



Course material

A guide to using Forum Theatre and digital media



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The evolution of forum theatre

“On stage, actors experience passions and emotions just as we do in real life. And we, in real life, express ideas and feelings through dialogue, movements and voice intonations, just like actors. With one difference: the actor on stage is aware of using theatrical language whereas we use language without this awareness (which is why we aren’t so good at using it).” (Boal 1997).

Forum theatre is a theatre form created by the Brazilian director Augusto Boal (1931-2009) as part of what he called the Theatre of the Oppressed, a theatrical method he developed based on the “Pedagogy of the Oppressed” (1970), a book by the Brazilian educator and writer Paulo Freire (1921-1997). Boal’s method seeks to transform the audience into active participants in the theatrical experience.

Boal believes that traditional theatre is oppressive, since spectators do not normally get a chance to express themselves. Through his method, he attempts to transform spectators into ‘spect-actors’ i.e., spectators are able to influence the course of the act.

In forum theatre, anyone from the audience can stop a performance, which is often a short scene wherein a character is in some way being maltreated. The spectator replaces the actor to present his/her solution/ reaction to the problem (dilemma) presented by the actor. The issue (problem) can also be a real problem put forward by someone in the community. Boal’s method has also been called a theatrical game, wherein a problem is shown in an unsolved form, to which the audience (spect-actors) is invited to suggest and enact solutions. This makes it possible to bring the audience members into the performance, and for them to contribute to the dramatic action they are watching .

Augusto Boal – the man behind FT

Augusto Boal (16 March 1931 – 2 May 2009) was a Brazilian theatre director, writer and politician. He was the founder of Theatre of the Oppressed¹, a theatrical form originally used in radical popular education movements. Boal served one term as a vereador (city councilor) in Rio de Janeiro from 1993 to 1997, where he developed legislative theatre².

In 1956, immediately after completing his Masters studies in Chemical Engineering and Theatre studies at Columbia University in New York (USA), Boal worked as a theatre director at the Arena Theatre in São Paulo. Here, he began to experiment with, and develop new theatre forms, particularly those raising political and social consciousness of the masses (liberation theatre). At that time Brazil had been under a long period of military dictatorship; Boal had a leftist approach on issues such as nationalism, which was very much in vogue at that time. As a cultural activist, Boal was perceived as a threat by the Brazilian military regime and was arrested, tortured and then exiled to Argentina. During his stay there, he published, among others, “Theatre of the Oppressed” (1973).

¹ www.en.wikipedia.org/wiki/Forum_theatre

² www.en.wikipedia.org/wiki/Theatre_of_the_Oppressed#Legislative_theatre

³ www.en.wikipedia.org/wiki/Forum_theatre

Boal travelled around in South America and worked with people in small and usually poor communities. His themes dealt with conflicts such as civil wars and lack of government attention. This experience strengthened his belief that only the oppressed are able to free the oppressed. It was during this time that Boal created the forum theatre method. In its purest form, both actors and spect-actors are people who are victims of the oppressors under consideration; that is why they are able to offer alternative solutions, because they themselves are personally acquainted with the oppression

Boal returned to Brazil in the mid 1980s, and continued his work with people experiencing oppression. Through theatre productions, he presented issues they might be facing in their communities. He was, among others, interested in human rights, protection of crime victims and witnesses, rights of prisoners and people who lived in slum areas. He wanted to inspire the oppressed to fight racial and class inequalities. As his theatre method allowed the idea of rebellion and the impulse for change to come from people themselves, Boal's method has been called a politically-motivated theatre form.

Boal also lived in France for a long time. He spoke about his theatrical method, directed plays and had many forum theatre workshops and performances around Europe. He felt that he began a new type of forum theatre in Europe, because in Latin America the audience was generally small and homogenous; the spect-actors were almost always the workers from one factory, the residents of a particular neighbourhood, the congregation of a church, or the students of a university. In Europe he conducted sessions and shows for hundreds of people who were not familiar with each other at all. In Latin America, he conducted forum theatre in workshops, whereas in Europe, the sessions were performances. The development of the forum theatre method provided a method that is more adapted to a European society, where the oppression is of a different form, and is not necessarily personalized. Regardless of these differences, Boal had many positive results also in Europe³.

Ultimately and over time, Boal's theories have been successfully adapted to meet the needs of many excluded groups of all ages, including the homeless, prisoners and young offenders. Forum theatre techniques have also been adapted to business and government societies to assist with training, and educational societies to enrich the learning skills and experience of young people.

Why the Forum Theatre project?

The Forum Theatre project, Actvise, takes its inspiration from Boal's forum theatre (FT), and the way the method previously has been used to deal with situations and conflicts of a cultural and societal nature. The project aims to adopt and adjust the method into a tool that can be used by guidance counsellors, teachers, mentors and professionals working with young people.

It is important to improve the competencies of these groups of professionals to ensure the goal of having young people complete an education or vocational training. Using participative theatre is an alternative way of working with young people which supplements the usual mentoring and counselling activities. Furthermore, the project incorporates new means of technology, such as video recordings, social networks and sites, and mobile devices. These tools are already popular among young people: they use them and find them interesting, and it is very relevant to exploit this interest to meet the young people at eye level.

The project is inspired by the EU Minerva-funded project, Act & Change (www.actandchange.eu), which used the FT method to promote cultural understanding. This project targeted a more academic group, introducing the method in universities and educational institutions. Forum Theatre project seeks to introduce the method to a group of professionals, and in order to do so, the adaptation of the method will be process and practiceoriented to make it as easy as possible for people without a theatre or drama background to apply the method.

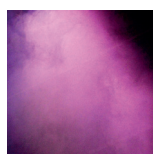
The Forum Theatre project is supported by the EU-LLP Leonardo da Vinci Transfer of Innovation sub-program, and is a partnership among:

- VIFIN (Resource Centre for Integration), Vejle Municipality, Denmark (Coordinator)
- UU Vejle - The Youth Guidance Centre of Vejle, Denmark
- HUMAK University of Applied Sciences, Finland
- LBHF - London Borough of Hammersmith and Fulham Education Business Partnership, United Kingdom

Forum theatre in a new context

As a project inspired by various applications of forum theatre, the approach chosen is an adaptation of Boal's methods and ideas. European countries today have different cultural and societal contexts than South America in Boal's time. The oppression which young people in Europe confront is not often one of crime or human rights violation or a political oppression: but the 'oppression' they face is more of a daily life nature – i.e. bullying, family situation, ethnic background, etc. Following this, the change that this project is facilitating is not a rebellion or a changing of society. The aim is to make way for clarification and create a secure room for young people to express and process their problems, fears, anxieties and thoughts, so they are more likely to begin and complete an education.

