

IN YOUR SHOES

EVALUATION

JULY 2010



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INTRODUCTION

THE PROPOSAL:

In Your Shoes received funding from the National Youth Council's Artist in Youth Work Residency scheme as well as support from The C.I.T.Y Fund and the MC Teens. The proposal for *In Your Shoes* was to be a multi-disciplinary artistic project designed to stimulate the imaginations of young people involved in the MC Teens Foróige club and the Staircase group. The proposed project had a particular focus on promoting better understanding of how the perception of society differs depending on your place in it and your experiences of it.



The Tower and MC Teen groups work with artist Anthony Goulding

The **M.C Teens Foróige** are based in Tallaght in an estate labelled as disadvantaged by R.A.P.I.D and with a high proportion of young people in South Dublin County. The group has been in operation since December 2006. It currently has 18 members aged between 12 and 17 years old with a gender ration of 3:1 girls to boys. The group has won a number of awards for both art and citizenship projects such as Eurojeune, an anti racism poster competition, Community Spirit Awards, and Foróige National Citizenship 2007, 2008 among others. They have also participated in an advertisement campaign on tv, radio and print media promoting Permanent Tsb and Foróige's citizenship programme.

Staircase, which has been set up since 2005 by Bukasa Mukalenga and Jon Goodwin, has a membership of between 20-25 young people aged 15-17 who are unaccompanied minors seeking asylum and are currently housed in the Staircase hostel in inner city Dublin. The majority are young males. The group won a youth and education award at Ireland's UNHCR World Refugee Awards 2005.

The proposed project placed the main emphasis on script writing and performance. Other artistic media would also be involved: such as set design, hair, make up and costumes, promotional material and all the technical elements involved in producing a piece of theatre. The theme of the project was planned to be based on issues that are relevant to young people from a variety of backgrounds.

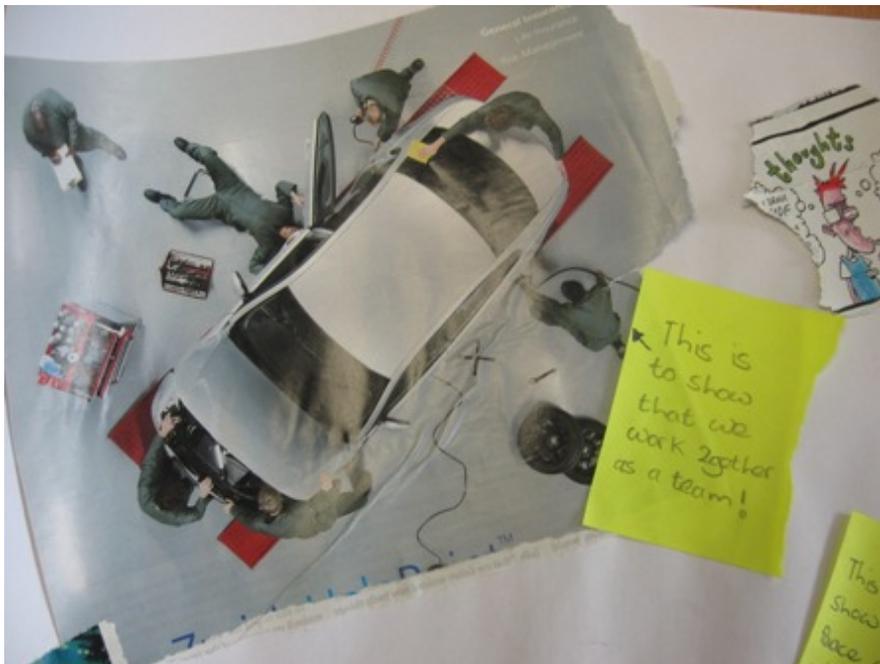
RATIONALE:

Young people involved in this application for NYCI funding expressed a desire to incorporate drama into their programme of activities. They were interested in the art form itself, especially how they can express their views through the medium of drama.

They, the MC Teens in particular, also had ideas on how they might use the learning in other areas of interest such as community work that they do voluntarily.

The M.C Teens had a strong desire to work with a professional script writer and drama practitioner. They have had some experience in front of camera and have taken part in a film by artists Cleary and Connolly as part of the In Context programme with South Dublin County Council's Arts Office. They have also written a script which they hope to develop into a short film.

