stories or situations? [Stories can change with the smallest of changes in focus, eye contact or physicality.]
- How does focus change the work you are creating?
- How could this work be adapted to your groups?

[This workshop plan was transcribed by NAYD staff from recordings of the workshop.]

Physical Theatre & Devising Workshop 2: Frantic Assembly – Neil Bettles

This workshop explores 2 exercises that are about creating material. The activities will throw up some new movement ideas and then the group will stop to see if they can bring some theatrical elements into the work.

Activity 1 : Warm-up

Make a circle.

- Stand with your feet a shoulder width apart, knees bent. Bounce gently and loosely - feel your feet making contact with the floor.
- Drop your chin towards your chest, and let the weight of it pull you forward slightly, push your weight forward into your toes and let your body tilt forwards. Imagine you’re on the edge of a cliff and you’re trying to look as far over as you can. Really stretch your neck forward to try and see over. Then slowly come back up until you’re standing nice and tall.
- Slowly move your head back until you’re looking up at the ceiling. Try and let your mouth fall open naturally. Slowly lower your gaze and your head until you’re back to a nice tall standing position. Then begin to lower your chin towards your chest again to look forward over the cliff and then back to a tall standing position.
- Look slowly over your right shoulder, keeping your shoulders parallel. Look as far over your shoulder as you can, then keeping your head in that position, look up to the spot where the wall hits the ceiling. Slowly bring your head back to the centre.
- Repeat this with the left side and then come back to centre.
- Let your chin drop one more time, push your shoulders forward, keep your arms heavy and hanging by your sides. The top of your back is now in a curved position. Push your knees forward and hold that position, chin against chest, arms nice and heavy. Slowly start to roll towards the ground. Move your hands toward the
ground, stopping when your hands are about an inch away. When you're in that position, take all the tension out of your neck and let your head hang. You should be able to see through your knees. Swing your head gently backwards and forwards and then from side to side. Slowly bring your head to a standstill.

- Keeping your hands pressed down towards the floor, straighten your legs. Feel that your arms are a huge weight, dragging you down towards the floor. Try not to have any tension in the back of your neck. Get it as loose as you can. Bend your knees one more time, curve your back as much as you can and then roll up all the way back to the top.
- When you arrive at the top, push your shoulders up towards your ears and back down. Push them backwards and forwards. Take some deep breaths in and out.
- Place your hands on your shoulders and make big circles with your elbows.
- Drop your hands and then make big circles with your arms. You may need more space for this.
- Stop with both hands pointing straight up to the ceiling, then rotate your right arm forward, then the left arm, right arm, left arm etc. It should feel a bit like the front crawl when you're swimming. Keep going faster with this rotation until you feel like your arms have taken over – when you get to that point hold it steady there. Using your shoulders throw your arms round in these circles and try to feel the weight of your arms.
- For 10 seconds rotate your arms as fast as you can.
- Stop and let all the blood flow back into your arms.
- Take a deep breath in and out.

Activity 2
This exercise is about responding to your partner. It's a warm-up but it's about communication and trust as well.

Divide the group into pairs and ask them to choose who’s going to be A and B.

- A’s put their hand out flat in front of them, palm down.
- B’s put their hand underneath their partner’s, palm up
- A pushes down and B pushes up – so there’s a pressure between their hands. Don’t hold hands – keep them flat.
- A is going to lead first. A keeps their feet flat on the floor, a shoulder width apart, and is not allowed to move.
- Wherever A moves their hand, B has to move and follow, maintaining the contact and pressure between their hands. A can control their partner. They can vary the pace as they like.
- A and B need to keep their arms incredibly loose. B should be able to lean in different directions and follow A’s hand without moving his/her feet. Although, when B needs to put steps in, he/she can. Try and think about economy in your footsteps, and use your full arm stretching as far as you can.
- A should lead for a few minutes and then each pair should swap over.

- When A’s take their 2nd or 3rd turn leading, ask B’s to close their eyes and keep them closed while they’re being led. Other than that, they should keep responding to their partner in the same way.
- After the pair have taken turns at this, ask A to take B on a journey around the room. B should keep their eyes closed. A needs to take great care of their precious cargo. If they get too close to someone else, put your spare hand on that person’s back to warn them.
- Try and challenge your partner, go a bit faster, vary the speed a bit. A and B really have to trust in each other.
- Bring your hands down in front of you, open your eyes, swap over and repeat the process.
- Once both partners have had a chance to lead, ask them to come slowly back to their starting position, open their eyes and shake out their hands.
Activity 3

This exercise involves an upper body movement sequence. It can go into leg movements but that’s a development that you can add later on.

Staying with your partner from the previous exercise, start by facing each other. Leave enough distance between you so that you can put your hands on his/her shoulders without having to lean forward. This sequence of moves is about placing your hands on someone else or about placing their hands onto you. You can’t move by yourself. You always have to be moved by someone else.

- To begin with you can just play around with the possibilities. Where can someone else’s hands physically sit? How can you move their hands around?
- When your hand is placed somewhere, you need to bring some pressure to it. This helps your hand stay put and stops it from falling away after it has been placed somewhere. But it doesn’t have to be a grip!
- One of the rules of this exercise is that hands always have to have a home. You can’t leave your partners’ hands mid air because they won’t have a home – the hand will just drop. They will have nowhere to press into.
- Sometimes, you can get into knots in this exercise. You can start to really link your arms together. That’s fine, but you’ve always got to have a way of releasing from that.
- You can experiment with finding different ways to move your partner’s hand without physically having to hold on to them. You can knock their hand around and catch it again. If your partner’s hand is on your left shoulder, jerk your shoulder up and knock his/her hand over to your right shoulder.
- Avoid placing your hands on top of the other person’s head – the face, side of head etc. are better.
- Some of the moves can be really intricate and some can be simple.
- Ask pairs to choose who will be A and B.
- Each pair is going to build up a sequence of moves (just like in the first workshop). A will create 3 moves and B will create 3 moves. They will link these together and then keep adding 3 moves each until each pair has created a string of 24 moves (12 each).
- Once pairs have completed this sequence and practised it for a while, ask them to find a way to keep the sequence going on a loop. To do this, they need to find a natural way to break contact after they have each completed their 12 moves and then start back on their first move again.
- Once each pair has achieved this, ask them to pick up the pace a bit and increase the fluidity of the moves. Their arms should spin through the moves.
• Ask pairs to show their sequences to the rest of the group. Afterwards, ask each pair to go back and discuss what makes a really good sequence? What do they need to apply to their own sequence? Maybe it's speed, maybe trying to overlap some of the moves, maybe it's the fluidity of it, maybe it's about how fixed your shoulders are? Is it too rigid or robotic? Add what you like to your own sequence.
• Let pairs work by themselves again for a while.
• Then bring them back together again to workshop several of the pieces. Ask a pair to show their sequence. Then the facilitator can suggest ideas or feelings that could help to add a theatrical element to the piece – that could help to build relationships, tell stories, or create situations.

  – What would happen if you change A’s focus to an object behind him/her?
  – What would happen if A and B could only focus on hands that are moving, keeping the movements slow but quite sharp?
  – What would happen if you added a 3rd person to the scene and that person became the focus for A?
  – What would happen if you removed one person from the sequence and then let them step back into it again?
  – What would happen if you varied the pace?
  – What would happen if A and B were reluctant to make contact with each other and each person had to work hard to move the other person?

How would these ideas change the piece?

This is a really good concentration exercise as well! It’s funny watching people looking into their partner’s eyes and willing them to know what the next move is. It's also really intricate and good to watch.

**Activity 4**

This activity works in a similar way. Groups are going to work through a basic sequence, then stop and have a look at the rest of the groups, then go back to it and then workshop each piece with the rest of the participants. This activity introduces objects as material to help you create a new movement sequence – in this case, chairs.

Break the group into teams of 4 and assign 4 chairs to each group. Arrange the chairs in a line side by side. Each group is going to create a movement sequence involving 5 different positions.

• The 1st position is the starting position, all 4 people are sitting in a chair.
• Give them 10 seconds to get up, move around and find a new position. Keep the new position as simple as possible – you need to be able to move away easily from it. You can be sitting / kneeling on a chair, standing beside or behind a chair, sitting near the chairs etc. If you’re going to stand on a chair, make sure there’s somebody near you so that if it fell or slipped, you’ve got somebody there. This is the 2nd position.
• Go back to 1st position and then on the word ‘go’ take the shortest journey possible to get to 2nd position.
• Take 10 seconds to find position No 3. When you’re happy with your position, have a look round and work out where everybody else is sitting.
• Go back to 1st position, then take the shortest route from 1st position to 2nd position and then from 2nd position to 3rd position.
• Take 10 seconds to find 4th position and remember it.
• Take 10 seconds to find 5th position and remember it.
• The journey from 5th position goes straight back to 1st position. ‘Go’
• Go through each position again, finding the shortest journey between each one.
• It's easiest to explain this with 1 volunteer group first and then ask each team to create their own sequence of 5 positions. Each team picks somebody who is going to call out the numbers. Ist position is always where you started with everybody sitting on the chairs, so you really only have to make up 4 new positions.
• Avoid putting too much meaning into the movements straight away. Steer clear of that. This is you as a person sitting or standing in a position 5 times. Work really quickly - this should only take about 5 minutes.
• Ask each group to show their sequences to the rest of the participants. Afterwards, ask each pair to go back and discuss what makes a really good sequence? What do they need to apply to their own sequence?
• Ask each team to continue to work on their sequence. Can they make it more fluid? How can they keep the rhythm of the piece if the person stops calling out the numbers?
• Ask 1 team to volunteer to show their sequence again. This time suggest ideas, feelings, a change of focus to help them add a theatrical element to their piece – help them build a story, a situation, relationships.
  – What happens when you change or vary the speed?
  – What happens when 3 people focus on the other person in their group and that person can only focus on shoes?
  – What happens when the whole group can only focus on the ceiling?
  – What happens when the whole group can only focus on an object to the right?

How would these ideas change the piece?
• In the next step to this exercise, you can’t move yourself independently. You must be moved (sent there, moved there, pushed there) somehow by others. You need to be really creative about how you move people but it can also be a simple push. Avoid kicking or pushing with the foot – it’s too hard to control when you’re moving quickly. Hands are great, heads, nudges are all fine.
• You don’t all have to be connected at the same time. But it can’t be a knock-on effect or ripple where A moves B, B moves C, C moves D. It has to be everybody moving at the same time and arriving together at 2nd position, everybody moving at the same time and arriving together at 3rd position. You need to make connections and contact throughout each journey. Be creative with your journeys and work as a team.
• A simple first step is to sit in 1st position and point in the direction of your 2nd position (this may help – it doesn’t always work). If you’re near someone who is pointing in the same direction as you, then grab hold of their arm and send them in that direction. See if something comes from that and then explore it. It can give you a starting point.
• While groups are working on this, they should also choose a focus for the group or for individuals within the group. Remember to establish your focus from 1st position. Groups should also think about the speed of their sequence and try to make it as fluid as possible.
• When groups have worked on their sequences for a while, let them take turns to show their work to the rest of the group. What sort of stories, situations, relationships emerged?
Discussion

- Where could these scenes go next? [Treating these pieces as middle points in terms of creating part of a scene or part of a production.]

- If you were devising (making a play without any text) from scratch what kind of things would come through to you from what we did?

- What stories would come through to you from the work we created?

- What role does music play in this work?

- Other than chairs, what objects could you use to create material?

- How could this work be adapted to your groups?

[This workshop plan was transcribed by NAYD staff from recordings of the workshop.]
Participants were invited to lead an hour-long workshop which gave a taste of the work they did in their youth theatres. Here are the 4 participant-led workshops that took place.

Sari Äikää-Torkkeli (Finland)
Sari’s workshop about STILL PICTURES (based on Augusto Boal’s “Image work”)

1) Make a circle where the group are in alphabetical order according to the letters of their first name. Divide the alphabetical circle into groups of 4 / 5 according to who is sitting next to each other.

2) Ask each group to discuss and choose a subject that they want to work with. Ask each group to think of a concrete situation where the subject is shown as something that is happening between people and where a conflict exists.
What happens? Who is there in the situation? Where does it take place?

• Create a role for everyone in your group.
• Make a still (frozen) picture about the situation.
• Create a spoken line or a hidden thought for each person in the picture (not a dialogue between people, just a simple short sentence).
• Practice

3) When the still pictures are ready, each group takes its turn to show their situation to the rest of the group. While each group is preparing their picture, the audience should look away. When the audience hear “ready”, they are allowed to watch and comment on the picture. The audience can move around and look at the picture from different directions if they want to. They try to figure out the situation and the issue.
What can we see in the picture? What is happening? Who do we think they are? What kind of relations can we find between people? What kind of feelings do we see in peoples’ positions or expressions?

• The audience can get clues when the facilitator moves to a person, gently touches his/her shoulder and that person says their line or thought.
• Then let the group relax. Ask them whether the audience was right and what they wanted to show to us.

4) The first picture made was Picture 0. Ask the groups to start developing their story. Ask them to figure out an optimistic resolution for the situation, where things have developed or changed even a little bit for the better. It is important that no ‘magic’ is used and that the development should be believable, somehow realistic. There could be several solutions for each situation, but they should just choose one and make a picture about it. This picture is Picture 5.

Once each group has created Picture 5, ask them to create a series of pictures from 1 to 4 that will help transform Picture 0 gradually into Picture 5. How could the situation they have created in Picture 0 reach its resolution in Picture 5? What happens? What does each person do? Practice all the pictures and work out how to slide smoothly from one picture to the next.
5) Each group presents their series of pictures to the rest of the group. Each group makes their Picture 0 while the audience looks away, the audience can turn to watch when they hear “Ready”. The facilitator claps his/her hands to tell the group to change from one picture to the next. Once the audience has seen all 6 pictures, the situation and its development are discussed. Discuss any issues or thoughts that arise from the images. 

*What happened? Was it believable? Could this really happen in reality?*

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**Some variations...**

- It is of course possible to give subjects to the groups, or ask participants to write a topic down on a piece of paper and then give them out to each group.
- After seeing the Picture 0’s, you can choose just 1 or 2 subjects and let several or all of the groups work on those situations to try and figure out different ways to improve or resolve the situation.
- You can swap the situations between groups after seeing the Picture 0’s.
- To extend the workshop, you can ask the groups to make a short living scene about the life of the main character, 3 or 6 months after the final image (or swap situations at this point)
- You can select some of the situations and develop them. You could create a play or a forum theatre performance about the subject and the characters.
- Just remember that it is important to discuss the situations and try to talk about them with young people. Sometimes, this work can provide opportunities for an adult-young person conversation about a difficult topic or a problem that they want to learn more about. They can ask questions and figure out things and ways to behave together. As a facilitator, you also find out how the young people see the situation, what they think about it and if they need more information or help. You can contribute adult points of view to the discussion.

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**Rossana Farinati (Italy)**

The following sequence is inspired by an ATM (Awareness Through the Movement) of the FELDENKRAIS METHOD.

I met this method following some curiosities in my work with actors: if I push a part of the body on the floor, or no matter which surface I’m leaning on, another place lifts showing me the direction of the movement and finding strength. Working with actors, I discovered that bringing the attention to “pushing and lifting” (no matter in which position) we could find an interesting rhythm in the movement and emotions also arose through the body in a very clear and surprising way.

The Feldenkrais method I’m studying at present, is teaching me a passionate way to work with the body, with the intention as the very beginning of an action, with the direction of the action, with the breathing.

If we go through the Feldenkrais sequences slowly and softly we can become aware of our muscular habits and discover new possibilities to organise the body in movement.
• You lie down on your back and you bring your attention to the sensations. How you feel on the floor: your right side and the left side (perceptions like: light, heavy, thin, long, big, the shape on the floor). How you feel your feet and legs (weight, rotation, size, volume), how your hip joints, the pelvis, the lombar spine and the upper spine, the stomach, the neck and the head. You have a great surface lying on the floor.

• Now you roll to lie on your stomach with your arms down by your side, the elbows bent a little bit and the palms towards the ceiling. You turn your eyes and face and look to the right, and sense where the strongest points of pressure on the floor are: the right side or the left? And the lighter part of the body or lifted from the floor? Now turn your toes underneath. Press the floor very gently with your toes and notice what happens in other places and gently release: when you stop pressing with your toes, notice what returns to the floor. Very subtle, with curiosity.

• Have a rest on your back.

• Follow your breathing and observe if the contact of the spine on the floor changes. Feel the movement in your chest and abdomen while you breathe in and out. Notice if you can feel the air in your back pushing the floor.

• Now bend your knees and stand your feet in a place where you can bear some weight if you push a little bit with your feet on the floor.

• Standing on your feet, begin to lift your pelvis and your lower spine away from the floor without making any special effort and then go back. Make it a few times and follow the lombar vertebra lifting and then return them softly. Can you feel you are bearing the weight through your legs? Are the feet in a good position to bear the weight? Are you using the legs equally or not?

• When you lift your pelvis a little bit higher, notice what happens with the curve of your spine at the back of your neck and with your chin and the back of your head.