Theoretical considerations concerning counselling and learning



The pedagogical approach for this project is inspired by the cognitive, social and existential theories of learning. People learn alone; they also learn together with others, and they acquire the knowledge and skills that are meaningful to them (e.g. Bo-Kristensen 2004a). This applies to all possible subjects. Learning is collaborative and situational when students learn together with others (e.g. Lave et al 1998); Learning uses the existential perspective when the focus is on meaning in learning (e.g. Jarvis 2006). It is an art to both separate and blend these three perspectives – so to understand how people learn.

For many teachers, the cognitive perspective is the flagship of educational reflections in learning. What are the cognitive processes that provide the foundation for this? One answer is that it will give the teacher entrance to the cognitive view of learning and consequently, the knowledge on how learning activities in an e- or m-based material can be designed, such that it will have the necessary didactical quality

Research from a cognitive view of language learning provides different models to understand cognitive learning processes. Several models are offered: information- and system theory-based, hermeneutical- and phenomenological -based models.

These models have 3 common central processes:

- pre-understanding
- attention
- use

The concept of pre-understanding concerns the experiences, the knowledge and accomplishments on which individuals base their learning. The concept of attention is drawn from the research on perceptions and consciousness and is a prerequisite for learning. (Schmidt 1990). Finally, use is a concept that also comes from memory research and shows that we know how to precisely use acquired knowledge such that it would be possible to adapt and store it for later use – in long term memory.

This cognitive dimension, coupled with considerations of social or collaborative learning and how to achieve that learning are what make the learning process and its content meaningful.

Within the context of using forum theatre (FT) for motivating and providing counselling to pupils, this theory of learning can be applied in enhancing self-knowledge and helping pupils come to grips with their own realities, thereby making them better at making well-thought out decisions. The method provides them with the chance to examine their problems and issues alone (pre or post performance), together with friends or classmates, or as part of a larger group. It will also help them see that other pupils like them, have their own issues, and that they can find support from each other. As a group the FT method allows them to examine dilemmas and try out different solutions and see the consequences of their action.

This material will introduce the basic principles of forum theatre and suggest ways to use this in a professional context with young people, and introduce digital possibilities.

The structure of forum theatre

As briefly described, forum theatre is a participative theatre form where the audience is invited to suggest alternative solutions to a given scene/dilemma. In this section the different elements of conducting forum theatre (or forum plays) will be presented in more detail with tips and instructions for the facilitator ('the joker' – see The role of the joker page 13).

Forum theatre, in its purest form, has a group of actors playing a rehearsed scene with a dilemma before the audience is invited to participate. An alternative to forum theatre, which is conducted with 'professional' actors, is forum plays. In forum plays the audience and actors come from the same group. The dilemmas and stories stem from the participants' daily life, which makes the scenes relevant and familiar. Forum plays can be more accessible to use since a group of professional actors is not needed, it can be conducted with a group of young people without outside assistance.

The practical applications of forum theatre and forum plays are largely the same, only differing in the preparations and pre-activity prior to the performance itself.

The structure has three phases:

1. Rehearsal period / pre-activity
2. Forum theatre event / performance (a. introduction/warm up, b. performance, c. evaluation)
3. Processing /post-activity

1. Rehearsal period / pre-activity

The activities leading to the event itself are an important part of preparing the event and deciding the scenes and dilemmas that will be tackled. In conducting forum plays, it is a good idea to have some topics and dilemmas ready before the event, to have something that will kick-start the event

The joker can collect these materials from different sources: interviews, discussions, newspapers, gossip etc., or directly asking the target group themselves. (To read more about ways to gather dilemmas, see pre-activities section under Digital forum theatre - the phases page 19).

After choosing the dilemmas, the joker can either write synopses for plays, or split the group into smaller groups where each can create a play (this could happen on the actual day of the event, given that there is enough time).

Also crucial during the pre-activity period is for the joker to prepare the scene: Making sure there is a proper room available, setting/building the stage (see Building up the stage page 14), and ensuring that any technical equipment that might be involved is working.

2. Forum theatre event / performance

The day of the event and play can be divided into three phases, much like the entire period.

- a. Introduction /warm up
- b. Forum play/ performance
- c. Evaluation

The different phases each serve a separate purpose that is equally important to both begin and set up an atmosphere and to round off the event in a way that leaves the participants thinking and processing what they saw.

a. Introduction/warm up

The Joker introduces the principles and the rules of Forum Theatre (Rules and principles of forum theatre page 15) to the audience.

Introducing the participants to what is going to happen can happen at different stages. They can be introduced to the theatre form in advance, and be given time to reflect on it and prepare the scenes. They could also be presented to it on the day, and then given the task to set up and act out scenes. Expectations to the length of the scene and level of complication should be adjusted in relation to the amount of time the group is given to work on it.

Apart from introducing the method and the rules/principles of forum plays, the Joker invites the audience to join him/her and the actors in warm up exercises (see examples in Warm-up exercises page 9). This should tear down the gap between the actors and the audience so they become spect-actors.

After warm up, some value clarification exercises could be introduced (see Value exercises page 11). This is a good way to get everyone actively participating by forming an opinion, since they leave little room for participants to be neutral. The value exercises could also serve as a starting point for dividing the larger group into smaller play groups (see how on page 12), which can then create plays from their mutual interest.

b. Forum play / performance

This is the actual forum plays being played out, worked on and developed. Its structure can be outlined as the following:

- A scene is played out by a group of actors. The scene always ends in an unresolved conflict. Traditionally, one character represents 'the oppressor', and one (or more) representing 'the oppressed'. After the scene, the spect-actors are asked whether they agree with the proposed solution (they will most likely not).
- The joker opens the scene to the audience. In this second performance, the audience can stop the play anytime, and ask questions to the actors. The actors must answer as their character.
- During the third performance, the joker invites the audience to present alternative solutions or ways of acting/reacting to the given conflict. They can yell stop at any time, and the spect-actor will be invited to the stage to replace an actor and act out their proposal. The purpose is to try out alternatives to the unresolved situation and create a positive solution to the dilemma.

It is important that the rest of the actors stay in their previous character. (Boal 2002).

The performances of the play can go on forever, as long as the spect-actors have different suggestions they want to try. Remember: No solution is better than another.