The Staircase group seemed excited about using drama to interact with their peers and the public. The project provided a new experience for them, as well.



Detail of work created in focus group for project evaluation

PROJECT DESCRIPTION

THE PLAN:

Between February and May 2010, it was planned that the two youth groups (MC Teens and Staircase) would research, develop and perform two short plays based on a common theme of, "in your shoes". Each group would investigate their immediate economic, social circumstances and create a theatrical piece to represent this. The finished scripts would not be performed by their own group, but exchanged with the other group who would interpret and perform it. Both groups would come together to view each other's work. The performances would take place in public venues, free of charge, with an open invitation to attend.

PROJECT AIM: to enhance the participants' and the public's understanding of how the perception of society differs depending on your place in it and your experiences of it.

PROJECT OBJECTIVES:

- Provide young people with an opportunity for cultural exchange and a chance to experience other socio, economic circumstances of their peers through a multi-disciplinary arts project
- To express the immediate impact of the above learning by performing their discoveries theatrically
- To assist and guide young people in developing their own, original stories
- To assist young people in performing some of those original stories in a theatre piece and thereby learning about other art forms such as set design and costume design
- Provide opportunities for active learning and engagement with the theatrical arts
- Allow young people to have input into the project
- Allow young people to discover and/or develop new skills in theatre production through a diversity of possible roles in which to be involved, such as acting, writing, directing, set design and publicity. The variety of proposed activity was thought to allow for everyone involved to have input and discover or develop new skills.

Over a 3-month period, the project plan included:

- Artist (Anthony Goulding) would meet with each group once a week for 8 weeks for a two hour workshop. Workshops would include a variety of drama games and exercises to increase confidence and draw out issues that might be a focus for writing. Once scripts were written, each group was to swap their script with the other and prepare for performance.
- Followed by intensified sessions closer to the performance date to accommodate rehearsals etc.
- Guest artist (Annette Woolley) would work voluntarily with each group on set design, costume and make up during sessions outside those of the drama workshops.
- Field trips to view performance based work would also be incorporated into the programme of activities.
- Bronagh Connolly, the Regional Youth Officer for Tallaght Youth Service (TYS) agreed to act as co-ordinator and liaison between the groups and the artist.
- Both groups planned to utilise their existing premises, leaders, etc... to facilitate the workshops and support the artist.
- Monitoring and evaluation throughout the project.

PROPOSED OUTCOMES:

- The young people will be actively engaged in their own creative learning
- The young people will be empowered to take an active role in the process of the project.
- Young people will be inspired to further their access and engagement in the art form.
- Development of social skills, team work and cultural awareness.
- Building of participants' self esteem, confidence and pride.
- That the artists profile is raised and promoted within the wider community.
- That the stereotypes of young people are dispelled

ROLES AND RESPONSIBILITIES:

The following details the roles and responsibilities set out with the initial project plan.

Artist: to assist the young people in their creative development with a focus on writing and stage production

Project Coordinator: maintain contact with artist and volunteers; liaise with funders and project evaluator; arrange and attend planning meetings

Evaluator: design and implement monitoring and evaluation of project

Youth Leader with MC Teens: sourced the funding and assisted with completion of application; supervised majority of MC Teens' sessions and sourced other volunteers if unavailable; ensured attendance of participants; would assist in set and costume design for theatrical productions

THE REALITY:

After funding was awarded for *In Your Shoes*, the Staircase group did not respond to telephone calls or emails. It appeared that they were no longer interested in taking part or perhaps had staff change-over that prevented involvement.

At the suggestion of South Dublin County Council's Youth Arts Coordinator, Bronagh Connolly, Regional Youth Officer for Tallaght Youth Service and coordinator of the project contacted South Dublin County Council's Social Inclusion Unit to determine whether or not any other groups in the County might be interested in taking part. The Tower, an accommodation for individuals seeking asylum and refuge in Clondalkin, has a number of young people residing there. The individuals who run this facility agreed to support the project.

Due to the need to find another group who might be interested in the project, there were delays in delivery. As a result, the project did not commence until April 2010.