• Pause a moment on your back. Feel your breathing and your spine lying on the floor.

• Bend your knees. Bring the attention to your head. Feel the weight of your head. Clasp your hands under your head and when you breathe out, lift the head with the help of your hands, looking through your knees. Slowly. A small movement without any effort. Return the head on the floor. Make the movement several times bringing the attention to your back and the places where you press on the floor.

• Now before lifting the head, just imagine the movement.

• Make the movement.

• Notice what changes if you bring the intention to lift the head just before making it

• Rest on your back, lengthen your legs

• Bring the attention to your back and notice if something is different.

• Slowly you turn on your side and come to stand.

• Stay on your feet for a moment and sense how you feel the contact with the floor.

• Walk around for yourself.

• **Next step:** walk around in the room and experiment with different supports (to sit, to lean on the wall with different parts of the body, on the floor). When you lean, bring the attention to the part of the body which has contact: breathe, press it softly and notice which parts can lift. You can play with the pushing and lifting and discover what changes when you move your
intention to different parts of the body. It is interesting to explore all that also in the dynamic of the movement.

I find this kind of work useful, also with young people, because it can help them to focus their attention to the body and let the voice follow the movement.

Rossana Farinati

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Zagreb Youth Theatre
‘De/contamination’ TIE program

Theme: Responsibility

During the whole programme the students’ participation is an integral element - because of the ecological catastrophe, the students are ‘evacuated’ on another planet and there they establish their own laws and rules of behaviour. Then they are shown videos ‘from the Earth’ – bullying in the classroom, drunken teenagers and attacks on the street. They have to find a way to prevent all those things with sets of rules and laws which they will invent.

Materials needed:
- Small bag of materials containing 1 piece of either green, blue or red paper (a third of the group should receive green, a third should receive blue etc.), some anti-radiation pills (sweets) and possibly a few pictures of Earth.
- Some extra anti-radiation pills (sweets)
- Questionnaires for all participants: These are 1 page questionnaires containing multiple choice questions themed around their responses to violence, use of alcohol and some other general lifestyle questions. Each question has 3 possible answers to choose from, a circle answer, a triangle answer and a square answer.
- Pencils for all participants
- An A4 sheet of paper with a circle on it, a sheet with a square and another with a triangle
- Large sheets of paper and pens
- Enough chairs for the group
- 2 prepared film clips of Planet Zeta crew (explained later) and equipment to project them
- 3 prepared film clips of young people (explained later) and equipment to project them

Facilitators: Facilitators work in role as crew from the Planet Zeta throughout the workshop.

Set-up: Facilitators need to prepare the room before the workshop begins. Chairs for the group should be arranged in lines. Your equipment to project the film clips should be set up and ready. The paper circle, square and triangle should be stuck on the wall, a distance apart from each other. The facilitator(s) should be ready at the entrance of the room and participants begin the workshop as they enter the space.

Greet participants as they enter the room and give them each a small bag of materials and an anti-radiation pill (sweet). Ask participants to sit down and make themselves comfortable. Remind them to take their anti-radiation pills which are in their bags. Explain that the space craft will leave in a few minutes. It’s very important that their journey begins soon because the next space craft does not leave for another 2 months. Ask participants to close their eyes, to take a deep breath and let it out. Ask them to breathe through their nose and out through their mouth.

While participants are sitting with their eyes closed, play this sound clip:
“Close your eyes and relax. You are about to leave our galaxy. In your thoughts, you can say goodbye to your fellow human friends, your house and the objects you hold near to your heart. You were the only ones chosen for this voyage. Planet Earth is coming to its end because humans didn’t treat it properly. The Space Federation has chosen you young people to form a colony on Planet Zeta. We need to see if people from earth can live without violence and destruction. You are the chosen ones.”

Ask participants to take a deep breath, to inhale and exhale slowly. Tell them to relax, their new life is waiting for them. Ask participants to think of their friends, their house, their favourite objects and picture them in their minds. Explain that you will store these mental images for them in your centralised computer memory.

Talk them through the following imagination sequence:
"The quality of life for future generations depends on you. Take deep breaths. Please take your favourite object with you in your thoughts. Picture it. Picture your favourite object. Now slowly imagine the kind of space you would like to live in on your new planet. Imagine your room. Think of how you would like it to look – what would you put in it? What would the walls look like? Everything that you just imagined will be stored in our computer memory. Breathe. We are just approaching the other galaxy and Planet Zeta. Take deep breaths. Please prepare for landing and keep your eyes closed. Our spaceship is slowing down. We have landed.”

Thank participants and ask them to open their eyes. Explain that before they leave the spaceship they should fill in your questionnaires. Hand out questionnaires and pencils to the group. Give them a few minutes to complete the questionnaires and then ask participants to count the amount of circle, square and triangle answers they ticked. Ask participants who had mainly square answers to come and stand beside the square on the wall. Ask participants who had mainly circle answers to come and stand beside the circle on the wall, and repeat for those with mainly triangle answers. Ask participants to hand back their questionnaires and pencils. Explain that you will now begin the data examination. You can pretend to process the questionnaires using a laptop or other equipment to simulate the data examination. You could play a sound clip to suggest the computer process.

Once this has been completed, welcome your ‘human’ participants to Planet Zeta. Explain that they are now purified of human troubles and that a new future awaits them.

Ask participants to look in their bags. They will find either a piece of green, blue or red paper. Ask all the greens to form a group, the reds to form a group and the blues to form a group. When each group has found a comfortable space in the room, give them a large piece of paper and pens. At this stage, you give each a task:

**Green group**: Ask this group to think about what institutions and services they would like on their new planet
**Blue group**: Ask this group to design a school system for their new planet. What should it be like?
**Red group**: Ask this group to create some new rules and laws for their new planet.

Ask each group to discuss their topics. What are the problems that we have here on earth? What changes would you make for Planet Zeta? Ask each group to write down their ideas. (You can add other sweets or maybe pictures from earth to their bag to help them through these discussions.) Facilitators can travel between the groups to help deal with any questions that arise and keep the groups focused. When the groups start running out of time, give them a 5 minute call, a 2 minutes call etc. When this task has been finished, ask each group to choose one person to
present their ideas for Planet Zeta to the rest of the participants. Explain that it's important that they all listen and work together because everybody will have to live by the new rules that are agreed for Planet Zeta. Work through the suggestions from each group, the facilitator can ask questions to clarify points or challenge ideas as appropriate.

Thank participants for their efforts and their contribution to the new society of Planet Zeta. Explain that you’ve just come across some disturbing new images from Earth and you need their help. You don’t want these kind of problems to happen on Planet Zeta. Ask participants to be patient and watch the film clips. Show the groups 3 film clips:

**Film 1**: Clip of young people bullying each other and being violent in a school classroom  
**Film 2**: Clip of young people in a city attacking an older person  
**Film 3**: Clip of young drinking alcohol in a park.

Explain that you can see that there are problems on Earth involving violence and alcohol. Ask participants to return to their groups and discuss what could be done to prevent this situation developing on Planet Zeta.

**Green group**: How could Planet Zeta’s institutions and services prevent these problems?
**Blue group**: How could Planet Zeta’s schools prevent these problems?
**Red group**: How could Planet Zeta’s laws prevent these problems?

Again, ask groups to write down their responses. When they are finished, ask each group to nominate a volunteer who will present their findings. Listen to the findings of each group, with the facilitator asking questions to clarify or challenge as appropriate.

Once this has been completed, show the final film clip:

“Attention. Attention. The space time set for our experiment has come to an end. 45 earth minutes have passed. It is time to go back to your planet. Goodbye and thank you for your help. We hope you will pass on your experiences here to your own society. Goodbye.”

Explain to the group that you have come to the end of your experiment. Ask them to close their eyes and breathe in and out slowly. After a few moments, ask them to open their eyes. Welcome them back to Earth and thank them once again for their help.

[This workshop plan was transcribed by NAYD staff from recordings of the workshop]

**Xana Marwick (Scotland)**

**Xana’s workshop**

In this workshop, relaxation / imagination techniques and music are used to lead us through a focused memory exercise which results in a short written statement combined with a short physical performance. The emphasis is on encouraging participants to use their own experiences as the basis for a performance and to feel confident, focused and relaxed about doing this. This type of work helps teenagers create their own stories and make autobiographical performances.

Choose some suitable music to play during these warm-up activities.
WARM-UP
Standing together in a circle, ask participants to warm up their hands: rubbing them together in front of you. Then ask them to warm-up their eyes: opening them as wide as they can, looking up and down, from side to side.

PASS A CLAP
Standing together in a circle, pass a single clap around the circle. The most important thing is not the clap, but the eye contact you make with the person next to you. You turn your body and face to make eye contact with the person on your right, and then clap. Then that person will turn and pass the clap to the next person on their right.

• Addition - Speed it up, but without losing the eye-contact. Even though you are concentrating, try and be a little bit less serious! Be playful. What could you be passing?
• Addition - You can change the direction of the clap by passing the clap back to your left
• Addition - You can also pass the clap across the circle. Be sure to make eye contact first. Everyone needs to follow the clap all the time so they are always ready to receive it.

WALK ABOUT
Ask participants to walk about the space, keeping their awareness of other people and making eye contact. Smile, keep it playful and keep up the connections.

• Explain that when you clap your hands, they should freeze wherever they are. When you clap your hands again, they should start walking.
• Explain that you’re going to tap one person on the shoulder. If you tap their shoulder, then they should keep walking when everybody else stops.

MAIN ACTIVITY
Ask everybody to find a space in the room and find a comfortable position on the floor. They can choose whatever position is comfortable for them as they're going to be lying there for about 15 minutes. Explain that if they don’t understand anything that is said, they should put up their hand and you’ll repeat it. Ask them to close their eyes.

[During the following section, place a pen and paper beside each participant. ]

Take the group through the following sequence, you may need to vary the text depending on the space you are in:

• While you’re lying there, try to totally relax. Take some nice deep breaths.
• Bring you attention to the sounds in this room. What can you hear inside this room now?
• Take your attention outside this room. See if you can block out the sounds in the room and listen only to the sounds you can hear immediately outside the room.
• See if you can take your attention outside the grounds of this building. If you listen really, really carefully, what can you hear that’s happening beyond the gardens and beyond the gates?
• Take your attention back just to the area outside this room, the garden and the rest of the building.
• Now come back inside this room.
• And now bring your attention and focus to the silence inside yourself. Listen to the sound of your breath, the sound of your heart. And notice that just now, after a long hard week, you’re feeling relaxed.

• In this relaxed state, this feeling of being quite content, quite at home and quite happy – think about the discussions that we’ve been having about making connections... and what that means in so many different ways. And how that might apply to the young people that we work with. What does it mean to be young and feel connected?
• Take yourself back in your mind, to a time when you were a child or a teenager. Take a moment to picture yourself... picture yourself as a child or a teenager and whatever age you find yourself at just picture yourself there.
• Remembering that here, now, in this room, you’re feeling relaxed and content. I want you to try and remember a memory from that age (the age that you’re picturing yourself at) when you felt lonely. A time when you felt disconnected. When you felt you weren’t connected to your peers or your family, a new school and see if you can pinpoint a specific memory. Find somewhere in your memory bank, one specific memory when you felt lonely.

• Try to picture that moment really clearly in your mind. Try to picture who you were when you felt like that, who were the other people around you and what the environment was like. And still with your eyes closed and moving quietly, I’d like everyone to come into a physical position that shows the position that you were in that time when you felt lonely. It’s a real position and not an abstract position. So if you were sitting in a chair, then find a position sitting on the floor. Show in your face and your body how you felt. Take your body into a real position as opposed to a symbolic position. And keep your eyes closed.

• Keeping your eyes closed and keeping in this physical position (if your position is uncomfortable – find a more relaxed variation of it), I want you to think of a sentence that describes where you are, and what you can see. For example, you might say “I am standing in line in the school cafeteria and I can see cafeteria staff and children sitting on chairs.” So a sentence that describes where you are and what you can see around you quite clearly and plainly.

• And once you have the sentence quite clear in your mind – move back into your comfortable, relaxed position in this room. Bring your attention back to the sounds that you can hear in this room. Take some deep breaths and let that little memory drift away from your mind. Bring yourself back to where you are now, after an exhausting and incredibly fruitful and rich few days. Take some deep breaths and let yourself have a little relax with a smile on your face. Allow yourself a little gentle smile.

• Very gently and slowly, keeping your eyes closed, I want you to roll onto your side and then slowly come up into a sitting position. Gently open your eyes. Everyone has a bit of paper and a pen beside them. Could everyone please write down the sentence they created – just where you were and what you could see in your memory.

Once participants have finished, ask them to help you create a playing area and an audience area in the room. Ask participants to try and keep the same focus and atmosphere in the room while they are doing this. Can you use anything in the room to create a set for the playing area? A few chairs, a table, some mats?

Once the playing area has been created ask the group to come and sit down in the audience area. Split the participants into 2 groups that can take turns showing and watching. Ask the first group, in their own time, to come up, one by one, onto the playing area and place themselves somewhere on the set in their physical position. They can choose any place that feels appropriate and then ask them to just hold that position.

Once everyone is in position, ask them, in their own time, to say their sentence to the audience. It’s important that they say it directly to the audience. So if they’re in a position facing away from the audience, then they need to turn round, direct the words to the audience and then return to their original position. Remind the group to go into the playing space with some of the energy they had from the eye-contact activities earlier in the workshop. Explain that you’ll start some new music and that will be the signal to start the performance. The performance will end once everyone has said their statement. Once the first group has performed, then swap over to the second group.

Ask everybody to come back into a circle. Encourage participants to shake their bodies (their legs, arms, hands, heads, hips) and let out whatever sounds feel natural. Pass a clap around the circle.
Normally, Xana would go on to repeat the exercise with a positive memory. Unfortunately, there was no time to explore this within the Making Connections schedule so Xana finished the workshop with a fun game instead.

**STICKY TOFFEE**

This is a traditional Scottish game! But you may have versions of it in your own country.

Stand in the centre of the group and ask participants to take hold of one of your fingers. Depending on the size of the group, some people will have to share a finger. Explain that you are going to tell a story and when you say the words “Sticky Toffee”, they have to run away. If you catch them, they have to hold hands with you and begin to form a line. The people at the end of the line are free to keep catching other people and so on until there is 1 big line chasing 1 person! The leader can play with their story, including words which start with the same letters or sounds as the words “Sticky Toffee”, just to play with the group and build tension.

[This workshop plan was transcribed by NAYD staff from recordings of the workshop.]
Practical Planning - Funding

So you're interested in organising a youth theatre exchange but you're not sure how to fund it?

One of the key funding programmes for youth exchanges in Europe is the Youth in Action Programme. Youth in Action is the EU Programme for young people aged 15-28 (in some cases 13-30). It aims to inspire a sense of active citizenship, solidarity and tolerance among young Europeans and to involve them in shaping the Union's future. The Programme funds many different types of projects which are grouped together under ‘Actions’. For details of each Programme ‘Action’ see the Youth in Action Programme Guide (details on Page 86).

Of course, there are other ways to fund a youth theatre exchange! You could pursue funding from the EU Culture fund, from a variety of different European Foundations, from regional / national organisations in your own country or create an amazing fundraising campaign for your youth theatre. Some suggestions for further research on Page 88.

However, the Making Connections course and this report, focus on the funding available through the Youth in Action Programme under Action 1.1 – Youth Exchanges.

The Youth in Action Programme

The Youth in Action Programme was designed to achieve a specific set of objectives. Projects will be considered for funding if they help the Programme deliver on these objectives.

You will notice reading through the programme objectives that the words ‘youth theatre’ do not appear! This is youth work funding as opposed to arts or culture funding (although arts and culture can be a specific project theme). Youth theatres interested in funding a youth theatre exchange through this scheme need to focus on what is being achieved through their youth theatre activities, instead of focusing on the theatre experience itself.

The Youth in Action Programme operates according to:

- a set of 5 objectives
- a set of 4 permanent priorities
- a set of annual priorities
- a set of 8 important features

If you are interested in applying for Youth in Action funding, you will need to prove that your project is relevant to the objectives, priorities and features of the programme. This section provides a summary of the programme objectives, priorities and features. For a more detailed description, see the Programme Guide P 4-9 (details on how to access the guide are provided on Page 86).

Objectives

Which objectives could a youth theatre exchange help to deliver? Remember you don’t need to tick every box – be selective and realistic.

The general objectives of the Youth in Action Programme are to:

- Promote young people’s active citizenship in general and their European citizenship in particular;
- Develop solidarity and promote tolerance among young people, in particular in order to foster social cohesion in the European Union;
- Foster mutual understanding between young people in different countries;
- Contribute to developing the quality of support systems for youth activities and the capabilities of civil society organisations in the youth field;
- Promote European cooperation in the youth field.
Permanent priorities

How could you include these priorities in the design and delivery of your youth theatre exchange?

European citizenship
Making young people aware that they are European citizens is a priority of the Youth in Action Programme. The objective is to encourage young people to reflect on European topics and to involve them in the discussion on the construction and the future of the European Union. On this basis, projects should have a strong 'European dimension' and stimulate reflection on the emerging European society and its values.