The structure of the play provides a room to act out fears, concerns, dreams, hopes, and so on, and enables transformation. With audience participation, individuals are provided with the power to change what they see on the stage and contribute to the scenarios presented. This allows the "... spectator to take on the role of Actor and invade the Character and the stage ... to occupy his own space and offer solutions." (Boal: 2000). Basically, in trying to bring the "play" to a different end, the cycle of oppression is broken.

c. Evaluation

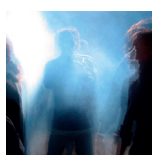
The play is followed by an evaluation, where the joker invites the audience to discuss what they saw. This is an important part of the individual self clarification that happens during and after forum plays. Processing what was just seen, actively being involved in discussing the solution to the dilemma, and focusing on the elements that worked (or did not work) is essential. The Joker should ask questions along the line of: What was the problem, what was the solution, did the enacted solutions work, and would they work in real life, etc. This will help the young people form their own opinion without passing judgment, or defining what is right or wrong.

3. Processing/ Post –activities

Traditionally, forum plays end after the evaluation, leaving the individual responsible for any other processing, reflection and post-activity. Since we are working with young people, it is recommended that they are supported in beginning the process of reflection and self awareness.

A set of post-activities immediately after the event is therefore advisable. It could be carried out days or weeks after the plays, and could consist of class discussions, new play solutions or other ways of tackling the presented situation (issue or dilemma). In the Forum Theatre project, we propose the incorporation of digital media to aid such a process, both because it allows young people to work regardless of time and place, and because it is media and technology already familiar to them. (See more in Digital exercises page 18).

Warm-up exercises



Within the drama pedagogy, the games and exercises mostly used are the ones that encourage co-operation, body contact and inclusion. One is never too old to play. One grows old when he/she stops playing. All exercises - especially wherein the participants are able to break habits and try out new ways of moving, thinking and behaving - are a good way of preparing for forum theatre.

Warming up is essential to get the participants / spect-actors to be active. When the body has already been active, going onto the stage is less drastic. Especially when working with young people, it is crucial to make them feel secure of being part of the event, making them feel that they should be all equally active, and that each of them has a role to play.

Using different types of exercises that stimulate different parts of the body and the mind, break the usual patterns and mechanisms of the participant's body. This enables their emotions (and creativity and reactions) to flow more freely. In relation to the forum play, this means that the barrier the person may have towards acting is broken down or at least minimized (Boal 2002).

Several exercises and games, all suited for leading into forum plays, are presented in this section . The warm up should consist of a few exercises with different aims. The games and warm-up exercises plus many more can be found in the book “Games for actors and non-actors” by August Boal.

Everyone that is able to should participate in the exercises. It is however, important to note Boals point: In theatre of the oppressed, no one should be forced to do anything they do not want (Boal 2002:49). Anyone hesitant to participate should not be forced. While doing the exercise, you may find that they start participating – simply because everyone else seems to be having fun!

Exercise / Warm-up 1: The cross and the circle:

This is a general exercise guaranteed to suit everyone, since it is almost impossible for one to do the exercises correctly and perfectly! Thus, there is no pressure to do it right, and seeing that everyone fails, make them more comfortable and relaxed. Can be used with both small groups and very large groups, because all you need is a small space around you.

Procedure:

The joker asks the participants to stand up, and form a circle around him/her (Note: if the group is too large, the joker stands in front of the audience). He/she asks them to draw a circle in the air with their right hand – circles can be big or small, however they wish. Everyone should be able to do so. The joker then asks them to stop, and with the left hand, draw a cross. When everyone is doing that right, they are asked to do both circle and cross at the same time. Almost no one is able to do this. Let the group try for a while. (Boal 2002:50).

Exercise/warm-up 2: Person to person, Quebec-style:

This exercise is aimed at breaking down barriers among participants, create a feeling of inclusion and integrate everyone. The exercise is conducted in pairs, making everyone feel that their participation is important, since their partner would be left alone without him/her.

Procedure:

The group is broken in groups of 2. The joker names different body parts. The partners then join these parts together. For example calling “head to head”, then the partners put head and head together, or “Foot to elbow”, putting their foot to their partners elbow, and when possible, the partner does the same. While acting out what is called, the pairs must keep the previous body parts together, so the heads stay together, while the foot and elbow are joined. After four or five calls few possibilities are left, so the joker says “person to person” which means separating and changing partner, and then the game begins again.

The pairs can choose to stand, sit, lie, or position themselves however they wish. Also, different people can take turns in calling out instructions. (Boal 2002:77).

Exercise/warm-up 3: Slow motion:

Generally, one’s manner of walking and moving is very mechanised. This exercise is meant to activate muscle groups not usually used, and to create awareness on the body’s possibilities.

Procedure:

The slow motion exercise takes form of a race. Participants line up, and when the race begins, they should move according to the following rules:

- Participants must never stop moving
- Each move must be done as slowly as possible
- Always take the largest step forward you can, and stretch the body right out
- Putting the foot down should be audible
- Both feet must never be on the ground at the same time
- The winner of the race is the last person to finish the distance

Make sure to choose an appropriate distance for the race, remember that it happens in slow motion and could take a while. (Boal 2002:71).

Exercise/warm-up 4: West Side Story

The name stems from the resemblance with dance routines in the movie. The exercise revolves around rhythmic movements and paying attention to what participants hear.

Procedure:

The group is split into two teams. Members are asked to stand face to face in two lines. Each team choose a leader who will stand a few steps ahead of the group. The leader of the first group then makes a rhythmic movement forward, together with a rhythmic sound, repeated six times: this could be jump and clap, step and shout, etc. That means six forward movements. After one or two repetitions, the team joins in, doing the same in line behind the leader. When the team advances, the opposing team retreats the same distance. When done with the six movements, the leader falls back into the end of the line, and another takes the place. Then the other team goes through the same process of six movements and sounds, while the first team is retreating. This is repeated until everyone has been a leader.

The exercise gives everyone an opportunity to ‘stick out’ and promote an idea in front of others. (Boal 2002:98).

Exercise/warm-up 5: The president’s bodyguards

This exercise also involves rhythm and coordination. The participants are divided into groups of five: one is the president, and stands in the middle. One bodyguard stands in front of him; one behind him, and one on each side with their bodies facing the same direction as him. The president makes a rhythmical movement and sound, and the bodyguards imitate this. The one in front moves like a mirror image, while the others repeat the action the same way as the president. The president walks around the room in this way, and when making turns, the now facing bodyguard become the mirror. The joker can, from time to time, elect a new president, so everyone gets a chance to lead. (Boal 2002:104).

Exercise/warm-up 6: Sculpture

In this exercise, participants are divided into groups (of four or five). One person is the sculptor and he/ she fashions the bodies of the group into one significant image of what he/she is thinking. The images might have a theme (e.g. injustice). When the sculptor is done showing her thoughts, she takes the place of one of the persons in the sculpture, and that person now becomes the sculptor and has the opportunity to show his thoughts by altering the sculpture into a new image, and so on until everyone has had a chance to state their visual opinion on the theme. (Boal 2002:138).