Anthony Goulding (the artist) has developed a method of teaching storytelling using the participant's own knowledge of stories familiar to them. The workshops (see Appendix A) involved breaking down the structure of these familiar stories, using Aristotle's five methods: central character, conflict, theme, plot and resolution. To free their imaginations, drama exercises were used and the young people utilised illustrations to start the process of story development, using the five methods, before adding their own words to them.

Young people were encouraged to make their own character creations and find the environment in which their characters might exist, be it in a piece of drama, a poem, or a short story. Characters and contexts were explored through drama games and improvisations. The objective was to guide the young people to make their own original

stories using their individual character creations and have something to take away at the end.

The late start of the project and the groups involved required flexibility to the structure set out for *In Your Shoes*. A final theatrical performance was not possible. As a result, sessions focused more heavily on the processes involved in developing stories and plays rather than on a finished piece. While members of The Tower group were unable to complete a written play, the MC Teens did complete a final script that was presented as a work in progress in a close of project event in The Tower on July 7, 2010. While full theatrical pieces were not presented, it was felt important to bring both groups together to discuss their creative processes and their work. Discussions about the themes in the play and activities were carried out by both groups, creating an event that sparked interest in both groups to learn more about one another and each other's stories.



A improvisation workshop



MC Teens perform for the Tower group in July 2010

EVALUATION METHODOLOGY

Monitoring and evaluation for the project has been carried out in two ways. Youth Leaders of groups involved held regular meetings with the artist and also checked-in with young people's engagement with the project. The Youth Arts Coordinator of South Dublin County Council served as an external evaluator of the project as a whole.



Focus group with participants

EVALUATION AIMS AND OBJECTIVES:

- Capture participants' experiences in the art forms of scriptwriting, drama, set and costume design and performance
- Assess participants' skill building in these art forms
- Investigate the ways in which the project aids participants in accessing these art forms through other avenues available within South Dublin County
- Explore any change amongst participants' understanding of one another's different cultural experiences and perceptions
- Document the model of project delivery undertaken for this intercultural and interdisciplinary arts project
- Explore the possibility of holding a public discussion on the project at performances

METHODS:

- Observation of sessions on the following days:
 - Wednesday and Friday, May 26th and 28th
 - Friday, July 2nd
 - Wednesday, July 7th
- Questionnaires with the Tower group and Interviews with MC Teens (1 each)
- Creative focus group activities with both groups (all together, see Appendix B)
- Interviews with artists and youth workers involved
- Desk-based research: review of meeting minutes, questionnaires, etc...

FINDINGS

This section presents findings around two key areas of the project: Youth Experience and Project Organisation.

YOUTH EXPERIENCES:

In total 8 young people in MC Teens took part in the project as a whole and 6 young people from the Tower took part. Attendance in the Tower group was not as consistent as with the MC Teens group. Reasons for this are discussed below. Figures referred to below are based on the 11 young people that attended the close of project event on July 7, 2010.



Writing workshop

As final theatrical productions did not take place at the close of the project, the evaluation was unable to assess skills gained and/or experiences had by young people in the areas of production work.

- All young people involved had a fun and enjoyable experience taking part in the workshops
- Both groups enjoyed the activities involved in eliciting stories and writing
- Most of the young people involved in the project enjoyed the experience of writing and had not previously engaged in writing through the methods employed by the artist. Individuals particularly enjoyed sharing one's experiences and hearing the experiences of others through writing as well as being able to express emotions and feelings through writing
- Some individuals found writing difficult, but did enjoy the experience of storytelling.
- There was mixed response as regards experiences in acting. Most young people that felt they did not enjoy acting referred to their shyness as reasons. Those who did enjoy the acting involved in the sessions felt it was a great way to have new experiences and imagine what it would be like to be in someone else's 'shoes'
- Young people involved felt that they learned something new about individuals in their own group as well as those in the other group with whom they met on July 7th. In particular, about
 - One another's talents in acting, writing and storytelling

- One another's families
 - Skills one another has
 - The sometimes difficult situations individuals may face when living far from their cultural home
- Individuals from the MC Teens are interested in doing more acting and story creation, perhaps more so for film than stage.
 - Individuals from the Tower seem to be interested in carrying on as a group and doing more arts-based work, though more development may need to be done to ascertain what the group may be interested in doing more specifically. Additionally, if the Tower group are to continue, a youth leader needs to be in place in order to help build the group. This aspect will be discussed in more detail below.
 - Young people involved in the project, particularly in the MC Teens, demonstrated hard work and dedication. The MC Teens were able to apply techniques learned through creative activities into developing ideas for a play script. The Tower group was able to grow as a collective, learning how to work together to develop ideas for writing while gaining individual skills in the process.