A Youth in Action project should offer young people the opportunity to identify common values with other young people from different countries in spite of their cultural differences. To feel European, young people must become aware of the fact that they play an active role in the construction of the current and future Europe.

Participation of young people
A main priority of the Youth in Action Programme is the active participation of young people in their daily life. The overall aim is to encourage young people to be active citizens. The following points highlight key principles of participatory approaches in youth in Action projects:

- Offering space for inter-action of participants, avoid passive listening
- Respect for individual knowledge and skills
- Ensuring influence over project decisions, not simply involvement
- Participation is a learning process as much as an outcome
- An approach and attitude rather than a specific set of technical skills.

In a broad sense, this priority should be seen as a key method which will enable young people to take an active part in any Youth in Action project at all stages of its development.

Cultural diversity
The respect for cultural diversity together with the fight against racism and xenophobia are priorities of the Youth in Action Programme. By facilitating joint activities of young people from different cultural, ethnic and religious backgrounds, the Programme aims to develop the intercultural learning of young people.

A Youth in Action project should stimulate awareness and reflection on the differences in values. Young people should be supported to respectfully and sensitively challenge viewpoints that perpetuate inequality or discrimination. Furthermore, intercultural working methods should be used to enable project participants to participate on an equal basis.

Inclusion of young people with fewer opportunities
An important priority for the European Union is to give access to all young people, including young people with fewer opportunities, to the Youth in Action Programme. Young people with fewer opportunities are young people that are at a disadvantage compared to their peers because they face one or more of the situations and obstacles mentioned in the non-exhaustive list below:

- Social obstacles
- Economic obstacles
- Disability
- Educational difficulties
- Cultural differences
- Health problems
- Geographical obstacles

The Youth in Action Programme is a Programme for all, and efforts should be made to include young people with special needs. Beyond accessibility to all, the Youth in Action Programme also aims at being a tool to enhance the social inclusion, active citizenship and employability of young people with fewer opportunities and to contribute to social cohesion at large.
Annual priorities
In addition to these permanent priorities, annual priorities may be fixed for the Youth in Action Programme. These annual priorities help the Programme respond to topical issues at European level. You can stay up-to-date with the annual priorities through your National Agency or by checking the European Commission website.


Important features of the Youth in Action Programme
How could you include these features in the design and delivery of your youth theatre exchange?

Non-formal learning
The Youth in Action Programme provides important opportunities for young people to acquire skills and competences. Therefore it is a key instrument for non-formal and informal learning.

Non-formal learning refers to the learning which takes place outside the formal educational curriculum. Non-formal learning activities involve people on a voluntary basis and are carefully planned, to foster the participants' personal and social development.

Informal learning refers to the learning in daily life activities, in work, family, leisure, etc. It is mainly learning by doing. In the youth sector, informal learning takes place in youth and leisure initiatives, in peer group and voluntary activities etc.

Non-formal and informal learning activities have a participative and learner-centred approach, are carried out on a voluntary basis and are therefore closely linked to young people's needs, aspirations and interests. By providing an additional source of learning and a route into formal education and training, such activities are particularly relevant to young people with fewer opportunities.

Projects funded by the Youth in Action Programme have to adhere to the non-formal learning principles. These are:

- Learning in non-formal learning is intended and voluntary
- Education takes place in a diverse range of environments and situations for which training and learning are not necessarily the sole or main activity
- The activities may be staffed by professional learning facilitators (such as youth trainers/workers) or volunteers (such as youth leaders or youth trainers)
- The activities are planned but are seldom structured by conventional rhythms or curriculum subjects
- The activities usually address specific target groups and document learning in a specific, field oriented way.

Youthpass
Every person who has taken part in a Youth in Action youth exchange (Action 1.1), is entitled to receive a Youthpass certificate, which describes and validates the non-formal and informal learning experience acquired during the project. Through the Youthpass, the European Commission ensures that participation in the Programme is recognised as an educational experience and a period of non-formal learning and informal learning. It is hoped this document will be of great benefit to the future educational or professional pathway of the participant. For more information, see the “Youthpass” section on Page 73.

Visibility of the Youth in Action Programme
All projects funded under the Youth in Action Programme must develop measures aimed at ensuring the visibility of their project and of the Programme. Visibility consists in spreading information about the project, its objectives and attended results. Such measures can be for example: developing information or promotional material; issuing 'press releases' or writing articles for newspapers, magazines, websites or newsletters; creating an e-group, a web space, a photo-gallery or blog on the Internet, etc.
Enhancing the visibility of the Youth in Action Programme also means that activities and products funded within the Programme clearly mention that they have received the European Union's support.

**Dissemination and exploitation of results**

Dissemination and exploitation of results relates to the use and practical application of a project's outcomes. As far as promoters are concerned, they should carry out activities aimed at making their projects and the results more visible, better known and sustainable. This means that the results of a project will continue to be used and have a positive effect on the largest possible number of young people once the project has come to an end. By planning measures ensuring dissemination and exploitation of results as part of their projects, promoters will increase the quality of their work and actively contribute to the overall impact of the Youth in Action Programme.

**Eve** is the electronic platform for the dissemination and exploitation of results of projects supported by programmes managed by the European Commission in the fields of Education, Training, Culture, Youth and Citizenship. More information on EVE can be found at: [http://ec.europa.eu/dgs/education_culture/eve/](http://ec.europa.eu/dgs/education_culture/eve/).

**Anti-discrimination**

Anti-discrimination is a core element of the Youth in Action Programme. The Programme should be accessible to all young people without any form of discrimination on grounds of gender, racial or ethnic origin, religion or belief, disability or sexual orientation.

**Equality between women and men**

Gender equality is a feature of all policies and actions at European level. The Youth in Action Programme aims at reaching an equal number of male and female participants. Furthermore, the Youth in Action Programme aims to encourage the development of projects focusing on a theme directly linked to gender equality or projects that adopt a mainstreaming approach by including a gender equality dimension in all the projects they organise.

**Protection and safety of participants**

Protection and safety of young people involved in Youth in Action projects are important principles of the Programme. All young persons participating in a Youth in Action project deserve the opportunity to achieve their full potential in terms of social, emotional and spiritual development. This could only be assured in a safe environment which respects and protects rights of young persons and safeguards and promotes their welfare.

The fundamental objective is to ensure that all those who work with young people recognise a duty to safeguard the protection of young people and are able to fulfil this duty. To this end each promoter participating in the Youth in Action Programme should have in place effective procedures and arrangements to promote and guarantee the welfare and protection of young people. This will help to enhance the young people's experience as a safe, effective and enjoyable learning experience.

The protection and safety of participants is explored in detail in the section on 'Welfare and Child Protection’ on Page 68.

**Multilingualism**

The Commission endeavours to use its Programmes to promote multilingualism while bearing in mind two long-term objectives: helping to create a society that makes the most of linguistic diversity, and encouraging citizens to learn foreign languages. Although Youth in Action is not a linguistic Programme, it is nevertheless a non-formal learning Programme which gives young people the opportunity to become acquainted with other languages and cultures.
Youth Exchanges - Action 1.1

This section explores youth exchanges within the Youth in Action Programme. It explores their definition of a youth exchange, funding rules, the application process and the criteria for selection.

This section is based on information provided in the Youth in Action Programme Guide. Details of where to access the Programme Guide are on Page 86.

Objectives
Youth Exchanges allow one or more groups of young people to be hosted by a group from another country in order to participate together in a joint programme of activities. These projects involve the active participation of young people and are designed to allow them to discover and become aware of different social and cultural realities, to learn from each other and reinforce their feeling of being European citizens.

What is a Youth Exchange?
A Youth Exchange is a project which brings together groups of young people from two or more countries, providing them with an opportunity to discuss and confront various themes, whilst learning about each other’s countries and cultures. A Youth Exchange is based on a trans-national partnership between two or more promoters from different countries.

According to the number of countries involved, a Youth Exchange can be bilateral, trilateral or multilateral. A Bilateral Youth Exchange is justified especially when the promoters are at their first European project, or when the participants are small-scale or local groups without experience at European level.

A Youth Exchange can be itinerant, implying the movement of all participants at the same time, throughout one or more countries participating in the Exchange.

A Youth Exchange project has three phases:

- planning and preparation
- implementation of the Activity
- evaluation (including reflection on a possible follow-up).

Non-formal learning principles and practice are reflected throughout the project.

What a Youth Exchange is not
The following activities in particular are NOT eligible for grants under Youth Exchanges:

- academic study trips
- exchange activities which aim to make financial profit
- exchange activities which can be classed as tourism
- festivals
- holiday travel
- language courses
- performance tours
- school class exchanges
- sports competitions
- statutory meetings of organisations
- political gatherings
- work camps
Dictionary of Youth in Action terms

Promoter: any organisation, body or group of young people involved in the implementation of a Youth in Action project. Depending on its role in the project, a promoter can be a partner, an applicant and a beneficiary.

Partner: promoter participating (but not applying) in a project based on a partnership.

Sending Organisation: the organisation that sends a group of participants to another country.

Host Organisation: the organisation that hosts the youth exchange in their own country.

Project duration: period which includes the preparation phase, the youth exchange itself and the evaluation phase (including reflection, dissemination, and possible follow-up).

Activity duration: the length of the activity (the youth exchange) itself.

Travel Day: This is a day when participants travel to/from the exchange and no activities take place. You do not receive Activity Costs for a travel day and it is not included in the Activity Duration.

A Group Leader: an adult who accompanies the young people participating in a youth exchange in order to ensure their effective learning, protection and safety.

National Agency: these are the organisations in each Programme Country who manage and implement the Youth in Action Programme at a national level.

What type of organisations can take part?
Each promoter must be:
- A non profit/non governmental organisation; or
- A local, regional public body; or
- An informal group of young people (Reminder: in the case of an informal group, one of the members of the group assumes the role of representative and takes responsibility on behalf of the group); or
- A body active at European level in the youth field.

What countries can take part?
Each promoter must be from a Programme Country. These countries include:

27 Member States of the E.U: Austria, Belgium, Bulgaria, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovak Republic, Slovenia, Spain, Sweden & United Kingdom

EFTA Countries: Iceland and Norway & Liechtenstein

Candidate Countries: Turkey

Other: Switzerland, Croatia, Former Yugoslav Republic of Macedonia

Causeway is a British-Irish exchange programme that aims to strengthen and improve relationships between young people, and those that who work with them, on the islands of Britain and Ireland. Under Causeway, young people can get involved in: youth exchanges; contact exchanges, special projects.

To find out more about Causeway, talk to your National Agency or Log on to: http://www.causewayyouth.org/

You can create a youth exchange with a Neighbouring Partner Country under Action 3.1 Cooperation with the Neighbouring Countries of the European Union. This covers countries in:

South Eastern Europe: Albania, Bosnia and Herzegovina, Kosovo (under UNSC Resolution 1244/1999), Montenegro, Serbia.

Eastern Europe and Caucasus: Armenia, Azerbaijan, Belarus, Georgia, Moldova, Russian Federation, Ukraine.
**Mediterranean Partner Countries:** Algeria, Egypt, Israel, Jordan, Lebanon, Morocco, Palestinian Authority of the West Bank and Gaza Strip, Syria, Tunisia.

To find out more about Action 3.1, see Pages 74 – 93 of the Programme Guide.

You can also develop a **youth exchange with a selection of other countries in the world** under **Action 3.2 Cooperation with Other Countries of the World**. See Page 18 of the Programme Guide for a full list of participating countries. Action 3.2 is not covered by the Guide, but by a specific call for proposals. All applications for Action 3.2 are dealt with by the Executive Agency in Brussels (EACEA - Education, Audiovisual & Culture Executive Agency).

To find out more about Action 3: Youth in the World

**Log on to:** http://eacea.ec.europa.eu/youth/programme/action3_en.php

For information on funding deadlines for Action 3.2

**Log on to:** http://eacea.ec.europa.eu/youth/funding/2010/index_en.php

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**How many organisations can take part?**

This will depend on the type of exchange you are organising:

- **Bilateral Youth Exchange:** 2 promoters from different Programme Countries, of which at least 1 is from an EU country.
- **Trilateral Youth Exchange:** 3 promoters from different Programme Countries, of which at least 1 is from an EU country.
- **Multilateral Youth Exchange:** at least 4 promoters from different Programme Countries, of which at least 1 is from an EU country

**What are the rules regarding participants?**

Participants should be aged between 13 and 25. They must be legally resident in a Programme Country. If you would like to include older participants, then up to 20% of participants may be aged between 25 and 30.

The youth exchange must involve a minimum of 16 and a maximum of 60 participants. Group leaders should not be included in these numbers. Each national group must have at least one group leader.

- **Bilateral Youth Exchange:** minimum 8 participants per group (group leader(s) not included).
- **Trilateral Youth Exchange:** minimum 6 participants per group (group leader(s) not included).
- **Multilateral Youth Exchange:** minimum 4 participants per group (group leader(s) not included).

**How long can the youth exchange be?**

A youth exchange project can last up to 15 months maximum - this would include the preparation, the exchange itself and the evaluation stages.

The actual youth exchange activity can last for between 6 and 21 days, excluding travel days.

**Where can a youth exchange take place?**

The Activity must take place in the country of one of the promoters.

**Itinerant Youth Exchanges:** the Activity must take place in the countries of two or more promoters.

**What is an Advance Planning Visit?**

An advance planning visit takes place at the location of the youth exchange itself and involves a representative from each participating organisation. For more information on what this visit could involve, see Page 63.

An Advance Planning Visit can last a maximum of 2 days (excluding travel days). Each participating youth theatre can send 1 participant. The Programme Guide says “The number of participants can be raised to 2 under the condition that 1 of the participants is a young person taking part in the Youth Exchange.” If you are interested in involving a young person in an
advance planning visit, please consult your National Agency and your own youth theatre’s welfare guidelines on best practice regarding adult / young person ratio on trips away. You can apply for extra funding under Action 1.1 to help you arrange an advance planning visit. As part of the application, you need to describe your plans for the visit, provide an estimated budget and a daily timetable of activities during the Advance Planning Visit.

How do I develop a good youth exchange?

The Youth in Action Programme Guide provides advice on the design, content, methodology and ‘reach’ (impact, dissemination etc.) of your youth exchange. Much of this advice is drawn from the objectives, priorities and features of the overall Youth in Action Programme (see P 49 for more information on these). You should take this advice into account when designing your youth exchange and filling in your application form – their ‘advice’ is also part of the ‘award criteria’ against which your application will be assessed.

The quality of your youth exchange will be assessed against the following criteria:

Quality of project design
  • Quality of the partnership/active involvement of all promoters in the project
  • Quality of the preparation phase
  • Quality of the Activity programme
  • Quality of the evaluation phase
  • Quality of measures ensuring protection and safety of participants

Quality of project content and methodology
  • Theme of common interest and relevance to the group of participants
  • Non-formal learning methods applied
  • Active involvement of participants in the project
  • Promotion of social and personal development of participants
  • Intercultural dimension
  • European dimension

Quality of project reach
  • Impact, multiplying effect and follow-up
  • Visibility of the project/visibility of Youth in Action Programme
  • Dissemination and exploitation of results

The Programme Guide provides a useful description of each of these points on P 31-33.

Funding

What can you receive funding for?

Travel Costs
You can apply for money to help participants travel to the venue of the youth exchange and return home. The funding only covers 70% of your actual travel costs. Youth theatres need to find the remaining 30% themselves. You must use the cheapest form of transport available (economy class, low fare airlines etc.) For itinerant projects, you can apply for travel costs from home to the place where the activity starts and travel costs from the place where the activity ends to home. You need to estimate your travel costs in the application form. You need to ensure you quote realistic amounts for travel – if the 70% you estimate is lower than 70% of the actual cost of travel, your youth theatre will not be able to apply for extra money to cover this and you will have to fund the difference yourselves.

Advance Planning Visit
You can apply for money to enable a leader from a sending organisation to visit the organisation hosting the youth exchange. Funding will cover 100% of actual travel costs from home to the venue of the youth exchange and back. The same rules apply to use of the cheapest available
form of transport. You can also receive a scale of unit costs per sending organisation leader, per night (for a maximum of 2 nights). This money could cover accommodation, food and any other costs associated with the visit.

**Preparation Costs**
You can apply for money to help each youth theatre prepare for the youth exchange as well as to help preparations for the youth exchange itself. You receive a scale of unit costs for each youth theatre taking part. This money could cover practical preparations such as insurance as well as workshops / meetings with youth theatre members and leaders to help them prepare for the exchange.

**Activity Costs**
You can apply for money to help you implement the actual youth exchange. You receive a lump sum, a scale of unit costs per youth theatre taking part and a scale of unit costs per participant per night. This money is for everything from accommodation and food, to venue hire, materials and activities.

**Exceptional Costs**
You can apply for additional costs to enable the participation of young people with fewer opportunities or special needs, visa and visa-related costs, vaccination costs or costs warranted by the special nature of the activities. Talk to your National Agency if you are interested in applying for additional funding under this heading. See P29 of the Programme Guide for more information.