Value exercises

Value- or values clarification are exercises that actively involve participants in a discussion of statements and values. The idea is that we should be active in our choice of values, because they will be a part of defining our lives and choices. Through statements and questions, the participants become responsible by participating in the exercise

In relation to forum plays, value exercises can be used as preparation following some warm up exercises. Value exercises give everyone a chance to speak out or show their opinion, argue for their motivations, be respectful and listen (and be listened to). Moreover, the exercises are a good means of starting discussions and developing a positive group atmosphere. The Swedish forum theatre conductor and drama educator, Katrin Byréus, often use these exercises as preparation for forum plays. Like warm-up exercises, value exercises can be helpful in breaking down some of the barriers some of the young people may have towards stepping onto stage and speaking their opinion.

Values clarification and exercises has its roots in the work of the American academic Louis Rath in the 1960's and 1970's, who worked with educating teachers and the pedagogy of young people (Rath 1978). The following exercises plus more can be found in the book of Katrin Byréus "Du har hovedrollen i dit liv"(1992). ("You are the lead character of your life")

Four corner exercise

This exercise enables participants to work with a specific dilemma or a statement/theme with several defined possibilities.

Varying statements are represented in the room's four corners. The theme could be a given situation that ends up in a conflict or unresolved situation, which is open to several possible reactions or resolutions. For example, the situation could be a party of young people, where someone offers drugs. The statements in the corner could then offer different ways of reacting, i.e. 1) take the drugs, 2) refuse the drugs, but not do any further, 3) refuse the drugs and try to prevent others from taking them as well, and 4) another possibility not presented.

The statement could also be of a more general manner, for example: The most important thing in the job I want to have in the future is: 1) that I like going to work, 2) that it gives me the possibility to do things outside of work, 3) that I am involved in interesting things at work or 4) something else. It could also have a specific conflict as theme, as in the statement: "What I find most difficult in school is...." and three possibilities are presented.

It is advised to leave the fourth corner open for other ideas which are not covered by the other three statements. Each corner is given equal status and there is no right or wrong answer.

After the assignment is handed out, the participants will be given a short time to consider the possibilities. They will then be asked to go to the corner which represents the statement they agree with. The group in each corner must have the opportunity to share their thoughts and argue why they agree with the statement, before they share it with the rest of the participants. It is possible to change corners during this process.

If there are too many in one corner, divide them into two groups. If a person stands alone in a corner, the joker joins the person, so he/she does not feel exposed. The joker may share thoughts with that person or other alone individuals from other corners, or let them share their thoughts. It is important that everyone listens as each corner presents their thoughts. In the open corner, it is important that all of the participants get the chance to share, because it might contain a variety of different ideas. (Byréus 1992).

The Line

Like the four corner exercise, the line aims to encourage people to actively stand by their opinions. This exercise enables them to express more nuanced and well-considered choices.

Place numbers e.g. 1 to 6 on the floor, such that one and six represent contradicting views. The line then represents the range of opinions between these two marginal views. The views could be such as: 1) I find it very easy to talk with my parents about my future vs. 6) I find it very difficult to talk with my parents about my future. Numbers 2 to 5 then represent the positions in between.

There must be no middle/centre in this exercise; the participants will always have to choose between 3 or 4. Give the participants a short time for reflection before asking them to place themselves at the same time along the line of numbers. They will then share their motivations for choosing that position with the people standing next to them. Finally, they will share with the whole group. (Byréus 1992).

These two exercises could also be the starting point for a forum play – each corner, end or number of the line (if the number of participants in the corner/position allows it) can then take what they have discussed and make a play out of it. With a general statement (i.e. what I find most difficult in school) they could base the play on situations where this conflict manifests itself in their daily life.

The Opposites

This exercise is a slightly different version of the Line and has the same aims: to voice out opinions and have people present their motivation. This may be easier to use in a smaller group, since there are only two positions to take.

In this exercise there are two possibilities set up against each other, which the participants have to choose from. It can be opposing/different attitudes or qualities; or it can be illustrations and pictures representing it. The participants have to choose between the two possibilities. They have to choose one and cannot position themselves in between. The people who make the same choice form a group to discuss the topic. After two minutes of discussion, one or two members of both groups are asked to tell the others what they had talked about.

The Hot Chairs or Hands-up

This exercise gives the participants an opportunity to stand by their views, and draw their interest in a topic. The participants are seated on chairs in a circle. The joker has a paper with different statements they have chosen to be relevant to the group. The joker presents a statement, and if someone agrees with a statement, he/she would stand up and change chair with a person who also agrees. To remain seated indicates he/she either disagrees or needs more time for reflection.

After each statement, participants are given the opportunity to explain why they rose or remained seated. If there are some dominant members within the group, it might be a good idea to let individuals demonstrate their views by raising hands. Some jokers might suggest to participants to close their eyes, so that they are not influenced by others. (Byréus 1992).



The role of the joker

The joker is the link between actors and spect-actors. He/she is a facilitator and the one who keeps the event flowing. The term 'joker' can be seen in relation to both the joker in a card game, an odd one out, who can jump into any situation, but who is also in a way neutral, or as in the jester character of the medieval period who served as a character doing games and entertainment. The joker in forum theatre or plays is much like such a character. He/she stands outside the general play, has no direct influence in the direction of the story, but is able to, with questions and facilitation, guide the group onwards.

It is the Joker's objective to:

- get the spect-actors' ideas and suggestions enacted on the stage
- encourage the spect-actors to reflect upon the conflicts that they experienced in the play
- help spect-actors understand and acknowledge their role in scenarios and how the solutions could help in their daily lives

The joker is thus a very important character. He/she should understand the purpose he/she serves, and which responsibility that comes with it. There are some guidelines that should be followed.

- **Do not manipulate or influence;**
The joker must avoid all actions which could manipulate or influence the spect-actors. He/she must not influence the spect-actors or draw conclusion which are not obvious. The joker must always open the possible conclusions to debate and present them in interrogative form in such a way that the spect-actors can answer YES or NO.
- **Do not make any decisions;**
The joker must at all time leave any decisions about doubts to the spect-actors. He/she must present The Rules of the Play and then leave the rest to the spec-actors.
- **Watch out for magical solutions;**
The joker must watch out for "magical" solutions, i.e. solutions that would not be possible or have the effect shown in reality. He/she can interrupt an actor's performance if he considers it as magical – not by ruling that it is magic but instead by asking the spect-actors to decide if the solution is possible.
- **Be aware of own physical appearance, behaviour and non-verbal language;**
The Joker's physical appearance is very important. The Joker must place him-/herself so that he/she is not a part of the play or is a spect-actor. The Joker must appear energetic, so fatigue or indecision does not impact upon the spect-actors.
- **Must be enquiring and facilitating debate;**
The joker must facilitate the spect-actors in getting their thoughts together and improve their actions. (Boal 1979; ACT!).