SKILLS GAINED:

Young people felt they have gained new skills in the following areas:

- Creative writing and using pictures to formulate writing
- Acting and pretending to be somebody else
- How to communicate better through the acting workshops
- Introduction to writing scripts for plays
- New skills in writing

THE WORK CREATED:

- The play created by the MC Teens addressed social issues of importance to them, including bullying, alcoholism, loneliness and family support. These participants felt that their finished piece helped them consider what it might be like to be in other people's 'shoes'
- The play created by the MC Teens was based solely on their own ideas. The group has the potential to produce this work for stage.

PROJECT ORGANISATION:

EXPECTATIONS:

The expectations that each group would prepare their own script and then swap with the other for preparation and performance was not met. This difficulty seemingly arose for two reasons:

- *A delay in the start of the project.* The lack of involvement of the Staircase group led the Project Coordinator from Tallaght Youth Service to seek another group that might be interested.
- *The new group involved in the project, the Tower group, was not a previously established youth group.* Young people from the Tower came together in order to participate in the *In Your Shoes* project. This provided a set of challenges for the project as a whole as the individuals involved had not previously established a group identity, trust and relationship. Further, the group did not have an established Youth Leader.



Ideas discussed in focus group

ROLES AND RESPONSIBILITIES:

The roles and responsibilities related to the project altered slightly as the programme developed. These changes are indicated in red.

Artist: to assist the young people in their creative development with a focus on writing and stage production; **to ensure the participation of members of the Tower group**

Project Coordinator: maintain contact with artist and volunteers; **help recruit participants and volunteers**; liaise with funders and project evaluator; arrange and attend planning meetings

It should be noted that this is the first time in which the project coordinator from Tallaght Youth Service had worked in this way with an artist, and thus engaged fully with a large learning curve. She was incredibly attentive and supportive to the development of the project as a whole.

Evaluator: design and implement monitoring and evaluation of project; **advise and assist with any needs as arose, specifically the recruiting of new participants**

Youth Leader with MC Teens: sourced the funding and assisted with completion of application; supervised majority of MC Teens' sessions and sourced other volunteers if

unavailable; ensured attendance of participants; ~~would assist in set and costume design for theatrical productions~~

Tower group Volunteer: encourage participants to attend sessions; supported artist with the group during sessions

CHALLENGES:

- *The Tower group did not have consistent support nor were they a previously established youth group.* As discussed above, the Tower group was a newly formed group because of the *In Your Shoes* project. While the MC Teens are a longer established group that meets weekly with a dedicated Youth Leader, the Tower group does not have the same structure. They do not have a dedicated Youth Leader nor had they previously met together with such consistency. Initially, different relatives of two of the participants assisted as support to the artist. However, due to other commitments, they were unable to stay involved. The Project Coordinator was able to source a volunteer who was brought in to support the artist and the Tower group during project sessions, which assisted in creating more consistent attendance to the sessions. However, the need to bring in a Foróige volunteer was not discovered until a later stage in the project. This seems to have prevented the chance to allow the volunteer to build a relationship with the group prior to that of the artist, and thus hindered ways in which the volunteer would be able to support the project as a whole.
- *The importance of a Youth Leader is demonstrated by the ways in which the MC Teens were supported, outside the scheduled In Your Shoes sessions, to develop their script.* This may have imbalanced the progress made by each group involved in the project.
- *While young people involved in the Tower group appeared to enjoy themselves, it was unclear as to whether or not they wished to be involved in a writing and drama project or if they were simply told to be.* A lack of ownership of the idea on the part of the Tower group may have contributed to difficulty in keeping attendance figures up and maintaining interest and engagement with the long-term task at hand.
- *The artist was sometimes put in a position of supervising a group, rather than being able to assist in developing their creativity.* The lack of cohesion among the Tower group hindered the creative development of that group's work as the artist was put in a position of 'leadership' rather than 'creative development' prior to the involvement of a consistent volunteer leader.
- *An attempt was made to bring the two groups together at the start of the project to see a theatrical performance, to gain more knowledge of such productions and*

generate enthusiasm for what could be achieved. However, the loss of the initial Staircase group, the delay of the project, and a lack of Youth Leader for the Tower prevented this from happening at the outset. Had the groups been able to come together in the beginning, there may have been a stronger realisation of the potential and longterm goals of the project for all of the young people involved. Additionally, a wider group creative, ice breaker session might have generated enthusiasm and motivation for the longterm goals of theatrical production as well.