**Costs for Additional Dissemination and Exploitation of Results**
You can apply for money to help your youth theatre add an extra dimension to the dissemination and exploitation of the exchange results. In the application form, you are asked to describe the standard measures for the dissemination and exploitation of the results of your project and whether you are planning any special, additional measures. These additional measures could be the organising of public events, workshops, exhibitions, creating a short film / dvd, developing information material etc. For more information on standard and additional measures see P33 of the Programme Guide. Additional measures in this area are *an option*. If you do not describe any additional measures, then you do not request any additional funds under this heading.

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**Lump sums and scales of unit costs**

Lump sums and scales of unit costs are based on the country where the youth exchange takes place. The hosting organisation must apply the lump sums and scales of unit costs of their own country when filling in the Application form. For itinerant exchanges, the applicant must use the amounts established for the country where the Activity is mostly taking place. The Programme Guide lists the different lump sums and scales of unit costs established for each country on P30.
## Funding Rules (P28/29 of the Programme Guide)

<table>
<thead>
<tr>
<th>Eligible Costs</th>
<th>Financing Mechanism</th>
<th>Amount</th>
<th>Rule of allocation</th>
<th>Reporting obligations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Travel Costs</strong></td>
<td></td>
<td>Percentage of actual costs</td>
<td>70% of eligible costs</td>
<td>Automatic</td>
</tr>
<tr>
<td>Travel Costs from home to the venue of the project and return. Use of the cheapest means and fares (Economy class, 2nd class train ticket). For itinerant projects: travel costs from home to the place where the Activity starts and travel costs from the place where the Activity ends to home.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Costs related to an Advance Planning Visit</strong></td>
<td></td>
<td>Percentage of actual costs</td>
<td>100% of eligible costs</td>
<td>Conditional: need for and objectives of Advance Planning Visit must be justified in application form.</td>
</tr>
<tr>
<td>Travel costs from home to the venue of the project and return. Use of the cheapest means and fares (Economy class flight ticket, 2nd class train ticket).</td>
<td></td>
<td></td>
<td></td>
<td>Achievements to be described in final report.</td>
</tr>
<tr>
<td>+ Accommodation costs and other costs during the visit.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>+ Scale of unit costs</td>
<td>+ A1.1 x number of nights (max. 2 nights) x number of participants ofSending Organisations</td>
<td>B1.1 x number of promoters</td>
<td></td>
<td>Conditional: preparation activities must be clearly outlined in the application form.</td>
</tr>
<tr>
<td><strong>Preparation Costs</strong></td>
<td></td>
<td>Scale of unit costs</td>
<td>B1.1 x number of promoters</td>
<td>Conditional: preparation activities must be clearly outlined in the application form.</td>
</tr>
<tr>
<td>Any cost directly linked to the preparation of the Activity and participants, including insurance.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Activity Costs</strong></td>
<td>Lump sum</td>
<td>E1.1</td>
<td>Automatic</td>
<td>Achievements to be described in final report. Original signature list of all participants.</td>
</tr>
<tr>
<td>Any cost directly linked to the implementation of the project.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>+ Scale of unit costs</td>
<td>+ B1.1 x number of promoters. Maximum €1500</td>
<td>E1.1 x number of participants x number of nights during the Activity</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Exceptional Costs</strong></td>
<td>Percentage of actual costs</td>
<td>100% of eligible costs</td>
<td>Conditional: the request for financial support to cover exceptional costs must be motivated in the application form.</td>
<td>Full justification of the costs incurred, copy of invoices / receipts.</td>
</tr>
<tr>
<td>Additional costs directly related to young people with fewer opportunities or special needs or warranted by the special nature of the activities. Visa costs, visa-related costs and vaccination costs.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Costs for additional dissemination and exploitation of results</strong></td>
<td>Percentage of actual costs</td>
<td>100% of eligible costs</td>
<td>Up to €500 x number of promoters. Maximum €2500.</td>
<td>Conditional: dissemination and exploitation activities must be clearly outlined in the application form.</td>
</tr>
<tr>
<td>Costs linked to additional dissemination and exploitation of project’s results.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Eligible Costs

The funding rules list the eligible costs for each budget heading. For more information on eligible costs, see P121 / 122 of the Programme Guide or talk to your National Agency.
Co-financing
A grant from the European Union is an incentive to carry out a project which would not be feasible without the EU financial support, and is based on the principle of co-financing. Co-financing implies that the EU grant may not finance the entire costs of the project; your youth theatre should complement the EU grant with its own financial contribution and/or national, regional, local or private assistance. You need to state how you will co-finance the project in the application form.

Contributions in kind are considered an eligible source of co-financing. You should consider time contributed by volunteers / staff and anything else that is being given free of charge to the project. See P 115 of the Guide for more information.

No-profit
The grant may not have the purpose or effect of producing a profit for your youth theatre. Profit is defined as a surplus of receipts over costs.

No double financing
A project supported under the Youth in Action Programme may not be in receipt of any other European Union funding.

The Application Process

Which organisation fills in the application form?
One of the promoters assumes the role of coordinator and applies to their national agency for the whole project on behalf of all promoters. The Youth In Action Programme Guide recommends that the promoter hosting the activity takes the role of the coordinator. This means that the hosting organisation fills in the application form and submits it to its own National Agency on behalf of all organisations involved in the exchange. Each Partner / Sending Organisation must sign the Preliminary Agreement included in the application form.

If you are interested in creating an Itinerant youth exchange, then check with your national agency as to which organisation should apply.

Where do I get the application form?
You need an application form for “Action 1.1 Youth Exchanges”. You can access the youth exchange application form in your own language from your National Agency. A complete list of contact details for the National Agencies is provided in the Appendix of the report. It is also available in English, German and French on the European Commission website.


The application form requires you to submit:

• Project identification and summary
• Details of the applicant
• Partner details and preliminary agreements with partner promoters (signed by partners)
• Details of the participants (young people and leaders)
• Project description
• Budget
• Bank details
• Activity Schedule for the Youth Exchange (and the Advanced Planning visit if you are arranging one)
• Signature of the legal representative (of the applicant) & declaration on honour
• Participation numbers for young people with fewer opportunities
• Additional documents (you need to submit additional documents to clarify the status of your organisation / group – please see the checklist at the end of the application form for further details)
Where to apply?
The hosting organisation submits their application to their own National Agency. See the Contacts section in the Appendix for a full list of National Agency Contacts.

If the hosting organisation is a body active at European level in the youth field, then it submits its application to the Executive Agency in Brussels. It is not likely that your youth theatre will fall into this category! The Programme Guide defines this type of organisation as “a European Non Governmental Organisation which pursues a goal of general European interest and whose activities are aimed at young people’s participation in public life and in society and the development of European cooperation activities in the youth field.” For a full description see Page 16 of the Programme Guide.

When to apply?
The Youth in Action Programme operates 5 application deadlines throughout the year. The application deadline that you choose needs to correspond to the start of your project.

<table>
<thead>
<tr>
<th>Projects starting between</th>
<th>Application deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 May and 30 September</td>
<td>1 February</td>
</tr>
<tr>
<td>1 July and 30 November</td>
<td>1 April</td>
</tr>
<tr>
<td>1 September and 31 January</td>
<td>1 June</td>
</tr>
<tr>
<td>1 December and 30 April</td>
<td>1 September</td>
</tr>
<tr>
<td>1 February and 31 July</td>
<td>1 November</td>
</tr>
</tbody>
</table>

For projects submitted to the Executive Agency (for bodies active at European level in the youth field or when applying for an Action 3.2 exchange with a country outside the EU and its Partner countries) there are 3 deadlines a year:

<table>
<thead>
<tr>
<th>Projects starting between</th>
<th>Application deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 August and 31 December</td>
<td>1 February</td>
</tr>
<tr>
<td>1 December and 30 April</td>
<td>1 June</td>
</tr>
<tr>
<td>1 March and 31 July</td>
<td>1 September</td>
</tr>
</tbody>
</table>

Project dates: The period of time between the start and the end of the project is called the eligibility period. All costs linked to the project must be incurred within this timeframe. This can be an important factor in selecting your project dates and application deadline – remember to build in enough time for booking flights and putting down a deposit on your accommodation / activity venue as well as any remaining invoices at the end of the youth exchange. For a more detailed explanation of the rules surrounding the eligibility period, see Page 118 of the Programme Guide.

What happens once the application is submitted?
All applications received, undergo a selection procedure. Applications are checked against the:

Eligibility criteria –Your youth exchange must meet the conditions regarding the type and number of promoters, the profile and number of participants per promoter, the venue, the duration of the activity and the project as described earlier in this section. For a concise list of the eligibility criteria see P25/26 of the Programme Guide

Exclusion criteria – You must state, when signing the application form, that your youth theatre is not in any of the situations which would prevent them from receiving a grant from the European Union. See P113 / 114 for more information.

Selection criteria – Your youth theatre must show that it is has the financial and operational capacity to complete the proposed project. See P114 for more information.

Award criteria – Projects will be assessed against the following criteria (from P26):
### Relevance to the objectives and priorities of the Programme (30%)

The relevance to:
- the general objectives of the Programme
- the specific aims of the sub-Action
- the permanent priorities of the Programme
- the annual priorities identified at European level and, where relevant or specified,
- at national level.

### Quality of the project and methods proposed (50%)

- **The quality of project’s design**
  (quality of the partnership/active involvement of all promoters in the project; quality of the preparation phase; quality of the Activity programme; quality of the evaluation phase; quality of measures ensuring protection and safety of participants)
- **The quality of project’s content and methodology**
  (theme of common interest and relevance to the group of participants; non-formal learning methods applied; active involvement of participants in the project; promotion of social and personal development of participants involved; intercultural dimension; European dimension)
- **The quality of project’s reach**
  (impact, multiplying effect and follow-up; visibility of the project/visibility of Youth in Action Programme; dissemination and exploitation of results).

### Profile of participants and promoters (20%)

- Involvement of young people with fewer opportunities
- Number of partner promoters involved in the project
- Balance of partner groups in terms of number of participants
- Only for a bilateral Youth Exchange: the promoter is a first-time applicant or a small-scale actor.

The applications that pass these checks are assessed and ranked according to the award criteria. Once this has been completed, and once the financial conditions have been verified, the National Agency will decide on the projects to be granted funding, based on the Selection Committee’s proposal and the budget available.

Applicants should, in principle, be notified of the outcome of the selection procedure during the second month after the application deadline. All successful applicants will be informed in writing.

### What happens if your application is approved?

You’ve been successful in your application! You’re on your way to creating a youth exchange for your group. What happens next with your National Agency?

#### Grant Agreement

Your National Agency will send you a **Grant Agreement** detailing the level and conditions of funding. This needs to be signed and returned to the National Agency. The amount of funding granted should be considered a maximum and cannot be increased in any circumstances. It is important to note that you may not be granted the full amount that you requested in your application. The Programme Guide states on P121 “the funding could be reduced on the basis of the application of the specific financial rules of each Action”.

#### Payment Procedures

Your Youth Exchange will be subject to a payment procedure consisting of one pre-financing payment and a final payment/recovery of the balance due, as described below:

**Pre-financing payment**
A pre-financing payment of 80% will be transferred to the beneficiary within 45 days of the date when the last of the two parties signs the agreement and, where relevant, any appropriate guarantees are received. Pre-financing is intended to provide the beneficiary with a float.

**Payment or recovery of the balance**
The amount of the final payment to be made to the beneficiary will be established on the basis of a final report to be submitted within 2 months following the end date of the project (official final report forms are available on the websites of the European Commission, Executive Agency and of the National Agencies).

**If you do not spend the full amount that you were granted for the youth exchange, this remaining, unspent money may be deducted from your final payment.** In the final report on your youth exchange, you will need to provide receipts for:

- any travel costs incurred during the youth exchange or during the advance planning visit
- any exceptional costs that you were granted
- costs for additional dissemination and exploitation of results that you were granted

For example, if you did not spend all the money allocated to your project for travel, then this remaining amount will be deducted from the balance owed to you. The Programme Guide states on P 122:

“If the eligible costs actually incurred by the beneficiary during the project are lower than those anticipated, funding may be reduced proportionally, and the beneficiary will, where applicable, be required to repay any excess amounts already transferred under the pre-financing payments.”

**However, when completing your final report, you do not have to provide information on the costs incurred in all budget areas of your youth exchange.** You do not have to justify:

- preparation costs
- activity costs
- any non-travel related costs for the advance-planning visit

These budget areas are calculated on a lump sum or scale of unit costs basis. You will not be asked to provide information on what you have spent on these areas but you will be asked to describe the achievements of the youth exchange in your final report. The Programme Guide states on P122:

“If the support takes the form of lump sums or scales of unit costs there is no need to determine the costs actually incurred. However, the beneficiary must be able upon request to provide documents giving evidence that the activities organised with the support of the European Union funding effectively took place.”

In some cases, in order to limit the financial risk, the Executive Agency or the National Agencies will adopt a procedure consisting of **two pre-financing payments and a final payment/recovery of the balance due.** In relation to youth exchanges, this procedure might be applied to projects submitted by informal groups of young people and requesting a grant exceeding 25 000 euros. See P 123 of the Programme Guide for more information.

**The Youth Exchange and Monitoring**

Any changes to your youth exchange, such as changes in dates, duration or participants, must be approved in advance by your National Agency. Please note that if your activity duration is shorter than originally agreed or involves fewer participants, your grant may be reduced. Your grant award cannot be increased under any circumstances.

It is the responsibility of each National Agency to monitor Youth in Action activities. Your youth exchange may be randomly chosen for a **monitoring visit** or an **on the spot check.** A National Agency should provide advance notice of the visit and let you know who and what is involved.

**Reporting Requirements**

You must submit a final report within 2 months of the final date of your project. The report is similar in structure to the application form, includes a financial report (see the above section on Payment Procedures) and demands a signed participation list for all leaders and young people involved in the youth exchange. The final report form is available from your National Agency but can also be downloaded from the Executive Agency website.

Practical Planning: Project Management

There is a need to have a structured and organised approach to managing a youth exchange.

**One approach is to break the exchange down into 5 basic steps:**

**Exploration**
- Why does your youth theatre want to do an exchange?
- What would you like to explore in an exchange?
- Who could you do a youth exchange with?
- Where can you get advice from?
- Can your youth theatre afford it?

**Preparation**
- How are you and your partner youth theatre going to prepare together?
- What aspects of the exchange need to be prepared and be who?
- Who is making the decisions?
- How are you going to pay for everything?
- How are you going to plan the exchange programme?

**The Exchange**
- What needs to be included in the exchange programme?
- How will you explore the theme / skills / objectives of the exchange?
- How will you help participants get to know each other and build the group dynamic?
- How will leaders work together and adapt the programme to suit changing circumstances?
- How will participants engage with the local area during the exchange?

**Evaluation**
- Why should you evaluate the youth exchange?
- How will you evaluate the youth exchange?
- How will you make sure that you achieve your objectives?

**Next Steps**
- Where does your youth theatre go from here?
- Do you continue your relationship with your partner youth theatre?
- Is there a second stage to the exchange where the hosting and sending youth theatres swap?

The “International Youth Exchange Guide” provides useful information and advice on project management in youth exchanges and explores each of the above project stages. See Page 86 for details on how to access the resource.

**The Advance Planning Visit**

An advance planning visit is key to the successful planning of a youth exchange and it is strongly recommended that you arrange one as part of your planning process. The visit takes place at the location of the youth exchange itself and involves a representative from each participating organisation. It can bring the whole idea of the exchange alive for participating youth theatres and ensure greater commitment to the exchange itself. The visit is an opportunity to:

- Build the relationships between partner youth theatres
- Explore the compatibility between the youth theatres (participants, leaders, practice and ethos)
- Establish good communication between the groups
- Assess language capabilities and challenges
- Explore the activities scheduled for the youth exchange
- Explore the practical arrangements (venues, accommodation, catering etc.)
- Explore welfare and child protection concerns / approaches
- Explore financial arrangements and responsibilities
- Organise a meeting with volunteer parents at their homes, if young people are staying with host families
Draw up a Partner Agreement (see Page 64)
Ultimately, the advance planning visit is the perfect opportunity to assess whether you and your partner youth theatre are well-matched in terms of ethos, interests and practice. If you have serious concerns over your compatibility, then don’t go ahead with the exchange.

**Partner Agreement**
The purpose of this agreement is to ensure that partner organisations and youth leaders are fully aware and in agreement with the details of the programme, and that any risks, concerns or supports that may be need to be put in place will have been communicated to all parties involved.

### YOUTH EXCHANGE - PARTNER AGREEMENT

Agreement between:
- **Hosting Youth Theatre** __________________________________________
- **Sending Youth Theatre** __________________________________________

On [Insert date]

We have agreed the following for our exchange taking place:

On [Insert Date]
At [Insert Location]

**OBJECTIVES**
The objectives of the exchange are:
*Insert the objectives that group leaders and participants will work to achieve. Example: ‘To create…’, ‘To share…’, ‘To explore…’]*

1. 
2. 
3. 
4. 
5.  