There are some questions or phrases that could be useful for a joker to have in mind. It is important to think of the way one asks a question and how wording is used. Every question should invite an answer and aim at keeping a flow in the play. The joker should avoid making any analysis, leaving this to the spect-actors.

Some possible questions:

- What did you just see?
- How would you describe the situation to someone who has not seen the play?
- Is this a realistic dilemma?
- Which of the characters do you identify with?
- Which character is facing the problem?

After trying out solutions or having stopped:

- Did you try out what you wanted?
- What do you think this character is thinking right now?
- Is this a realistic solution?
- Is everyone ready to move on?

Keep in mind!

It is important to build a certain consensus among the audience about what they are viewing. At the least, they should agree on what the conflict is. The joker should ask questions and create a discussion about the scene to ensure this. Remember though, that the joker does not decide what the conflict is! He/she should instead ask questions to elicit the conflict from the audience: “what did you see?”, “what is the theme/headline of this scene?”

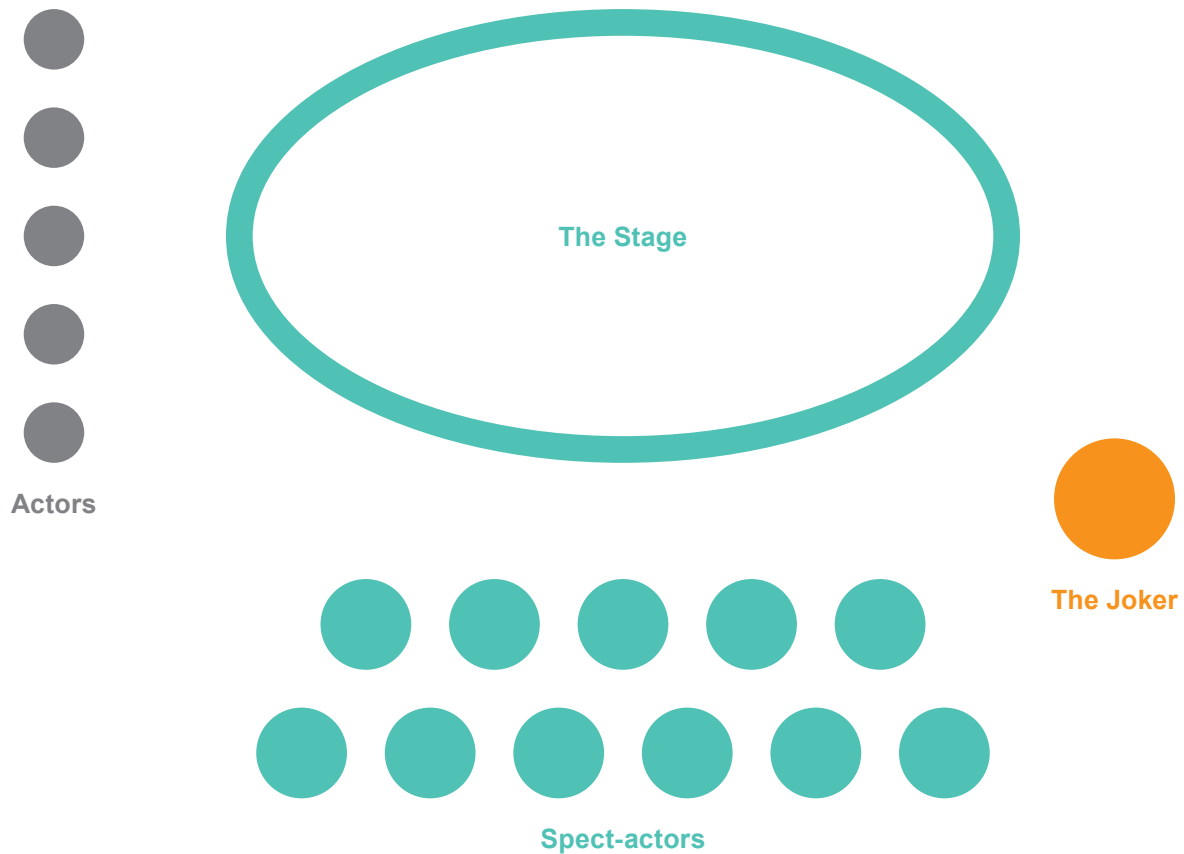
If the audience hesitates to stop the scene, the joker can try to help them along by asking: “I just want to be sure that you think everything is alright in this scene?” or “Do you agree with the way they are acting?” This can facilitate some answers. If the play comes to a halt or if it becomes unrealistic, do not be afraid to stop the scene. If it becomes irrelevant for the participants, this will damage their whole experience of the event. Instead, you can move on to another play.

If you ask the audience to discuss in groups or pairs, always remember to follow up – if they have taken the time to form an opinion they should be given a chance to voice it out.

Building up the stage

The joker must ensure that the stage is arranged to optimise the forum theatre experience: The background of the stage must be neutral, so it does not steal the audience’s attention from the play itself. The joker must be placed so his attention is towards the performance. A high barstool for the joker is preferable. When the actors are not performing, they must be seated on chairs at one side of the stage.

When doing plays, the group can be seated in the audience, though group members of the performing group should not take part in the initial discussion of the play. It is important that the spect-actors are allowed to form their own opinion of the scene, without being introduced to the thoughts and motivations of the performing group.



Rules and principles of forum theatre

Some guidelines and principles of conducting forum theatre might be good to have available or to be presented to the participants before the event.

- The conflict should be evident
- The scene and dilemma has to be realistic
- The scene always ends in a conflict
- A scene should not be more than 3 to 5 minutes long
- The joker must be impartial
- You must never play yourself – names of characters in dilemmas taken from real life should not use the actual names
- You cannot replace the 'oppressor', meaning that you cannot change the opponent in the conflict, the character must keep their strength and must not be 'too easy' to change after a new solution has been tried
- There is not one correct solution. Many can be tried and each can provide something to the participants (Boal 1979; Boal 2002)

Other techniques for forum theatre

Forum plays can be run in the straight original fashion, playing the scene through three times, first with the stop method and then with the alternate solutions. It is possible to introduce a few other theatre techniques to give the spect-actors a better idea of the characters' thoughts and motivations. These two techniques are well suited for starting to work on a scene after the first performance.

Speech Bubbles

The joker holds an imaginary speech bubble over the head of an actor, "Say what the character is thinking, as the person would say it". Then some of the spect-actors can tell what they imagine the character is thinking. It can go on with doing different speech bubble over other characters.