HIGHLIGHTS:

- Some leaders involved in the project felt that they gained a greater understanding of working with young people from different cultures. They gained an understanding that young people across cultures have similar interests and ways of approaching activities
- This project provided one youth leader with a first time opportunity and insight into working on a dedicated arts project
- The artist's ability to adapt the original project plan allowed for all young people to have a positive experience on the project and gain learning and a chance to express themselves creatively
- Despite challenges, never at any time did any of the individuals involved in the project 'give up'. The dedication of all involved should be acknowledged
- While the theme of *In Your Shoes* may not have been fully delivered between the MC Teens and the Tower group, in the way initially planned, it did carry forward. The MC Teens did gain a greater awareness of ideas around stereotyping and considering another's viewpoint among a wider social spectrum. This realisation was perhaps more achievable as the group was already strongly established. The Tower group also gained a greater awareness of understanding another's view point or frame of reference, but as they were still learning about one another, that is where they placed their focus for that learning. In other words, members of the Tower group achieved some of the initial outcomes of understanding one another, but largely within the youth group in which they were working, rather than fully across to the MC Teens group as well.

POINTS OF LEARNING



Focus group with participants

The project proposed was ambitious. Individuals involved in coordinating the project showed great determination in moving it forward and finding a group of young people who would be interested, benefit and enjoy getting involved.

Developing the project in The Tower has promoted a lot of learning. Engaging with a group of young people that have not been established as a structured group with a youth leader was a challenge, not to mention engaging with a group

that had not initially participated in the process for funding and thus may not have felt a lot of familiarity with or ownership of the ideas and themes underpinning the project.

Prior to the involvement of a consistent volunteer Youth Leader, the artist was often in a position of managing attendance and behaviour as well as trying to develop group rapport. The addition of a volunteer to assist as a Youth Leader really allowed the group to get more involved in creative development. Confidence as a group began to emerge toward the end of the project as well as understanding and trust. From this involvement, there appears to be interest in maintaining a youth group or youth arts group within The Tower. In such a case, the following should be considered:

- How might a Youth Leader position be established and maintained for such a group?
- From where might funding and/or resources and training be sourced?
- Which organisation might be able to take the initiative in investigating these issues.

The establishment of a youth café in the Tower might be a good starting point for better understanding the interests of the young people living there. A youth café model provides opportunities to engage in various arts, digital and sports activities. Smaller groups focused on common interests may form as a result, building the cohesion of the young people within that community and providing new ways in which these young people may engage with others.

The artist involved in the project showed great flexibility in delivering sessions and found ways to address the fact that there would not be a large concluding theatrical production. These abilities cannot be underestimated in project delivery.

Further points of learning include:

- *Ensure that all groups involved in the project are involved in the application process.* It was unfortunate that the Staircase group did not continue on with the project once funding was granted. As the group was uncommunicative, it is unclear why there was a lack of involvement. Perhaps for future projects, ensuring that all groups are involved directly in the application for funding or the design and development of a project will make clearer the capacity and interest in being involved.
- *Monitoring and evaluation should encompass all involved in delivery..* The project coordinator visited with the Tower administrative staff at the outset of the project and discussed needs for the group such as a youth leader, space to meet, etc... Unfortunately, the Youth Leaders initially volunteering to assist with the group appear unable to have stayed on. In hindsight, the evaluation could have included discussions with key administrative staff at the Tower who assisted in supporting the project there. Gaining better perspective on the context of project delivery may have assisted the project better. This evaluation can be used as a starting point for developing new work in the Tower.
- *Bring the two groups together at the start of a future project in order to build enthusiasm.* While bringing the groups together to see a theatrical production would have been great, even watching a production on DVD or doing some creative activities together might be a good way to introduce the groups to one another and build enthusiasm for creating scripts for one another to perform.
- *Examine the planned activities and adapt as necessary to the needs of the individual groups for the longterm.* It became clear through the development of the project that the starting points, interests and needs of each group were quite different. In some cases, the activities and tasks set out for the groups were not always appropriate to their needs. This factor may have always been the case, as the MC Teens focus quite a bit of their work on the arts, and as such are advanced in working with artistic media. It appears that the MC Teens may have been able to fully deliver a theatrical production by the end of the project timeline, but they did not. While, it should be noted that the feelings of each group may have been considered in such a situation, the MC Teens were not brought forward to the full realisation of the project as initially planned. That group is interested in continuing work to develop a theatrical production of the play written.