**LOGISTICS: ACCOMMODATION/ FOOD / TRAVEL**
*Insert how the logistics will be arranged and who will take responsibility for what. Examples: What meals are provided? Is transport organised between venues and accommodation? Will special diets be catered for?*

1. 
2. 
3. 
4. 
5. 
6. 
7.
Financial Arrangements

[Insert how the youth theatres will deal with the financial arrangements and who will take responsibility for what. Examples: How will the youth theatres co-finance the exchange? Who will fill in the application form and report form? Who pays for what? How will the hosting youth theatre re-imburse the sending youth theatre?]

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.

Programme for the Exchange

[Insert information on the exchange programme, its themes, the activities and who will take responsibility for what. Examples: What themes / skills / activities should the exchange focus on? How much free-time will participants have and what should the social programme look like? Who will deliver the drama workshops? Will there be a final sharing of work / a performance / a film?]
Welfare and Child Protection

[Insert information on your welfare and child protection policies and procedures during the exchange. Some welfare concerns may already be covered in the logistics and programme sections. Examples: What should the adult / young person ratio be? What should the procedures be for reporting abuse during the exchange? What insurance should we arrange? Who will be the first aid person?]

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10.

Evaluation and Dissemination

[Insert the measures that group leaders and participants will take to evaluate the exchange and disseminate the outcomes as well as who will take responsibility for what. Examples: Who will identify the most suitable evaluation tools for the exchange? Who will lead evaluation/reflection activities? How will the youth theatres disseminate the result of the exchange to other people/groups?]

1. 
2. 
3. 
4. 
5. 

DECLARATION:
[This declaration is taken from the “Guidelines for Good Practice”. Publication details are listed on Page 86]

1. I/we confirm that the information contained in this Partner Agreement is understood, agreed and will be adhered to by all parties directly involved in the above mentioned exchange.

2. I/we confirm that I/we have read and agree the programme for this youth exchange.

3. I/we confirm that the programme, all special risks and concerns have been discussed and agreed by all partner organisations prior to the commencement of the youth exchange visit.
4. I/we confirm that risk assessment procedures have been carried out on the programme prior to departure and that any modifications in the programme will be subject to the same risk and safety procedures and agreed by all partner groups.

5. I/we confirm an awareness of the mission of all other groups, and consider, acknowledge and recognise the implications of there being cultural and legal differences.

6. I/we confirm that any disputes will be addressed immediately in consultation with all partner groups.

7. I/We confirm to the best of our knowledge that all leaders are competent and experienced and have an awareness of child safety issues.

Signature on behalf of Hosting Youth Theatre ______________________ Date __________

Signature on behalf of Sending Youth Theatre ______________________ Date __________

What should we include in our exchange activity schedule?

Have you thought about including...

- Breakfast / Lunch / Dinner
- Agreed time to get up / bed time / lights out time
- Opening Sessions / Introductory workshops
- Workshops: Drama exploring themes & ideas
- Workshops: Devising / Creating work together
- Workshops: Theatre Skills
- Sharing of work / Performances
- Cultural trips / events
- Engaging with the local area
- Activities with host families
- Closing Sessions
- Reflection / Evaluation Activities
- Social Activities
- Free Time for Participants
- Free time for Leaders
- Meetings
- Other activities: art, games, music, sports...

Anything else ?.....
International exchanges offer a rich source of cultural and artistic experiences to youth theatre groups. A new country, a new language, a new culture and probably a whole new way of looking at theatre are all out there to be encountered. How can you create a safe environment for young people to ensure these positive outcomes? What are your responsibilities as a group leader? Welfare and child protection issues can be daunting for youth theatre leaders interested in bringing young people away on an exchange. This section includes some information, advice and resources to help you plan a successful youth exchange.

**Child Protection and the Youth in Action Programme**

The Youth in Action Programme recognises the importance of welfare and child protection on all of its projects. It tends to discuss this area in terms of the protection and safety of participants. The Programme Guide clearly states their position on P 8/9:

> “Protection and safety of young people involved in Youth in Action projects are important principles of the Programme. All young persons participating in the Youth in Action Programme deserve the opportunity to achieve their full potential in terms of social, emotional and spiritual development. This could only be assured in a safe environment which respects and protects rights of young persons and safeguards and promotes their welfare.

In its simplest form, protection and safety address every young person's right not to be subjected to harm. In that perspective, there is no issue that is not potentially in some way related to young person's safety and protection. Protection in this context covers all kinds of inappropriate behaviour, including sexual and moral harassment, but also intercultural problems, insurance, accidents, fire, alcohol and substance abuse, neglect, bullying, degrading treatment or punishment, etc.

The fundamental objective is to ensure that all those who work together with young people recognize a duty to safeguard the protection of young people and are able to fulfil this duty. To this end each promoter participating in the Youth in Action Programme should have in place effective procedures and arrangements to promote and guarantee the welfare and protection of young people. This will help to enhance the young people's experience as a safe, effective and enjoyable learning experience.”

**A different approach**

One of the most important things to realise, is that not everybody will have the same understanding of welfare and child protection as you. Best practice in welfare policies and procedures as well as legal obligations in relation to child protection vary across Europe. It is vital to discuss welfare and child protection with your partner youth theatre(s) at any early stage in the development of the exchange to ensure that your ethos and approach to working with young people is compatible. If you feel that your youth theatres are not well-matched in this area, then don’t go ahead with the exchange.

Welfare and Child Protection should be a key item to discuss during your advance planning visit. The “Guidelines for Good Practice” (publication details are listed on Page 86), this section of the report and your own youth theatre welfare policy should provide enough material and checklists to structure your discussions and help you develop a Partner Agreement that outlines your joint policy for the exchange.

**Research!**

Do you know what the age of consent is across Europe? Do you know what the legal age to drink or purchase alcohol is in different countries? Find out about the countries involved in your exchange:

The “Guidelines for Good Practice” covers many of the topics discussed in this section and includes a useful risk assessment checklist for group leaders and young people. These guidelines have been endorsed by the European Commission. For more general welfare and child protection advice, Irish youth theatres can check the Advice Centre on the NAYD website or contact NAYD for the “Revised Welfare and Child Protection Guidelines” if they would like to update their general youth theatre policy and procedures.

Log on to: http://www.nayd.ie/resources/show/Welfare

Recruitment of Leaders and Young People

Leaders
- Leaders should be given a clear description of roles and responsibilities. When choosing leaders, try to ensure you choose individuals who are comfortable with the level of responsibility and are equipped to react appropriately should an issue arise or emergency occur. It is important to choose leaders that the group feel comfortable with and will approach should they have a concern.
- Ideally, adult leaders should have received child protection and other relevant training (this may vary in each country) and have been recruited through the youth theatre’s standard recruitment procedures (which may involve vetting / a police check / a criminal records check in many countries). Ideally, the gender of the leaders should reflect the make up of the group - a mixed group should have leaders of both genders. There should also be a clear age difference between group leaders and members, to ensure an age appropriate balance.
- All leaders should be made aware of their duty of care towards participants and should establish a code of behaviour for working with young people on the exchange.
- Adhere to the recommended ratio of leaders to young people. In Ireland, that would mean having 2 leaders for the first 8 young people, with an extra leader required for each additional 8 young people thereafter. If members of the group have special needs, you may decide to bring more leaders.
- Ensure that leaders are appropriately qualified to lead activities – specifically in the case of outdoor activities such as water sports etc.

Young people
- It is unlikely that you will be able to include your entire youth theatre membership in the youth exchange. In this case, the selection process for young people should be open and transparent.
- Give clear information about the trip to parents. Ensure that you have parental consent and contact details for all members aged under 18. Medical details such as allergies and medication should be requested. Parents/primary carers should be requested to ensure that young people have an adequate supply of medication with them. It is a good idea to have home contact details for those over 18 just in case of an emergency. If members will be doing additional activities that involve some risk, such as swimming, permission should be sought.
- Ensure a good preparation programme for young people – including the development of the group rules, information on cultural awareness, safety and well-being and information on who to turn to if they need help on the exchange.

Programme & Rules
- Agree group rules in advance with the members who are travelling and provide a copy to parents/primary carers. It is strongly recommended that all trips be alcohol and drug free, regardless of whether over-18’s are involved. It is important to recognise that there will probably be shared exchange rules and they will need to be adhered to. Members should be given clear information on which rules take precedence and what the consequences are if the rules are not adhered to.
- Arrange a daily meeting with the leaders from your partner youth theatres to help with planning and reviewing the exchange (welfare should always be on the agenda at these meetings). Leaders should be prepared to raise issues with the host youth theatre if they have concerns.
about the welfare of their young people. These meetings can be vital in ensuring that leaders
have a common position on welfare issues and an understanding of their responsibilities –
particularly in emergency situations.
• You should also plan daily welfare meetings with participants from your youth theatre to review
how things are going and provide a support system for the young people. These meetings are
useful in ensuring a good, open and ongoing relationship with the young people.
• Ensure that there are some boundaries and rules for the social / un-structured side of the
programme.
• Ensure that all leaders have an up-to-date schedule of exchange activities and that time-off for
leaders has been considered and built into the programme appropriately.
• Systems for monitoring and evaluation should be developed prior to the exchange and agreed
with the hosting organisation where appropriate. Young people and leaders (and also host
families) should be included in the evaluation and monitoring.

A sample “Code of Conduct” and a sample “Code of Conduct when Travelling” are downloadable
from the NAYD website.
Log on to: http://www.nayd.ie/files/image/Code%20of%20ConductMembership.pdf

Accommodation
• Leaders should check the accommodation centre on the advance-planning visit to ensure that it
is an acceptable standard and assess health and safety issues. Ensure that there is a contract
between the youth theatres and the accommodation providers.
• Single gender dormitories are essential for participants aged under 18. You should also ensure
that leader accommodation, as well as shower and toilet facilities, are appropriate. All leaders
should have a room list stating where each participant is sleeping.
• There needs to be a balance struck between the members’ privacy and the necessity of
supervision, especially when they are in the accommodation. For example, leaders should
always knock before entering a room.
• If you are opting for homestay accommodation, you need to make sure that each host family is
aware of the youth theatre’s child protection policy. Screening for host families is essential and
where police checks are available and legal, they should be used. You should visit all host
families on the advance-planning visit and ask them to complete an application form.
• If you are opting for homestay accommodation, you should give placement details to each
participant and their family about 4 weeks in advance of the exchange to facilitate contact
between the young person and the host family. You should also brief the host families clearly
on their responsibilities, the programme of the exchange, the young person who will be staying
with them and his/her family’s emergency contact details.
• Meet host families regularly throughout the exchange and ask young people to report back on
their hosting arrangements. In the situation that a serious difficulty arises in a homestay
situation, you should remove the young person immediately.

The “Guidelines for Good Practice” include a useful “Host Family Safety Charter”. It is worth
talking to your National Agency about their position on homestay accommodation before making a
start on your arrangements.

Health & Safety
• Leaders should bring the youth theatre’s Incident/Accident Report forms with them. They
should also inform their host youth theatre should an incident/accident arise, as depending on
the nature of the occurrence, it may be the responsibility of the host youth theatre to deal with
the situation or to remedy a health and safety issue.
• Ensure that the host youth theatre provide information such as contact details for local doctors
and the location of the nearest hospital.
• Ideally, one of the leaders should be a competent first aider. Bring a well stocked First Aid kit.
The “Guidelines for Good Practice” include a useful risk assessment action plan. Sample incident / accident report forms can be downloaded from NAYD’s website.

Log on to: http://www.nayd.ie/files/image/AIformtrips.pdf

Handling Child Protection Concerns

- All leaders should be familiar with their own youth theatre’s Welfare/Child Protection policy. They should adhere to the youth theatre’s agreed reporting procedures should a child protection concern arise. Irish youth theatre leaders should ensure they have the contact details for the person responsible for Welfare and Child Protection in their youth theatre (NAYD recommends that youth theatres assign a “Designated Person” to look after child protection issues.)
- Leaders should also familiarise themselves with the child protection procedures of the host country during the advance planning visit. Should an incident arise during an exchange, the “Guidelines for Good Practice” recommend that leaders go by whichever country’s policy is most stringent.
- Follow the youth theatre’s policies regarding confidentiality.
- Ensure support for the leader dealing with the child protection issue.

Emergency Procedures

- It is recommended that there is discussion around the what if’s of bringing a group away. A risk assessment basically. For example, decide what would happen if a young person was taken to hospital. In this case, it is recommended that one leader go with the young person and one leader remain with the group. Also, what would the process be if a young person was in serious violation of the group rules?
- Youth theatres should arrange a liaison person who remains at home and is available 24/7 in case leaders need assistance or advice. In Ireland, it would make sense for this to be the youth theatre’s ‘Designated Person’.
- Leaders should have contact details for other leaders and participants from their youth theatre, as well as leaders with partner youth theatres.
- Leaders should know where young people and other leaders are at all times and have emergency procedures in place in case you need to evacuate a venue.
- Leaders should have access to money in case of an emergency.
- Leaders should have good access to telephones for communication.
- Have a back-up plan if the exchange activity programme needs to change for any reason.

The “Guidelines for Good Practice” include some useful information on emergency procedures for leaders participating in the exchange and their liaison leaders at home.

Insurance

- Youth theatres should ensure that the trip is covered by their insurance policy.
- All participants directly involved in Youth in Action projects must be insured against the risks linked to their participation in these projects. The Youth in Action Programme does not define a unique format of insurance and does not recommend specific insurance companies. It is up to each organisation to seek out the most suitable insurance policy for their youth exchange. You are required to ensure your insurance covers the following areas:
  - Wherever relevant, travel insurance (including damage or loss of luggage)
  - Third party liability (including, wherever appropriate, professional indemnity or insurance for responsibility)
  - Medical assistance, including after care
  - Accident and serious illness (including permanent or temporary incapacity)
  - Death (including repatriation in case of projects carried out abroad)
  - Legal assistance fees
  - Wherever relevant, special insurance for particular circumstances such as outdoor activities
Bring it with you:

- Insurance details
- Participant details & medical information (application form)
- Completed parental / guardian consent form
- Your youth theatre’s child protection policy
- A copy of the Partner Agreement (written during the Advance planning visit)
- A copy of the group rules of your youth theatre
- Contact details for accommodation and leaders from the partner youth theatres
- Your youth theatre’s incident / accident report forms
Practical Planning: Youthpass

Youthpass and Making Connections

Youthpass is a new way for participants in the Youth in Action Programme to describe what they have done and to show what they have learnt. Through the Youthpass, the European Commission ensures that participation in the Programme is recognised as an educational experience and a period of non-formal learning and informal learning. It is hoped this document will be of great benefit to the future educational or professional pathway of the participant.

Youthpass in Training Courses is a Certificate that describes the activity itself and confirms the participation of a youth leader in a Training Course. It is also a Certificate that has the option of being extended to include a summary of the participant’s learning outcomes based on the Key competences for Lifelong Learning. Using an official Youthpass Certificate increases the recognition of the participant’s learning and increases the social recognition of the Youth in Action Programme.

All Making Connections participants were entitled to a Youthpass. In total, 12 out of the 19 course participants requested a Youthpass and 3 participants requested extended certificates that also described their key learning outcomes. This is what the basic certificates looked like:

Youthpass and Youth Exchanges

If you decide to organise a youth exchange as part of the Youth in Action Programme, you will need to offer a Youthpass to the young people involved in the project. If you receive a Youth In Action grant to run a youth exchange, you will be responsible for:
• Informing all participants involved in the project that they are entitled to receive a Youthpass certificate
• Issuing such certificates to all participants who request one.
These obligations are specified in the model of grant agreement between the beneficiary and the relevant National or Executive Agency.

Youthpass in Youth Exchanges is a certificate which confirms the participation of a young person/a participant taking part in a Youth Exchange. It is also a certificate that describes the activity and the involvement of the young person/participant.

The Youthpass certificate for a Youth Exchange looks very like the certificate for a Training Course. However, there are some differences! At the moment, Youthpass for Youth Exchanges does not offer an opportunity for individuals to reflect on the Key competences. This is due to the reality that Youth Exchanges are often used by organisations just beginning their activities at European level, so a decision was made to start with a lighter approach.

The main sections of the certificate are:

**Confirmation of Participation:** Details including the name of participant, date of birth, place of birth and the basic details of the exchange

**Description of the activity:** A general description of youth exchanges, as described in the Youth in Action Programme Guide

**Learning in Youth Exchanges:** A general description of the learning outcomes from a Youth Exchange, based on the Key competences for Lifelong Learning

**Project Activities Undertaken:** An opportunity to describe your Youth Exchange in a few sentences including details of the preparation and follow-up

**Individual Activities Undertaken:** An opportunity to describe individual activities undertaken by each participant and describe what each young person has learned or achieved individually.

**Further Information**

The Youthpass Guide provides some really useful information. It offers lots of ideas on how to use Youthpass and how to support young people's learning process during a Youth Exchange (See Section B1 and B2 in particular). The guide was included on the disc in the Making Connections Welcome pack.