This exercise gives more insight into background, character and motivation. It can help provide input to some of the underlying motivation that is not immediately visible in the play.

Interviews

Interview the characters for more information, similar to an interrogation. "Who would you like to interview", and the spect-actors get to ask the character whatever they want. The actor must then answer in character. The joker can also jump in, pause the actor and instead ask the audience: "what do you think he or she would answer to that question".

A good point to move on is then to ask: now that you have more information about the situation, does that change your point of view?

Both of these exercises have the potential of being used with digital media in post-activities. (See more on how in Digital exercises page 18).

Digital media in forum theatre

This section presents the idea behind the project's intention of introducing technology and digital media in forum theatre. Specific ways and exercises that can be carried out with digital media are presented, as well as basic instructions on how to use some of the media forms.

Introducing new ways of thinking forum theatre

Traditionally, forum theatre is very much about what goes on in the moment. It is about creating scenarios and solutions on location, and discussing and evaluating subsequently. The idea is that participants learn from the event and incorporates new attitudes and behaviour patterns into their future behaviour.

These are exactly the benefits of the forum theatre method this project wants to draw on: the clarification and reflection that take place during the theatre event. By introducing a cognitive perspective, however, the intention is to widen the potential and use of the forum theatre method. Instead of viewing the forum theatre production as an isolated event, it is proposed that we instead look at it in terms of three levels:

Three Types of Activities

- Pre-activity
- Activity
- Post-activity

The **pre-activity** exercise can be seen as preparation for the FT production. This could take the form of an assignment where teachers/counsellors ask pupils to think about specific dilemmas (meta approach). The themes could be related to their social conditions, dream job, parents' job, bullying, etc. The outputs can take the form of an interview of parents, taking photos of their dream job, blogging on their parents' dreams for them, etc. These electronic outputs can be submitted to the teacher/counsellor through one of the online platforms, which will be introduced in depth later. This stage in the process will help the teacher identify the dilemma/s that will be tackled in the production itself.

The second phase, the actual **activity** itself would be the actual forum theatre production. During this phase, the pupils actively participate in the productions. It can be a strictly traditional forum event, or it can incorporate some of the digital methods presented in Digital exercises and Digital forum theatre - the phases (page 18-19).

The **post-activity** is then the reflection made concerning the learning done during the first two activities. It can happen shortly after or maybe it is worth taking up some of the issues played out a while after the event. Again there are several ways to go; either it can be tackled in class after the production with discussions between the teacher/counsellor, as a group, 2 and 2 or 3 and 3, or it could happen in a more virtual environment.

The value added by using digital media

The basic idea behind forum theatre is breaking the chain of oppression by changing elements of action and behaviour. Forum theatre does this by playing scenarios of conflict and dilemmas that remain unresolved. By involving the audience – the spect-actors – alternative ways of action and playing out the scene are tried out. This provides the chance to observe, comment and adjust to the characters in the moment.

As mentioned, forum theatre is traditionally something that happens very much in the moment. It has certain elements of preparation (gathering of scenarios and dilemmas), and following the plays an evaluation on what went well and what went not as well. But the processing, analysis and evaluation is limited to the participating group and from a participatory present perspective. The participants are able to be involved during the play, but it leaves little chance to return to elements of the scenarios and further reflect upon them, or observe them again (any revisiting of traditional forum plays relies on memory). At the same time, it does not give the actors and spect-actors the chance of viewing and reflecting on their own actions and reactions afterwards.

The Forum Theatre project includes digital media and tools to widen the opportunities of using and optimising the use of the FT principles (as developed by Boal). Digital technology can be used in the pre- and post-activities which usually would be a part of forum theatre (gathering of scenarios and following evaluation), and in this way ‘modernize’ the method to better fit the target group of young people, who already use digital and social media, and by that hopefully also strengthen their involvement and interest when using the methods.

Video-based learning and reflection

Introducing video recordings aims at expanding the range and levels of forum theatre. Video allows to “freeze” scenarios, which can then be processed and analyzed later on or be used in an alternative approach with adapted forum theatre principles.

The use of video recording as a solution-oriented method, is among others, used in the Marte Meo method, where video is used as a starting point in a recognizing and developing communication (www.martemeo.com). By starting with recordings of the actors’ actual communication, it highlights their competences for development and action. The method attempts to break negative patterns of behaviour and create positive changes by focusing on the positive elements. The video media is used as a supporting and illustrative tool, which makes it possible for the actors to observe and analyze their own actions exactly as they occurred.

The purpose of forum theatre is not far from what is seen in Marte Meo – focus is merely more on the conflict itself as a starting point, and the effort is more focused on creating positive patterns of behaviour from that. Reflection in forum theatre is further more traditionally kept in or right after the situation, where Marte Meo allows the actor to observe himself and reflect on his own actions when these are more at a distance.

Adding video recordings in forum theatre brings a level of reflection and self-analysis, which the traditional forum method does not nurture to the same extent. At the same time, videos expand the time horizon for how long one can work on a forum theatre scene. Moreover, it adds commenting, adapting and solution aspects, which can possibly make it relevant to a broader group of young people. For example the young person, who is uncomfortable about standing up and acting out a suggestion for a solution, can instead make his or her comment through text, audio or video (which then may be acted out by others).

Digital media in forum theatre exercises – digitalizing forum theatre

The following contains some of the exercises presented previously (value exercises plus forum theatre techniques) but this time with a focus on incorporating digital technology. The aim of each exercise is the same as previously described, and its basic elements are the same.

Prior to the event and plays, the joker decides which level of digital involvement would be useful to have with the specific target group. The joker may find it best only to use technology in the pre-activities, or may choose to record the plays (or parts), and then focus on the digital post-activities, or it could be a combination of it all. Likewise it is possible to line out all the options of digital post-activities for the group of young people, allowing them to use the ones they find relevant, or focus could be on one specific exercise, i.e. YouTube speech bubbles or making an alternative solution. Also different exercises could be used at different stages in the post-activities.

Digital exercises

The four corner exercise

The exercise could be made relevant to the group by taking its starting point in a story or dilemma handed in by one of the participants. This could be done by letting the participants post stories in the period leading to the event, either by posts on a blog, comments or video comments on a YouTube channel. (See how to in Appendix II: YouTube Manual and Appendix III: Blog Manual).

The Line

As with the four corner exercise you can use situations or statements from the group to set up the contrasting views, e.g. someone showing concerns about the difficulties in choosing their path could lead to the views: 'I find it very difficult to choose a college or vocational course' vs. 'I find it very easy to choose a college or vocational course'.