APPENDIX A: DRAFT OUTLINE FOR PROJECT *IN YOUR SHOES*

Workshop 1.

Meet and greet with exercise **Human Knots** (Vocal, physical contact, spatial, team work, awareness, problem solving). Establishing **Our Circle**, an alphabetical circle to structure positions and focus group for work ahead. **Head to Toe** (warm up) **Eight Count** (movement). **Copy Me**, the facilitator leads and the group follow (movement). **One Behind**, a graduation up **from Copy Me**. two energising exercises (**Chairs and Fruit Bowl**). Ingredients will be thrown into the mix in fruit bowl, to enhance drama and interacting possibilities.

The purpose of exercises is to establish the role of the facilitator and the person who will be giving instructions.

Drawing up of **contract** with artist and group. To be taken away by facilitator.

One Out, Who's Moving? An exercise designed to put participants in high focus area and be observed while observing others.

Group ensemble exercise **Granny's footsteps**, this will start off as an exercise and the drama element will be increased by the facilitator depending on the needs of the group.

The group will draw a pair of shoes of their dreams. Individuals will be asked to walk the space normally, then without shoes, then haven chosen a pair of drawn shoes (not their own), they will be asked to repeat the same exercise and discuss differences. This is to prepare the group for the later workshop, when they will be walking in the shoes of others.

Introduction to **Knocking Game**. One person leaves the room with facilitator and is given identity. The participants have to try identifying the distinguished guest by their knock on the door. The distinguished guest can only answer yes or no.

The workshop will end with our circle and a single finger clap.

Elements of the above exercises will be used weekly and will be modified to challenge the needs and development of individuals and the group.

Workshop 2

Signing of **contract** by groups and added additions if necessary. **Human Knots** and some of the above exercises will be used to concentrate the group and get them prepared for work.

To introduce young people to the five methods **Central Character, Conflict, Plot, Theme and Resolution**, established by Aristotle. Using familiar stories, children's stories and example plays, the young people will be able to break down a simplified structure of the methods and apply them to visual story telling, acting and writing their own text or narrative and performing it. This workshop will **focus on the visual aspect**.

I will use examples of my own approach to writing to demonstrate how the process works and guide the young people to make it their own.

A Dictaphone will record visual stories and the group have to identify the elements in each other's stories before the true meaning (recording) is revealed.

LOOK to group for suggestions on a where (ideas for where the stories could be set). This is just a teaser to see where they would like a story set for future purposes.

Session will end with feedback, our circle and one finger clap

Workshop 3

Again starting with concentration and settling down exercises. To follow on from this I will incorporate some of the creations created by the group the previous week in preparation.

The exercise **Monologues** from my exercise handbook (See attached exercise book) will be used to encourage the group to write their own pieces.

The five elements from the previous workshop will be employed to encourage the group to craft a story that is relevant to them today.

There will be a group discussion on material and feedback. We will look at ways to amalgamate the stories. Also look at the selection process. Look towards moving the stories to the next draft.

The **knocking Game** will be used to re-focus the group and the workshop will end with our circle and a group jump.

Workshop 4

This workshop will focus on the building of trust. The initial exercises (**Human knots**) will be used, though suggestions from the group will give us the who? and the where?

Stop 1-10 will be introduced. We move as a group, we stop as a group, one-person leads, then two and so on... Character creations and other elements from previous workshops will be incorporated to seek out all possibilities for drama.

One Out, Who's Moving will be altered to coincide with the above. One member will strike a pose and the group will copy. The object of the exercise is to find the source statue.

The group will be split and **Blindfold Movement** (see attached Exercise Book) will be introduced.