You can download it from: www.leargas.ie/media/YouthpassGuideApril09.pdf

The Youthpass Website is a great resource where you can find out more about the certificates, see examples, set up your own Youthpass account and start generating your certificates.

Log on to: www.youthpass.eu
Evaluation and Reflection

During the Making Connections Course

During the Making Connections course, participants were encouraged to reflect on, and learn from their own experiences each day during ‘Reflection Time’. These sessions gave participants the time and space to evaluate their own learning process each day. Interactive evaluation methods and discussions were used to collect feedback from participants on the quality of each session. This information helped trainers to adapt the training course schedule and methods to suit the needs of the group. It also helped participants to assess their own learning outcomes for the second section of their Youthpass and gave participants activities that they could use with young people during youth exchanges.

During a Youth Theatre Exchange

You've decided on the objectives for your exchange. You know what you want to achieve. Now the exchange is underway, how do you know that you’re achieving your objectives? How do you know what the youth theatre members are getting from the exchange?

You could consider:

• Group discussions
• Interviews
• Evaluation forms
• Focus group discussions

However, considering non-formal learning and good theatre practice, it’s also really worth thinking about practical, participative evaluation activities that could fit into your workshops.

Here is a collection of interactive Reflection & Evaluation Activities, some of which were used during the Making Connections course. You can take some ideas and adapt them to suit your own youth theatre exchange!

Reflection & Evaluation Activities

• **3 WORD REVIEW**: At the end of a day, ask participants to write down 3 words that describe their feelings about the day. Invite participants to call out their words and note them down on a flipchart. Why did they choose those words? How is the group feeling? The activity involves all the participants from the start which often makes it easier for those who are usually not the first to speak, to contribute to the discussion.

• **THE TELEGRAM**: In this activity, participants give a general impression about a day or session. This activity is very appropriate after a tiring day or session when there is no energy left for a thorough evaluation. Participants are invited to think for a few minutes about the day or session and then to share their opinion with the group in three words: a positive word – a negative word – a concluding word, for example: Intensive – Headache – Exhausted. You can note people's telegrams down on a flipchart and have a group discussion, ask participants to read each other's telegrams or stick them on the wall for participants to read later.

• **THE LIVING DARTBOARD**: You need an empty, big room for this activity. Place an object in the middle of the room to represent the bull’s eye. The facilitator reads out statements about the activity, the day or the exchange, and participants place themselves on the imaginary dartboard according to their opinion about the statements. The more you agree with the statements that the facilitator reads out, the closer you move to the bull’s eye. The more you disagree, the farther away from that point you should move. After everyone has chosen their...
position participants can be asked to explain their reasons for standing where they are. Towards the end, participants may be invited to come up with their own statement/s about the activity. This way they have a chance to check how the rest of the group feels about it.

- **IMAGES:** Print off a selection of images and present them to the group. Ask the participants to select an image in response to a specific question. For example “Choose a picture that reminds you of something special that happened during the project” or “Choose a picture that shows how you feel at the end of the project” etc. Ask the participants to explain their choices.

- **BEFORE AND AFTER DRAWINGS:** At the beginning of a project ask the participants to draw their view / opinion/feelings about a specific issue. Keep the drawings in your workspace during the project (on the wall, a washing-line etc.) and at the end of the project, ask participants to do a second drawing showing their views / opinions / feelings about a specific issue. Ask participants if they’d like to explain their drawings.

- **BOATS ON THE SEA:** This exercise can be done in small groups as well as individually. Prepare a large drawing of a sea with 2 harbours (one on the top and one on the bottom) in advance. The sea between the two harbours can stand for whatever it is you want to evaluate – the group process and dynamic, the learning outcomes of participants, individual participation levels in the activity programme etc. Ask participants to design their own boats and to put these boats somewhere in between the two harbours. Within the sea, islands or rocks or other symbols can be drawn. Participants are free to add anything they feel helps them to clarify the position of their boat in this metaphor.

- **MEMORY JOURNEY:** Ask participants to find some space in the room and lie down on the floor. Ask them to close their eyes and listen. The facilitator should take the participants through some relaxation activities first and then begin to describe the different activities they took part in during the day / exchange. While you are describing the activities, ask participants to think about: What they felt? What they thought? What they learned?

- **PHOTOS:** At the end of each session / each day ask the participants to create a still image together that shows how they are feeling. Take a photo. Print off photos as soon as you can and create a gallery in the workspace to document the mood of the room.

- **LAST ROUND:** This is as simple as giving every participant, one by one, the possibility to speak and to say anything they feel is appropriate. To avoid this becoming a long, drawn-out activity, you can help participants to focus their contributions by limiting them to one sentence. You could also take an object which represents something significant for the exchange, and pass the object round the circle so that a young person is only allowed to speak when they are holding the object. Another variation on this is to use a ball of string. As participants express themselves and pass the ball from person to person, a spiders’ web of links emerges between the members of the group.

- **DIARY:** Ask participants to keep a diary on their experience of the project. This would be private!

- **LETTER TO YOURSELF:** At the beginning of your project, ask participants to write a letter to themselves exploring their hopes and expectations related to the project. At the end of the project, ask participants to read back over their letters. Have expectations been fulfilled? What do the participants think?

- **RELAY:** Choose a word / a phrase that reflects something significant about the activity / the learning outcome / the exchange that you want to explore with the participants and write this up on the wall in large letters. Ask participants to stand in 2/3 lines in front of this. Explain that they are going to create a relay system where they walk (one
by one) to the wall, write down a one-word response and return to the end of the line. You could challenge participants to come up with words starting with particular letters such as the letters in the word/phrase that you have posted on the wall.

- **THE RIVER**: This activity offers participants the possibility to express, in a creative way, how they see their development during an activity, a day or over the whole exchange. Participants are given an A4 sheet each, with the beginning and end of a river marked clearly at the edges. They are also given different colour pieces of paper, scissors, glue, pencils and markers and asked to create a stretch of river that shows their personal development through the activity / day / exchange. When participants are finished, ask them to find a way to link their rivers together on the wall / floor and place their own creation in an appropriate place. When everybody has finished participants are asked to explain their creations.

- **SNAPSHOTS**: These activities will give you a quick impression of the mood of the group.
  - The Thermometer: The thermometer can be drawn on a flip chart and participants are invited to put a personalised mark (their name or initials) on the temperature they feel best represents how they view a particular part of the programme or how they feel the group is.
  - The Speedometer: Draw a speedometer on a flip chart and ask participants to show their opinion about the pace of an activity / the day’s activity programme by putting their own personal mark on the chart. Remember to mention what leaders will do with the information.
  - Applause: Ask participants to form a circle. The facilitator reads out different elements of the programme and according to their satisfaction with that element participants clap their hands. The more the group like the activity, the louder and longer the applause should be.

For more ideas see the further resources for evaluation and reflection on Page 89.

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**Evaluation of the Making Connections Course**

Participants in the Making Connections course were asked to complete a pre-course questionnaire online before arriving in Dublin. The pre-course questionnaires helped NAYD and course partners to collect information about participants’ expectations and establish a baseline of skills and knowledge. Participants were then asked to complete a post-course online questionnaire once they had completed the course. The post-course questionnaire helped NAYD and course partners to analyse the learning outcomes of the course and explore how they related to our aims and objectives as well as the expectations of the participants.

Here is a compilation of their opinions and comments:

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**Summary of Responses to the Pre-Course Questionnaire**

1. **Please tell us what you hope to learn or achieve during the Making Connections course**

**SUMMARY OF RESPONSES**

**Making connections with other youth theatre leaders and developing links**

- Make connections with international and national groups
- Make links with other organisations
- Meet people who are in the same work
- New connections with practitioners in other countries
- To meet new people and to find partners for exchange among them
- To establish links/ partnerships to aid the future development of a Feisean nan Gaidheal exchange.
- To find partners for international collaboration
- Make friends and form contacts with other youth theatres

**Learning about the diversity of youth theatre in Europe**
• How youth theatres work abroad
• The differences in working with youngsters
• To learn how youth theatre is done and organised in other countries
• Which topics and stories are being told in youth theatres in other countries
• I am very interested to confront different points of view and theatrical practices about youth and theatre
• Learn about the diversity of concepts and the understanding of youth theatre
• To get to know each others’ working methods
• Learn more about other people’s ways of facilitating

Learning new skills, specifically theatre techniques and facilitation styles suited to exchanges
• Develop new methods of working with multicultural groups
• Different ideas and ways of theatrework with young people and/or for young people
• New skills in delivery techniques
• To learn new ideas
• Expand my own skills and knowledge in drama facilitation
• Ways of making physical theatre
• Learn new work which will create new ideas for the youth theatre
• New warm-up and physical exercises
• How to create plays based on the experiences of young people.
• To get new ideas and working methods in the field of youth theatre
• New games
• Connection of word and movement
• Inspiration and refreshment of my practice
• Ideas for workshops and productions suitable for an exchange.

Learning about youth theatre exchanges
• Learning about a youth theatre exchange
• Increase my knowledge of EU Youth in Action funding opportunities and resources
• Gather material to bring back to my group
• Knowledge of the funding, programming and welfare required and the support available.
• Feisean nan Gaidheal’s requirements to host or participate in an exchange.
• Practical information about how to fund and set up an international exchange

Starting the process of developing an exchange
• To arrange the beginnings of an exchange
• Begin the process of setting up and implementing an exchange programme
• To start planning for exchange after the course
• Open the possibility to share projects connecting theatres and countries
• To make concrete arrangements for the future

Other
• A variety of public relation concepts to attract young people
• To enjoy Dublin
• Have fun

2. At the moment, how would you rate your capacity to develop youth theatre exchanges? (1 meaning ‘not able’ and 5 meaning ‘very able’)

<table>
<thead>
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<th>Rating</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
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<tbody>
<tr>
<td></td>
<td>8.3%</td>
<td>8.3%</td>
<td>50.0%</td>
<td>16.7%</td>
<td>16.7%</td>
</tr>
</tbody>
</table>

Comments
• Previous experience of my organisation with exchanges has been very stressful so therefore they shy away from it
• I would absolutely love to develop a youth theatre exchange - it would depend on the funding and see could there be a co exchange
• Very inexperienced and lacking suitable connections and knowledge
• As it is our 10 year anniversary, the Youth Theatre will be very busy until Jan 2011 so we would not have a lot of time to develop an exchange until after that time.
• Our work is very language based so anything we do would reflect that. The easiest exchange would be between Scottish and Irish kids. We don’t run regular groups personally and exchange would draw on the participants of the Sgoil Shamhraidh Dhrama (Gaelic Drama Summer School) or other initiatives with which we’ve been involved.
• I am young, I have my own class, I want to show and teach them as much as possible. Me as a teacher and dancer also want to learn more and more, and it is essential to meet and change experiences with people from different cultures. The way of teaching and doing drama just starts to find its forms in our school in these years. It is possible now to turn youth exchange into a tradition.
• We are interested, have some international experiences and a lot of will to give our youth possibilities to get international contacts and experiences.

3. How would you rate your knowledge / ability in the following areas? (1 meaning 'No knowledge or ability!' and 5 meaning 'Excellent')

<table>
<thead>
<tr>
<th>Area</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creating theatre and facilitating drama workshops within the context of a youth theatre exchange</td>
<td>0.0%</td>
<td>0.0%</td>
<td>16.7%</td>
<td>75.0%</td>
<td>8.3%</td>
</tr>
<tr>
<td>Diversity of practice within European youth theatres</td>
<td>0.0%</td>
<td>58.3%</td>
<td>8.3%</td>
<td>25.0%</td>
<td>8.3%</td>
</tr>
<tr>
<td>Funding for youth theatre exchanges</td>
<td>33.3%</td>
<td>25.0%</td>
<td>41.7%</td>
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<td>0.0%</td>
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<tr>
<td>Programming for youth theatre exchanges</td>
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<td>25.0%</td>
<td>33.3%</td>
<td>16.7%</td>
<td>16.7%</td>
</tr>
<tr>
<td>Welfare during youth theatre exchanges</td>
<td>8.3%</td>
<td>16.7%</td>
<td>33.3%</td>
<td>25.0%</td>
<td>16.7%</td>
</tr>
</tbody>
</table>

4. What sort of youth theatre community do you feel connected to?

<table>
<thead>
<tr>
<th>Community</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>None, we don’t feel connected to other youth theatres</td>
<td>0.0%</td>
</tr>
<tr>
<td>Local youth theatre community</td>
<td>66.7%</td>
</tr>
<tr>
<td>National youth theatre community</td>
<td>58.3%</td>
</tr>
<tr>
<td>European youth theatre community</td>
<td>25.0%</td>
</tr>
<tr>
<td>International youth theatre community</td>
<td>8.3%</td>
</tr>
</tbody>
</table>

Comments
• Apart from the support of the national youth theatre I feel disconnected from other youth theatres
• In Finland, youth theatre is not nationally organised. There are lots of groups and a few festivals. Distances are long and budgets small. But many groups though. We are somehow connected to few groups.
5. What is your knowledge of the following topics?

<table>
<thead>
<tr>
<th></th>
<th>No Knowledge</th>
<th>A few facts!</th>
<th>Some knowledge</th>
<th>Good knowledge</th>
<th>Detailed knowledge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Youth in Action Programme</td>
<td>33.3%</td>
<td>50.0%</td>
<td>16.7%</td>
<td>0.0%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Youthpass</td>
<td>45.5%</td>
<td>36.4%</td>
<td>18.2%</td>
<td>0.0%</td>
<td>0.0%</td>
</tr>
</tbody>
</table>

Comments
- In Teatro Kismet, Roberto Ricco has a full knowledge of European exchange projects about programming and administrating. My knowledge is more about coordination and artistic cooperation.
- I'm not sure what you mean with this topic.
- I’m going to read some more before the course.

6. What is your commitment to developing a youth theatre exchange after this training course?

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Unlikely</td>
<td>0.0%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Possible</td>
<td>0.0%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Likely</td>
<td>16.7%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Highly likely</td>
<td>50.0%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fully committed</td>
<td>33.3%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comments
- I would like to organise an exchange between two or three countries in Holland.
- I really hope to get partners with whom we could start planning and working together.

7. What are the main factors which would make you hesitant about developing an exchange?

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>None, I feel confident about developing an exchange</td>
<td>8.3%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Finding the right exchange partner(s)</td>
<td>50.0%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Developing an exchange programme</td>
<td>16.7%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Funding</td>
<td>83.3%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Welfare of young people on an exchange</td>
<td>25.0%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Communication issues</td>
<td>25.0%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comments
- Communication is the easiest problem.
- Time for developing and planning - beside work is never enough - no help.
- I think this course will really help a lot.

8. Have you any final comments to add?

Comments
- What are the child protection issues that could arise from an exchange? If we were to host an exchange who would take responsibility for disclosure checks? Does the host country’s guidelines apply to the visiting country?
- I’m really looking forward to it.
- I’m really happy to have this kind of possibility.
### Summary of Responses to the Post-Course Questionnaire

1. **What was your overall impression of the Making Connections course?**

<table>
<thead>
<tr>
<th>Overall, the course was...</th>
<th>Poor</th>
<th>Fair</th>
<th>Good</th>
<th>Very Good</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.0%</td>
<td>0.0%</td>
<td>0.0%</td>
<td>0.0%</td>
<td>12.5%</td>
<td>87.5%</td>
</tr>
</tbody>
</table>

2. **Were your expectations of the course fulfilled?**

<table>
<thead>
<tr>
<th></th>
<th>75.0%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes, all of them</td>
<td></td>
</tr>
<tr>
<td>Yes, most of them</td>
<td>25.0%</td>
</tr>
<tr>
<td>Sort of, a few of them</td>
<td>0.0%</td>
</tr>
<tr>
<td>No, none of them</td>
<td>0.0%</td>
</tr>
</tbody>
</table>

**Comments**
- Not all the participants were matching exactly to the aim.
- I wanted to connect with leaders from Ireland primarily to organise locally and then this would help in going abroad with a youth group.
- It would have been good if groups coming had ideas in mind for exchanges & have had done some forward planning in that respect.
- It was great to meet people and really get contacts. Though it is a matter of future to see what really happens between people and theatres. It was also really important for me personally to have a possibility to participate in different workshops and share the spirit of the group.
- I received enough information to proceed with an exchange.
- Great workshops, well organised. Evaluation forms very clear. Learned a lot about the organisation of exchanges.
- There was time given to every aspect needed for personal and shared thinking related to an exchange, artistic thoughts, planning, welfare, etc.

3. **After the course, how would you rate your capacity to develop youth theatre exchanges? (1 meaning ‘not able’ and 5 meaning ‘very able’)**

<table>
<thead>
<tr>
<th>Rating</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0.0%</td>
<td>0.0%</td>
<td>25.0%</td>
<td>50.0%</td>
<td>25.0%</td>
</tr>
</tbody>
</table>

**Comments**
- Once you are on the same wave-length as the other youth leader, it should be straightforward enough.
- I would feel very able if I could skip other projects to have the time for the organisation of an exchange.
- Definitely feeling more confident and keen, though the welfare of the young people worries me a little.