The opposites

In the exercise where the group is faced with two opposing themes or pictures they have to choose among, you can involve the group and technology by asking them to take pictures with a digital camera or their mobile phone of something they really like or dislike. Or they could just find pictures on the internet. They could send them to the facilitator by text (SMS/MMS), in an email or on a blog, and the facilitator can choose relevant pairs for the exercise.

Speech bubbles

In the case where the forum play has been recorded to video and uploaded to a platform (YouTube) there is the possibility to work with speech bubbles post event (see Appendix II: YouTube Manual). For this and the following exercises it is of course important that the facilitator clarifies to the group what they are expected/ encouraged/allowed to do.

YouTube Speech Bubbles

YouTube editing features the possibility of inserting speech bubbles in the uploaded clips. The facilitator can choose to create these in certain situations in the scene, and ask the group to make suggestions for what the person is thinking. These can be posted as comments to the video.

This allows the participants to further reflect on the motives of the character after the play, which can then create more nuanced discussions about the conflict.

Imaginary Speech Bubbles

When viewing the video clip the viewer may want to elaborate on what they believe the character is thinking. The viewer may then make a comment stating that: in this scene, at 3 min 25 sec, I want to give the character a speech bubble, and I think this is what the character is thinking: ...

This gives participants and viewers a chance to point out sequences they see as important, and the thoughts and motivations right in that moment, even if the facilitator was not aware of or observant of important elements of that particular moment.

Interviewing

As with speech bubbles you can use the recordings and the features that YouTube provides.

Interviewing the viewers

The facilitator can as with the YouTube speech bubbles decide on relevant places in the clip, where it is paused and 'the interview' takes place. The facilitator can ask the questions to the viewers, who can then answer with their suggestions in either comments or video comments.

Suggesting an interview

Viewers of the clip may feel that some scenarios or sequences need some further clarification. They may point out the place in the scene, and take on the role of an interviewer, and ask questions. It can then be the task of other viewers to answer these questions, thereby creating a discussion.

The viewer may also feel that he (or they since it could be done as a small group) wants to suggest the whole interview. Then he can supply both questions and answers (in text, speech or video) that he felt were not asked during the event, or if it is a group, they can act out the interview in a video comment.

Digital forum theatre - the phases

This section tries to outline the stages of a digitalized forum theatre process and the different elements that should be considered by the joker along the way.

1. Rehearsal period / pre-activity

Activities for the facilitator (and participants)

The facilitator/joker will decide on which form he/she wants to use for the forum event. Will there be a blog, will there be recording of the scenes, will there be use of YouTube, etc. The choice should reflect the technological capacity of the group and their digital media skills. If few of the participants have smart phones, it may not be relevant to use mobile phones. If the school/organization has a digital video camera, it would be useful to take advantage of that in recording higher quality video than mobile cameras can produce. Introducing digital tools in forum theatre does not mean investing in fancy equipment, but to use the tools that are already available, and ones which the group will be familiar with and interested in using.

Part of the preparation would then be to set up the platform, whether YouTube, blog or a dedicated email for the purpose (see manuals in Appendix I, II and III). It could involve using some time introducing these to the group, giving short instructions on the use of them.

As preparation to the forum theatre plays themselves the facilitator will need to collect dilemmas, scenarios and conflicts which the plays can revolve around. There are several options on how to do this:

- Simply collect written notes (not digital) or by personal e-mails for the teacher
- Make participants post their story, dilemma, conflict on a blog
- Have participants take a picture or video clip describing the conflict/situation; could be a picture of their dream job which they face problems with achieving, could be situations or themes in school they struggle with coping, could be conflicts with parents/teachers/counsellors, etc.



The next step for the facilitator is then to analyze and process the topics and dilemmas. He/she should choose conflicts that are realistic, relevant and has a real conflict in it. There should be enough 'meat' on it to be able to play it through and find alternative solutions. The facilitator should also bear in mind that the scenarios posted might be relevant to the group, even if he/she does not see the problem as real.

Different things can then be done: the facilitator can write a short synopsis of the conflict(s), pointing out the characters involved, the setting, the dilemma, and where and how it takes place. It could be based on one submitted story or it could be a write-up of several dilemmas that have common features. The group can then be split into different groups, and each can write and rehearse the conflict, and subsequently act it out to the larger group. This way, several plays can be rehearsed in a relatively short time, and everyone can participate (even if some may not be acting).

Another way is for the facilitator to write a script that some actors from the group can act out. Actors may be ones that have signed up for it willingly beforehand or who agrees to do it on the spot. This may be a way to introduce the method to a group that is showing some hostility towards it, and it may be used as an introduction, where after the group then can create their own scenes.

2. Forum theatre event / performance

a. Introduction/warm up

Immediately before the play, the facilitator should check the equipment that will be used. Battery, tape/memory space, sound check, etc. This would minimise inconvenience and disturbance during the play itself. It is also a good idea to consider camera angles when setting up the equipment and the stage. It should be possible to see as much of the stage as possible and the faces of people, and it should be done in a way where during the plays it will not be necessary to attract focus on the camera by correcting the actors' positions. This could put too much attention on the filming and not the acting and dilemmas.

At the start of the event, the facilitator should explain the media used, why the event is being filmed and what it will be used for. He/she should also discuss and underscore the unacceptable use of the material afterwards. Some from the group might be chosen to be in charge of filming and taking pictures or others could be encouraged to film with smart phones.

The facilitator should create a safe and comfortable environment for the participants, where everyone feels safe to do or say what they wish, without fearing reactions from others or being hesitant because it is recorded in. This will be helped on by the warm-up exercises that will start the performance. These have been described in Warm-up exercises page 9. Value exercises too can help letting all participants have a voice and articulate their beliefs.

b. Performance

The prepared or improvised forum theatre scenarios will be played through. The facilitator (now acting as joker) will act as the mediator between the actors and the spect-actors, and will introduce the forum theatre instruments he/she finds necessary (e.g. the speech bubble or interviews). The facilitator should also keep in mind which post activities he plans to implement, e.g., if the intention is to make video speech bubbles, perhaps this feature will take up less of the time during the event itself.

Otherwise, the forum theatre event follows the pattern of a traditional forum event, with playing the scene through several times, without and with questions, and swapping actors. The event ends with an evaluation (c. Evaluation) of what has happened.

3. Processing /post-activity

In cases where different recordings have been made during the event, the facilitator should soon after collect the materials. This could be done by transferring recordings from camera to computer, having any participants who used their phones to upload clips, photos or audio either via an email to the facilitator or straight to YouTube.

The facilitator should always make sure that he/she has the editing rights to the materials uploaded, since this is the way of regulating what gets posted and deleted. Likewise, it would be a good idea if the facilitator spent some time considering if clips should be edited or shortened, to make them easier to work with and go through.