To progress on from this the participants can be put in pairs (A+B) for, **Three Change Statue**. This follows on exercise as their character creations will challenge the learning, physicality and observational skills of the group. A strikes an image, B studies the image, closes eyes and has to remember physical image. A changes three things and B has to discover the changes.

Updated drafts will be looked at and discussions/feedback will take place.

The **knocking game** will be used to re-focus the group and the workshop will end with our circle and a group jump.

Workshop 5

We will start with similar games and warm up, though the emphasis will always be adding tasks that challenge the group and ones that will encourage the group to take lead at this stage. **My ...Moves Like This...** an exercise to encourage individuals to take a more challenging role in the workshop. For instance the facilitator starts off (demonstrating an animal) and leads by example and hands the reins over to the group to be as imaginative as they can be. Further progression is to add vocals.

We will explore **Piranha Islands** (see attached Exercise Book) and advance it to challenge the needs of the group.

Tableaus' shall be introduced for the group to look beyond their creations and how to build an environment. This exercise is designed to help the participants create a back story and a history for their creations.

We will explore **Visual Writing**. I will supply the group with visual images and they will create a piece of writing on the visual image. The group will read discoveries out loud and to wrap it up they must match the letters to the visuals.

Drafted material will be looked at and discussed to enhance it with the work we have explored.

Depending on the appetite of the group, we can finish the session with **Knocking Game**. Or **One Out, Who's Voice**, an extension of the **One Out, Who's Moving** exercise.

Workshop 6

At this stage I would be expecting the group to have the ability to warm up using an exercise, an imaginative process or a head to toe body warm up...previous material should be used as a source and I will guide them through the process. This is about them taking more ownership.

This workshop will be looking at fleshing out the stories, looking at sustainability/longevity and the drama content. An exercise called **The HOT SEAT** where the characters are put under the spotlight (almost like a mock interview) answering what they know, and probably revealing more about themselves in the process. The participants take the seat as their creations and under the guidance of the facilitator the rest of the group ask them questions. This is an opportunity for the group to look at alternative avenues their stories might want to take. Finally preparations to complete script/s.

This will progress onto **Cop and Robber** (see Exercise Handbook), where the drama will be enhanced by the individuals' participating as their characters, thus again exploring all potentials for heightened drama and more discoveries.

End on an exercise the group vote to choose.

Workshop 7

This workshop will begin with a quick exercise called, **House, Storm, and Child**. This exercise highlights the importance of security, innocence and vulnerability. This is the week the scripts will be decided on. Discussions and signing off on the stories that will go to the other groups.

There will be a selection of exercises so the group can wish their creations farewell and good luck. These will include **Granny's footsteps, Chairs, Fruit Bowl, One Out, Who's Moving, One Out, Who's Voice, an extension of the exercise using vocals.**

Workshop 8

Concentration and warm up. This workshop will consist of each group looking at the **NEW (OTHER GROUP'S)** material and breaking down the structure using the five methods. Read through of material and casting (this process will be discussed with leaders and handled appropriately and with sensitivity before this session).

Drawing of imaginative footwear will be drawn by the individuals for their characters and the process of walking in their shoes will begin. This will begin with **body parts leading**, giving the participants the opportunity to explore the driving force and the energy of the character. Vocal sounds will be explored using vowel calling and an exercise exploring **vocal 1 to 7** (they can only communicate using numbers) will allow the group to experiment with voice.

We will re-group and finish with our circle, a jump in unison and a one-finger clap.

Workshop 9

Concentration and warm up. We will explore the material further, discuss and look at ways of staging and catching the essence of the work.

Workshop 10

Here we will focus on combining the elements, the costumes, the make up, the set, the lights and add the final touches to the pieces. **Though some of this might be appropriate in early workshops, we will find a way to accommodate this.**

Workshop 11/12 + additional times and dates

Concentrate and warm up and then rehearse the pieces and gear them up towards performance.

PERFORM!

APPENDIX B: CREATIVE FOCUS GROUP ACTIVITY

Historical Timeline

1. Get into groups of 3 or 4
2. Draw a timeline of a period of time of interest to your evaluation. It might be one month, a few months, or a year
3. Write or use pictures to mark down the key moments and dates of your project.
4. Ask the groups to present their timelines and share why they think these moments are so important to the project.
5. Take notes as the group shares.