4. **After the course, how would you rate your knowledge / ability in the following areas? (1 meaning ‘No knowledge or ability!’ and 5 meaning ‘Excellent’)**
Creating theatre and facilitating drama workshops within the context of a youth theatre exchange  | 1 | 2 | 3 | 4 | 5  
---|---|---|---|---|---
0.0% | 0.0% | 0.0% | 50.0% | 50.0%

Diversity of practice within European youth theatres | 0.0% | 0.0% | 12.5% | 75.0% | 12.5%

Funding of youth theatre exchanges (Youth in Action Programme) | 0.0% | 0.0% | 37.5% | 25.0% | 37.5%

Welfare during youth theatre exchanges | 0.0% | 0.0% | 37.5% | 37.5% | 25.0%

Youthpass | 0.0% | 12.5% | 37.5% | 37.5% | 12.5%

5. After completing the course, what is your commitment to developing a youth theatre exchange?

<table>
<thead>
<tr>
<th>Commitment</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unlikely</td>
<td>0.0%</td>
</tr>
<tr>
<td>Possible</td>
<td>0.0%</td>
</tr>
<tr>
<td>Likely</td>
<td>12.5%</td>
</tr>
<tr>
<td>Highly likely</td>
<td>50.0%</td>
</tr>
<tr>
<td>Fully committed</td>
<td>37.5%</td>
</tr>
</tbody>
</table>

Comments
- I am willing to do it but would like to bring a small number at first to see how that goes.
- It takes a lot of time and work, but it worth it.
- Yes, yes. I am very interested in building a long-term partnership with a group, where yearly or bi-annual exchanges are planned for.

6. What were the most useful sessions during the course?

Comments
- Physical theatre and funding course
- Most of the sessions provided by the participants. The session provided by Rhona and Katie on the practicalities of a youth exchange. Frantic Assembly was inspiring for me personally.
- The session on communication could be applied to any international setting.
- I thought occasionally that facilitators/participants were too verbose for the varied levels of fluency within the group.
- The practical workshops
- I liked everything and I think it is important to have different sessions like we had. Warm-ups where great fun but also good reminders about some exercises and the importance of group work, participants’ workshops were different from each other and all interesting. They also made me think how many different ways and approaches there are. And the other workshops as well. I’ve got a lot of useful material and again a wider view to the world of theatre and drama.
- The participant led workshops and warm ups
- Workshop Frantic assembly, funding information.
- All of them - it was the mix of workshops that made it so good.
• The physical theatre workshops with Frantic Assembly and the participation in participant led workshops and warm up sessions. Also the organisation and planning session with Rhona and Katie

7. What were the least useful sessions during the course?

Comments
• Can't mention any
• I was uneasy about one of the participant led sessions. I felt they were asking for suggestions for a new world order only then to restrict us to their way of thinking. I didn't think this session developed a confidence or cohesion in the group.
• n/a all relevant (maybe not the bus trip!!!)
• I think that as all the sessions were short, it was ok to try as many different things as possible,
• Welfare. because I knew already a lot of the information they gave us.
• I thought every thing was useful.
• None

8. Were you happy with the organisation of the course in terms of:

<table>
<thead>
<tr>
<th></th>
<th>Poor</th>
<th>Fair</th>
<th>Good</th>
<th>Very Good</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programming</td>
<td>0.0%</td>
<td>0.0%</td>
<td>0.0%</td>
<td>12.5%</td>
<td>87.5%</td>
</tr>
<tr>
<td>Travel support</td>
<td>0.0%</td>
<td>0.0%</td>
<td>0.0%</td>
<td>12.5%</td>
<td>87.5%</td>
</tr>
<tr>
<td>Accommodation</td>
<td>0.0%</td>
<td>0.0%</td>
<td>12.5%</td>
<td>25.0%</td>
<td>62.5%</td>
</tr>
<tr>
<td>Food</td>
<td>0.0%</td>
<td>12.5%</td>
<td>0.0%</td>
<td>37.5%</td>
<td>50.0%</td>
</tr>
<tr>
<td>Information before arrival</td>
<td>0.0%</td>
<td>0.0%</td>
<td>0.0%</td>
<td>25.0%</td>
<td>75.0%</td>
</tr>
</tbody>
</table>

Comments
• It was obvious from the outset that the course was very organised and therefore it was easy to get on with the work at hand.
• It was a great experience. very well organised. with very nice and ambitious people from Ireland and the other European countries.
• Brilliant, no complaints

9. Is there anything you feel we should change if we were to run a similar event again? Any final comments?

Comments
• It was a great, great course. I would be happy to attend a course of this calibre again. Thank You
• Maybe get groups to come along with ideas for exchanges & perhaps have a session in possible exchange groups on "getting started"
• May be one or even two more days so there might have been even more time to really plan something and discuss in detail. Programme was really tight and little bit more time could give participants some time to breathe and think. But still I liked everything and was prepared to the programme beforehand.
• Maybe more free time during a day. So everything can 'land".
• Maybe inviting more different countries... a European exchange could have participants from more different backgrounds.
• Maybe, a little time in Day 2 for personal time to reflect and chill out a bit. Though I thought the trip to Dublin was great and covered that really well. It was a great change to mix socially and chat informally about areas of interest.
• To me the most wonderful thing about this gorgeous time definitely was how open minded every single participant has reaction on every single exercise, without any kind of hesitation or rejection, but with big hearts and honest interest instead. So probably it was the group dynamics that have made all the new input so special.
The course was very absorbing and one of the most encouraging aspects of the course was the workshops facilitated by our fellow class members. What came across was the dedication that we all had to our drama practice. It was amazing how many theatre games had crossed European borders with only minor adjustments. A team spirit amongst the group was almost instantaneous with coffee breaks spent helping each other write furious notes of the previous class.
Resources & Further Reading...

Youth in Action Programme Guide
The Programme Guide is a tool for anybody who would like to participate in the Youth in Action Programme. It includes the necessary information about the priorities, actions and main features of the Programme as well as the criteria and conditions on how to participate. You will need to consult the Programme Guide before submitting an application for funding to make sure that you are adhering to the eligibility criteria and funding rules. The guide is updated at the beginning of each year so make sure you are using the correct version! The guide is available in 20 different languages on the European Commission website.


International Youth Exchange Guide
This is a useful guide to project managing a youth exchange. It’s published by the Irish National Agency, Léargas. The guide explores the different project stages: exploration, preparation, the exchange itself and evaluation.

A printed copy of these guidelines was included in the Making Connections Welcomes pack.


Guidelines for Good Practice: Young Person Safety and Youth Exchange Programmes
The Guidelines are meant as a practical tool to help National Agencies and youth exchange organisers to develop good practice in relation to risk and safety issues. Checklists are provided in relation to good practice and sample forms and documentation are also included in the appendix. Young person protection is covered in a broad sense. It is not limited to abuse, but also addresses insurance issues, the legal obligations of youth organisations, hazards such as alcohol and substance abuse, health and safety issues e.g., those associated with outdoor activities. In this edition, there are some additions including a sample family charter as introduced by EIL and a sample partnership agreement form.

A printed copy of these guidelines was included in the Making Connections Welcomes pack.


Go Happy Come Back Safely: Guidelines for International Travel with Youth Theatre Groups
These guidelines were developed for Irish youth theatres by the National Association for Youth Drama (NAYD). They cover youth theatre leader roles and responsibilities, choosing your partner organisation, advance planning, responsibilities prior to travel, travel insurance, last minute checks, responsibilities while abroad, evaluation and sample forms.

**Going International**
This is a practical publication, with concrete ready-to-use methods, for inclusion workers involved in an international project with young people with fewer opportunities. The strategies and activities included could work well with an youth theatre group interested in developing an exchange.

**Download from:** [http://www.salto-youth.net/rc/inclusion/inclusionpublications/inclusionforall/GoingInternational/](http://www.salto-youth.net/rc/inclusion/inclusionpublications/inclusionforall/GoingInternational/)

**Jargon Busting: helping you with the application process**
A guide to filling in the application forms for Action 1.1 Youth Exchanges

**Download from:** [http://www.leargas.ie/media/Action%201.1%20Youth%20Exchange%20Application%20Form%20Jargon%20Buster080210.pdf](http://www.leargas.ie/media/Action%201.1%20Youth%20Exchange%20Application%20Form%20Jargon%20Buster080210.pdf)

**Making Waves: Creating more impact with your youth projects**
These guidelines aim to inspire groups to raise the visibility of their projects and to improve the dissemination and exploitation of their project results.

**Download from:** [http://www.salto-youth.net/rc/inclusion/inclusionpublications/inclusionforall/MakingWaves/](http://www.salto-youth.net/rc/inclusion/inclusionpublications/inclusionforall/MakingWaves/)

**T-kit 3: Project Management**
This T-kit provides the project manager with a concrete ‘step-by-step’ approach to project management, including hints and guidelines for monitoring a project.

**Download from:** [http://youth-partnership-eu.coe.int/youth-partnership/publications/T-kits/3/Tkit_3_EN](http://youth-partnership-eu.coe.int/youth-partnership/publications/T-kits/3/Tkit_3_EN)

**T-kit 4: Intercultural Learning**
This T-kit looks at the context and importance of intercultural learning and explores a selection of relevant theories, methods and activities including models for how to run workshops on this theme.


**Other useful T-kits**
T-kit 8: Social Inclusion
T-kit 9: Funding and Financial Management
T-kit 7: Under Construction... Citizenship, Youth and Europe

**Download from:** [http://youth-partnership-eu.coe.int/youth-partnership/publications/T-kits/T_kits](http://youth-partnership-eu.coe.int/youth-partnership/publications/T-kits/T_kits)
Theatre

Frantic Assembly
There are a number of useful resources and links about the Frantic Assembly company and their productions on their website.

Download from: http://www.franticassembly.co.uk/resources/

The Frantic Assembly Book of Devising Theatre
By Scott Graham, Steven Hoggett
Written by artistic directors Scott Graham and Steven Hoggett, The Frantic Assembly Book of Devising Theatre is the first book to reflect on the history and practice of this remarkable company, and includes: practical exercises; essays on film, music and physical theatre; inspiration for devising, writing and choreographing; performance suggestions for scene development; an anthology of Frantic Assembly productions; an eight page colour section; and, illustrations throughout. Accompanied by a companion website featuring clips of rehearsals and performances, this intimate and personal account offers an accessible, educational and indispensable introduction to the evolution and success of Frantic Assembly.


Young People, New Theatre
A Practical Guide to an Intercultural Process
By Noel Greig
Young People, New Theatre is a ‘how-to’ book; exploring and explaining the process of collaborating creatively with groups of young people across cultural divides. Organised into exercises, case studies and specific topics, this book plots a route for those wishing to put this kind of theatre into practice. Born out of the hugely successful ‘Contacting the World’ festival, it is the first practical handbook in this field.


Alternative European funding

Culture Programme 2007-2013 – Programme Guide
The Guide, focusing on most parts of the Culture Programme, contains all the essential conditions to apply for funding. It introduces a fixed Calendar 2008-2013 until 2013 and provides cultural operators with the whole set of funding opportunities under this Programme until 2013. The Programme Guide is available in 23 languages. A copy of the guide was included on the disc in your Making Connections Welcome Pack.


EU Culture Programme
This website provides lots of detailed information on the EU Culture Programme and funding opportunities.

**European Cultural Foundation**

The European Cultural Foundation facilitates and catalyses cultural exchange and new forms of creative expression. They share and connect knowledge across the European cultural sector and advocate for the arts on all levels of political decision-making. They do this through our activities, programmes, grants and online platforms. Eurocult currently runs 4 grant schemes – Collaboration grants, Artistic grants, the STEP beyond travel grants and the Balkan Incentive Fund for Culture.

Log on to: http://www.eurocult.org

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**The Anna Lindh Foundation**

Their purpose is to bring people together from across the Mediterranean to improve mutual respect between cultures. Since its launch in 2005, the Anna Lindh Foundation has launched and supported action across fields impacting on mutual perceptions among people of different cultures and beliefs, as well as developing a region-wide Network of over 3000 civil society organisations. One of the ways the Anna Lindh Foundation fulfills its mission is providing grants to civil society organisations through an open Call for Proposals. Detail of available grants are listed on the website.

Log on to: http://www.euromedalex.org/

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**Evaluation and Reflection**

**T-kit on Educational Evaluation in Youth Work**

The guide was included on the disc in the Making Connections Welcome pack. You can download it from: [http://youth-partnership-eu.coe.int/youth-partnership/publications/T-kits/10/Tkit_10_EN](http://youth-partnership-eu.coe.int/youth-partnership/publications/T-kits/10/Tkit_10_EN)

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**Salto CD ROM**

SALTO produced a CD ROM on evaluating training in European Youth Work, with the help of Sphynx consultancy. To disseminate this knowledge further, the information has also been written on the Salto website. Log on to: [www.salto-youth.net/tools/Evaluation/evaluationcdrom/](http://www.salto-youth.net/tools/Evaluation/evaluationcdrom/)

The Salto website also includes templates for evaluation questionnaires. Log on to: [www.salto-youth.net/tools/Evaluation/learningquestionnaires/](http://www.salto-youth.net/tools/Evaluation/learningquestionnaires/)

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**The Guide to Active Reviewing – Roger Greenaway**

Some really useful ideas for reviewing and reflecting. Log on to: [http://reviewing.co.uk/_tools.htm#now](http://reviewing.co.uk/_tools.htm#now)
Appendix

Youth in Action Contact Details

Directorate-General for Education and Culture (DG EAC)

Unit D2: Youth in Action Programme,  
Unit D1: Youth policies  
B – 1049 Brussels

Tel: +32 2 299 11 11  
Fax: +32 2 295 76 33

E-mail: eac-youthinaction@ec.europa.eu  
Website: http://ec.europa.eu/youth/index_en.html

Education, Audiovisual, and Culture Executive Agency

Unit P6: Youth  
BOUR 01/01, Avenue du Bourget 1, B -1140 Brussels.

Tel: General information: +32 2 29 75615  
Youth Helpdesk: +32 2 29 68724

Fax: +32 2 29 21330

E-mail: Youth Helpdesk  
youthhelpdesk@ec.europa.eu

Website: eacea.ec.europa.eu

National Agencies of the Programme

Their primary role is to promote and implement the Programme at national level. They have experience with European programmes for young people and are familiar with the relevant issues and organisation.

Each National Agency acts as a link between the European Commission, project promoters at national, regional and local level, and the young people themselves, and is a key contact point. The Agencies are responsible for disseminating general information about the Youth in action programme as well as encouraging and facilitating the establishing of partnerships. They are also responsible for the selection of projects according to the criteria set by the European Commission. They advise project promoters and organise different kinds of training activities. The National Agencies are the primary sources of information for the users of the Programme.

<table>
<thead>
<tr>
<th>BĂLGARIJA</th>
<th>BELGIQUE - Communauté française</th>
<th>BELGIE - Vlaamse Gemeenschap</th>
</tr>
</thead>
</table>
| National Centre “European Youth Programmes and Initiatives”  
75, Vassil Levski blvd.  
BG - 1040 Sofia  
Tel.: +359-2-9300572/+359-29817577  
Fax: +359-2-9818360  
Website: www.youthbg.info | Bureau International Jeunesse (BIJ)  
Rue du Commerce, 20-22  
B - 1000 Bruxelles  
Tel.: +32-2-219.09.06  
Fax: +32-2-218.81.08  
Website: http://www.lebij.be | JINT v.z.w.  
Grêtrystraat, 26  
B - 1000 Brussel  
Tel.: +32-2-209.07.20  
Fax: +32-2-209.07.49  
Website: http://www.jint.be |

| BELGIEN - Deutschsprachigen Gemeinschaft  
Jugendbüro der Deutschsprachigen Gemeinschaft  
Quartum Center | ČESKA REPUBLIKA  
Ceska narodni agentura Mladez  
Narodni insitut deti a mladeze  
Na Porici 1035/4  
CZ – 110 00 Praha 1 | DANMARK  
Danish Agency for International Education  
Fiolstraede 44  
DK - 1171 Copenhagen K |
<table>
<thead>
<tr>
<th>Country</th>
<th>Address</th>
<th>Contact Information</th>
</tr>
</thead>
</table>
| DEUTSCHLAND  | JUGEND für Europa (JUE) | Tel: +420 221 850 900  
Fax: +420 221 850 909  
Website: www.mladezvakci.cz |
|              | Godesberger Allee 142-148  
D - 53175 Bonn  
Tel: +49-228/9506-220  
Fax: +49-228/9506-222  
Website: www.webforum-jugend.de |
|              | DEUTSCHLAND  | Tel: +45 3395 7000  
Fax: +45 33 95 7001  
Website: www.iu.dk/ungdom |
| EESTI        | Foundation Archimedes - Euroopa Noored Eesti büroo  
Koidula, 13A  
EE - 10125 Tallin  
Tel.: +372-6979.220  
Website: http://euroopa.noored.ee |
| FRANCE       | Agence Française du Programme Européen Jeunesse en Action (AFPEJA)  
Institut National de la Jeunesse et de l'Education Populaire (INJEP)  
11, rue Paul Leplat  
F - 78160 Marly-le Roi  
Tel.: +33-1-39.17.27.70  
Fax: +33-1-39.17.27.57  
Website: www.jeunesseenaction.fr |
| ICELAND      | Evrópa Unga Fólkens Lauvgavegi, 170-172  
IS - Reykjavík 105  
Tel.: +354-551.93.00  
Fax: +354-551.93.93  
Website: http://www.eufr.is |
| IRELAND-ÉIRE | Léargas  
189, Pamnoll St.  
IRL - Dublin 1  
Tel.: +353-1-873.1411  
Fax: +353-1-873.1316  
Website: www.leargas.ie/youth |
| ITALIA       | Agenzia Nazionale per i Giovani  
Via Attilio Regolo 19  
IT - 00192 Roma  
Tel. 06.3280.3268 / 3278  
Fax. 06.3280.3204  
Website: www.agenziagiovani.it |
| KYPROS       | Youth in Action  
National Agency  
Youth Board of Cyprus  
6 Evgenias & Antoniou Theodotou  
1060 Nicosia  
P.O.Box 20282  
CY - 2150 Nicosia  
Tel.: +357-22-40.26.20/16  
Fax: +357-22-40.26.53  
Website: www.youth.org.cy |
| LATVIJA      | State Agency "Agency for International Programs for Youth"  
Teatra Str.3  
LV - 1050 Riga  
Tel.: +371-6721.32.02  
Fax: +371-6735.80.60  
Website: www.jaunatne.gov.lv |
| LUXEMBOURG  | Aha - Tipps & Infos für junge Leute  
Bahnhof Postfach 356  
FL - 9494 Schaan  
Tel.: +423-232.48.24  
Fax: +423-232.93.63  
Website: http://www.aha.li |
| MAGYARORSZÁG | National Employment and Social Office  
Mobilitás National Youth Service  
Youth in Action Programme Office  
Szentere utca 7  
HU - 1054 Budapest, HU - 1525  
Budapest, Postbox. 20  
Tel.: +36-1-374.9060  
Fax: +36-1-374.9070  
Website: www.mobilitas.hu |
| MALTA        | EUPU - European Union Programmes Unit  
36, Old Mint Street  
MT - Valletta VLT12  
Tel.: +356-21.255.087/255.663  
Fax: +356-255.86.139  
Website: www.yia.eupa.org.mt |
| NEDERLAND    | Nederlands Jeugd Instituut (NJI)  
Catharijnensingel, 47  
Postbus 19221  
NL - 3501 DE Utrecht  
Tel.: +31-30.230.65.50  
Fax: +31-30.230.65.40  
Website: www.youthinaction.nl |
| NORGEBY      | BUFDIR - Barne-, ungdoms- og familiedirektoratet  
Universitetsgaten 7, 6th floor  
P.O.Box 8113 Dep.  
NO - 0032 Oslo  
Tel. +47 46 61 50 00  
Fax +47 22 98 01 06  
Website: www.aktivungdom.eu |
| ÖSTERREICH   | Interkulturelles Zentrum  
Österreichische Nationalagentur "Jugend in Aktion"  
Lindengasse 41/10  
A-1070 Vienna  
Tel.: +43-1-586.75.44-16  
Fax: +43-1-586.75.44-9  
Website: www.iz.or.at |
SALTO Resource Centres

A network of 8 Resource Centres working on European priority areas within the youth field. SALTO Resource Centres provide youth work and training resources and organise training and contact-making activities to support organisations and National Agencies within the frame of the European Commission's Youth in Action Programme and beyond.

The Salto Youth website provides a world of youth training resources and activities. Log on to: www.salto-youth.net

SALTO Diversity Resource Centre (United Kingdom)
The British Council 10 Spring Gardens, GB-London SW1A 2BN, United Kingdom
Phone: +44 - 20 - 73 89 45 27  Fax: + 44 - 20 - 73 89 40 33
E-mail: diversity@salto-youth.net  NA web site www.britishcouncil.org/youthinaction

SALTO Inclusion Resource Centre (Belgium-Flemish Speaking Community)
JINT - Co-ordination Agency for International Youth Work Gretrystraat 26, B-1000 Brussels,

SALTO South-East Europe Resource Centre (Slovenia)

MOVIT NA MLADINA Dunajska 22, SI-1000 Ljubljana, Slovenia

Phone: +386 1 430 47 47
Fax: +386 1 430 47 49
E-mail: see@salto-youth.net; see.youth@mva.si
NA web site: www.mva.si

SALTO Training and Cooperation Resource Centre (Germany)

JUGEND für Europa - Deutsche Agentur JUGEND IN AKTION Godesberger Allee 142-148, D-53175 Bonn, Germany

Phone: +49 228 9506-271
Fax: +49 228 9506-222
E-mail: TrainingAndCooperation@salto-youth.net
NA web site: www.webforum-jugend.de

SALTO Participation Resource Centre (Belgium-French Speaking Community)

Hosted by The Bureau International Jeunesse 20-22 Rue du Commerce, 1000 Brussels, Belgium

Phone: +32 (0)2-219.09.06 or (0)2-227.52.82 or 227.52.75
Fax: +32 (0)2-548.38.89
E-mail: participation@salto-youth.net
NA web site: www.lebij.be

SALTO Information Resource Centre (Sweden)

Hosted by Ungdomsstyrelsen Box 17801, SE-118 94, Sweden

Phone: +46 (0)8 566 219 00
Fax: +46 (0)8 566 219 98
E-mail: irc@salto-youth.net
NA web site: www.ungdomsstyrelsen.se

Euro-Mediterranean Youth Platform

The Euro-Med Youth Platform aims at encouraging cooperation, networking and exchange among youth organisations from both shores of the Mediterranean. It provides useful facilities such as a database for partner search, a discussion forum, country profiles and information about financing for youth initiatives.

European Union Programmes Agency
36 Old Mint Street, Valletta VLT 1514, Malta

Tel: +356 25586149
Fax: +356 25586139
E-mail: info@euromedp.org

EURODESK

Eurodesk is a European network responsible for the dissemination of European Union information and for the provision of telephone enquiry services for young people and other actors in the youth field. In the Eurodesk database you will find information concerning more than 130 European programmes/possibilities relevant to young people and other actors in the field.
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<th>Telephone</th>
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<th>Email</th>
<th>Website</th>
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<tr>
<td>BÉLGICA – Communauté française</td>
<td>Bureau International Jeuness (B.I.J.) Rue du commerce, 20-22 B - 1000 Bruxelles Tel.: +32-2-219.09.06 Fax: +32-2-218.81.08 E-mail: <a href="mailto:bij@cflwb.be">bij@cflwb.be</a> Website: <a href="http://www.ledij.be">http://www.ledij.be</a></td>
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<tr>
<td>HUNGARY</td>
<td>Mobilitas Országos Ifjúsági Szolgálat Mobilitas National Youth Service H-1024 Budapest, Zivatar u.1-3 Tel.: +36-1-438-1050 Fax: +36-1-438-1055 E-mail: <a href="mailto:magyarorszag@eurodesk.eu">magyarorszag@eurodesk.eu</a> Website: <a href="http://www.eurodesk.hu">www.eurodesk.hu</a> <a href="http://www.mobilitas.hu">www.mobilitas.hu</a></td>
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<td>POLAND</td>
<td>Eurodesk Polska Fundacja Rozwoju Systemu Edukacji Polska Narodowa Agencja Programu ‘Młodzież w działańiu’ ul. Mokotowska 43, PL-00-551 Warszawa; Tel.: +48-22 622.66.70 Fax: +48-22 622.80.81 E-mail: <a href="mailto:eurodesk@eurodesk.pl">eurodesk@eurodesk.pl</a> Website: <a href="http://www.eurodesk.pl">http://www.eurodesk.pl</a></td>
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<td>BELGIÉ – Vlaamse Gemeenschap</td>
<td>JINT v.z.w. Gréttystraat 26 B - 1000 Brussel Tel.: +32-2-209.07.20 Fax: +32-2-209.07.49 E-mail: <a href="mailto:jint@jint.be">jint@jint.be</a> Website: <a href="http://www.jint.be">http://www.jint.be</a></td>
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<td>ICELAND</td>
<td>Eyrópa Unga Fólkisins Laugavegi, 170-172 IS – Reykjavik 105 Tel.: +354-551.93.00 Fax: +354-551.93.93 Website: <a href="http://www.eurodesk.is">http://www.eurodesk.is</a></td>
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<td>PORTUGAL</td>
<td>Instituto Português da Juventude DICRI Avenida da Liberdade 194 R/c P – 1269-051 Lisboa Tel.: +351.21.317.92.00 Fax: +351.21.317.92.19 E-mail: <a href="mailto:geral@juventude.gov.pt">geral@juventude.gov.pt</a> Website: <a href="http://juventude.gov.pt">http://juventude.gov.pt</a></td>
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<tr>
<td>BELGIEN – Deutschsprachigen Gemeinschaft</td>
<td>JIZ St. Vith - Jugendinformationszentrum Hauptstrasse 82 B-4780 St.Vith Tel.: +32-80-221.567 Fax: +32-80-221.566 E-mail: <a href="mailto:jiz@jugendinfo.be">jiz@jugendinfo.be</a> Website: <a href="http://www.jugendinfo.be">http://www.jugendinfo.be</a></td>
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<td>IRELAND - EIRE</td>
<td>Léargas Youth Work Service 189-193 Parnell Street IRL – Dublin 1 Tél.: +353-1-873.14.11 Fax: +353-1-873.13.16 E-mail: <a href="mailto:eurodesk@leargas.ie">eurodesk@leargas.ie</a> Website: <a href="http://www.eurodesk.ie">http://www.eurodesk.ie</a></td>
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<td>SLOVAK REPUBLIK</td>
<td>IUVENTA – Národna agentúra mládeže v akcii Búdková cesta 2. SK – 811 04 Bratislava Tel.: +421-2-592 96 310 Fax: +421-2-544 11 421 E-mail: <a href="mailto:eurodesk@iuventa.sk">eurodesk@iuventa.sk</a> Website: <a href="http://www.eurodesk.sk">http://www.eurodesk.sk</a></td>
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<td>BULGARIA</td>
<td>Eurodesk Bulgaria 75, Vassil Leviski bvd. BG - 1040 Sofia Tel.: +359 2 981 75 77 Fax: +359 2 981 83 60 E-mail: <a href="mailto:bg001@eurodesk.org">bg001@eurodesk.org</a> Website: <a href="http://www.eurodesk.bg">www.eurodesk.bg</a></td>
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<tr>
<td>ITALIA</td>
<td>Coordinamento Nazionale Eurodesk Italy Via 29 November,49 I - 09123 Cagliari Tel.: +39 070 68 48179 N° Verde: 800-257330 Fax: +39 070 65 4179 E-mail: <a href="mailto:informazioni@eurodesk.it">informazioni@eurodesk.it</a> Website: <a href="http://www.eurodesk.it">http://www.eurodesk.it</a></td>
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<tr>
<td>SLOVENIA</td>
<td>Eurodesk Slovenija MOVIT NA MLADINA Dunajska cesta 22 SI - 1000 Ljubljana Tel.: +386-(0)1-430.47.49 Fax: +386-(0)1-430.47.49 E-mail: <a href="mailto:info@eurodesk.si">info@eurodesk.si</a> Website: <a href="http://www.eurodesk.si">www.eurodesk.si</a></td>
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<td>CZECH REPUBLIC</td>
<td>EUROdesk CNA YOUTH/NIDM MSMT Na Poříčí 12 CZ – 110 00 Praha 1 Tel./Fax: +420 224 872 886 E-mail: <a href="mailto:eurodesk@mladezvakci.cz">eurodesk@mladezvakci.cz</a> Website: <a href="http://www.eurodesk.cz">www.eurodesk.cz</a></td>
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<td>LATVIA</td>
<td>EUROesk LATVIA Teatra str. 3, LV - 1050 Riga , Latvia Tel.: +371-722.18.75 Fax: +371-722.22.36 E-mail: <a href="mailto:mara.abolina@jaunatne.gov.lv">mara.abolina@jaunatne.gov.lv</a> Website: <a href="http://www.jaunatne.gov.lv">http://www.jaunatne.gov.lv</a></td>
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<td>SUOMI - FINLAND</td>
<td>Centre for International Mobility (CIMO) Youth in Action Programme /Eurodesk P.O. BOX 343 (Hakaniemenranta 6) FI - 00531 Helsinki Tel.: +358-207 868 500 Fax: +358-207 868 601 E-mail: <a href="mailto:eurodesk@cimo.fi">eurodesk@cimo.fi</a> Website: <a href="http://www.cimo.fi">http://www.cimo.fi</a> <a href="http://www.maailmalle.net">http://www.maailmalle.net</a></td>
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<td>DENMARK</td>
<td>Danish Agency for International Education Fiolstraede 44 DK - 1171 Copenhagen K Tel: +45 3395 7000 Fax: +45 33 95 7001 website: <a href="http://www.udiverden.dk">www.udiverden.dk</a></td>
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<td>LIECHTENSTEIN</td>
<td>Aha - Tipps &amp; Infos für junge Leute Eurodesk Liechtenstein Bahnhof, Postfach 356 FL - 9494 Schaan Tel.: +423-232.48.24 Fax: +423-232.93.63 E-mail: <a href="mailto:eurodesk@aha.li">eurodesk@aha.li</a> Website: <a href="http://www.aha.li">http://www.aha.li</a></td>
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<td>SVERIGE</td>
<td>Ungdomsstyrelsen/National Board for Youth Affairs Magnus Ladulåsgatan, 63A Box 17 801 SE – 118 94 Stockholm Tel.: +46-8-566.219.00 Fax: +46-8-566.219.98 Website: <a href="http://www.ungdomsstyrelsen.se">www.ungdomsstyrelsen.se</a></td>
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<td>DEUTSCHLAND</td>
<td>Eurodesk Deutschland c/o IJAB e. V. Godesberger Allee 142-148 D - 53175 BONN Tel.: +49 228 9506 250 Fax: +49 228 9506 199</td>
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<tr>
<td>LITHUANIA</td>
<td>Council of Lithuanian Youth Organisations Didzioji 8-5 LT – 01128 Vilnius Tel.: +370 5 2791014 Fax: +370 5 2791280</td>
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<td>Country</td>
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<td>Austria</td>
<td>Gregor Froehlich</td>
<td>Biondekbuehne</td>
<td><a href="http://www.biondekbuehne.at">www.biondekbuehne.at</a></td>
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<td>Croatia</td>
<td>Iva Milley</td>
<td>Zagreb Youth Theatre</td>
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<td>Finland</td>
<td>Sari Äikää-Torkkeli</td>
<td>Loimaa Theatre, Theatre Association of Loimaa Region</td>
<td><a href="http://www.loimaanteatteri.fi">www.loimaanteatteri.fi</a></td>
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<td>Germany</td>
<td>Nora Hoch</td>
<td>Junge Schauspielhaus</td>
<td><a href="http://www.junges-schauspielhaus.de">www.junges-schauspielhaus.de</a></td>
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<td>Hungary</td>
<td>Bálint Egri</td>
<td>Vörösmarty Drama School</td>
<td><a href="http://www.vmgsuli.hu">www.vmgsuli.hu</a></td>
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<td>Hungary</td>
<td>Eszter Herold</td>
<td>KIMI / Nemes Nagy Ágnes Humán Szakközépiskola</td>
<td><a href="http://www.nemessuli.hu">www.nemessuli.hu</a> / <a href="http://www.esztertanc.freeblog.hu">www.esztertanc.freeblog.hu</a></td>
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<td>Ireland</td>
<td>Catherine Simon</td>
<td>Roscommon Co. Youth Theatre</td>
<td>www_roscommoncoco.ie/arts</td>
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<td>Ireland</td>
<td>Joanne Quinn</td>
<td>Fracture &amp; Nenagh Youth Theatres</td>
<td><a href="http://www.northtippcoco.ie/arts/arts_art_cur.html">www.northtippcoco.ie/arts/arts_art_cur.html</a></td>
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<td>SCOTLAND</td>
<td>Claire Davidson</td>
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<td>Angus MacLeod</td>
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<tr>
<td>IRELAND</td>
<td>Geraldine O'Neill</td>
<td>Graffiti Theatre Company</td>
<td>Assumption Road, Blackpool, Cork, Ireland</td>
<td>00353 21 4397111</td>
<td><a href="mailto:geraldine@graffiti.ie">geraldine@graffiti.ie</a></td>
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<tr>
<td>IRELAND</td>
<td>Rhona Dunnett</td>
<td>NAYD</td>
<td>7 North Great George's St, Dublin 1, Ireland</td>
<td>00353 18781301</td>
<td><a href="mailto:rhona@nayd.ie">rhona@nayd.ie</a></td>
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<tr>
<td>SCOTLAND</td>
<td>Colin Bradie</td>
<td>Promote YT</td>
<td>22 Palmerston Place Edinburgh EH12 5AL</td>
<td>0131 538 0591</td>
<td><a href="mailto:info@promoteyt.co.uk">info@promoteyt.co.uk</a></td>
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