The clips can then form the basis for the forum theatre exercises presented earlier (speech bubbles or interviews), or the forum theatre play can in a way be continued on the online forum.

When the scenes are available for viewing in YouTube for example, (it could be the whole scene with all the suggestions, questions and solutions or perhaps only the unsolved scene (first play)), the group can view it after the event again. This opens for several possibilities:

- They can, in groups, discuss and come up with possible solutions for the play. These can be posted as a comment (or blog entry) or they can be acted out, recorded, and uploaded as a video comment.
- Students can review and present ideas they can post (in text or video). In this way, the FT event continues and is kept alive even outside the group or classroom. If many comments and suggestions are made, it could be an idea to get the group together again, and perhaps play out the suggestions and solutions to see if they work.
- The groups/individual students can view the recordings with more analytical tasks in mind. The facilitator can ask them to review what went wrong on the stage, what worked well, the actors' body language and influence on the outcome, the semantics, etc. This enables the participants to acquire a deeper understanding of the mechanics in play, as well as enable them to review what happened from a more distanced perspective.

These are by no means the only options – the examples outlined here can be mixed and adapted into what fits the group and facilitator best, and the resources and time set aside to working with forum theatre.

Sosiaalinen media ja eettisyys

Sosiaalisen median ja verkkoviestinnän käyttöön liittyy useita eettisiä ja lainsäädännöllisiä asioita, jotka on huomioitava lasten ja nuorten kanssa työskennellessä. EDU.fi on Opetushallituksen ylläpitämä verkkopalvelu opetuksen, oppimisen ja niiden kehittämisen tueksi. Materiaaleja ja työtapoja –alasivulle on koottu tietoa sosiaalisen median käyttöehdoista opetuksesta. Näitä suosituksia ja ohjeita voi hyvin noudattaa käytettäessä sosiaalista mediaa Forum teatteri –hankkeen yhteydessä.

Tärkein huomioon otettavista laeista on henkilötietolaki (Henkilötietolaki 532/1999). Sen kolmannen pykälän mukaan henkilötiedoilla tarkoitetaan ”kaikenlaisia luonnollista henkilöä taikka hänen ominaisuuksiaan tai elinolosuhteitaan kuvaavia merkintöjä, jotka voidaan tunnistaa häntä tai hänen perhettään tai hänen kanssaan yhteisessä taloudessa eläviä koskeviksi”.

Käytännössä kaikkea sellaista tietoa, joka voidaan sitoa luonnolliseen henkilöön, tulee käsitellä henkilötietoina. Saman pykälän mukaan henkilötietojen käsittelyllä tarkoitetaan ”henkilötietojen keräämistä, tallettamista, järjestämistä, käyttöä, siirtämistä, luovuttamista, säilyttämistä, muuttamista, yhdistämistä, suojaamista, poistamista, tuhoamista sekä muita henkilötietoihin kohdistuvia toimenpiteitä”, siis tyypillisesti sellaisia toimenpiteitä, joita Internet-palveluita tuottaessa käsitellään. Tällaisten henkilötietojen joukkoa nimitetään laissa henkilörekisteriksi ja tietoja säilyttävää ja käsittelevää toimijaa rekisterinpitäjäksi.

Monille sosiaalisen median palveluntarjoajien sivustoille on rekisteröidyttävä. Lapsilla ja nuorilla eikä heidän ohjaajillaankaan ole tämän hankkeen puitteissa minkäänlaista velvollisuutta rekisteröityä ja siten tehdä palvelusopimusta minkään ulkopuolisen palveluntarjoajan kanssa. Forum-teatterin käyttö on toki mahdollista ilman mitään sosiaalisen median palveluja. Monille sosiaalisen median palveluille on asetettu suosituskärajat. Esimerkiksi Facebook-ikäraja on 13 vuotta, Myspaceä ja Youtubea ei suositella alle 13-vuotiaille. www.edu.fi –sivustolta löytyy lisää tietoa eri palveluiden käyttöehdoista ja ikärajoista.

Toinen tärkeä laki internetissä toimiessa on tekijänoikeuslaki (Tekijänoikeuslaki 8.7.1961/404). Internetissä julkaistavat valokuvat ovat tekijänoikeudella suojattuja. Tekijänoikeus valokuvien kohdalla kuuluu aina sille, joka kuvan on ottanut. Lisäksi kuvan julkaisuun tarvitaan kaikkien niiden henkilöiden lupa, jotka kuvassa esiintyvät.

Jos kuvassa on alaikäisiä lapsia, lupa on kysyttävä heidän vanhemmiltaan. Erilaiset äänitteet ja elokuvat ovat myös tekijänoikeudella suojattuja. Niitä ei saa ilman lupaa levittää internetin välityksellä. Lisäksi niiden lataaminen ja välittäminen vertaisverkkojen kautta on laitonta. Kuvien ja äänitteiden ohella myös kirjallinen materiaali on tekijänoikeudella suojattua. Tekstin kopioiminen esimerkiksi on sallittua, kunhan ilmoittaa lähteen, josta teksti on otettu.

The project's recommendations

In this project both pictures and video can be considered as electronic personal information, since it contains identifiable material. In this project and the methods we propose, the idea is to use closed groups and fora. Information therefore is not made publicly available. However, the control of materials posted online can be difficult to secure, so it is recommended not to post information if it contains very personal or sensitive materials. This is both to secure the participants and to stay within the boundaries of the law.

The information and material that will be produced during forum theatre events as proposed in this material has a special character. It has personal information since the actors are identifiable and recognizable, but they are not giving out additional information, since they are playing a role. Note, however, that the stories on which the plays are based are, in many cases, real stories. This can therefore potentially contain personal information. Likewise, some of the topics involved will be sensitive issues, and the actors and the audience may express a lot of their own personal experiences and feelings.

Our first suggestion is to secure that all these information are kept only for the group to which it is relevant: Use therefore, the privacy settings on the online solutions, to create closed groups, fora and blogs. This way, only invited and accepted members can join, view and comment on the materials.

There is never any guarantee that materials cannot be 'ripped' online, no matter how much effort is put into this protecting the online platforms. Should this happen, we suggest to be prepared by ensuring the materials is as 'safe' as possible. Materials posted should not contain personal information or personally sensitive or violating content. We also recommend that the facilitator always get the permission of students/participants (or their parents) to record and publish material. (An example/draft of such an agreement is attached in this material). Ensuring such permission is good practice and a way of informing of the use in advance.

It is important that the facilitator is always aware of his/her responsibility in keeping the materials as secure as possible and make sure there is a 'pleasant environment' in the group (e.g. by removing unacceptable comments or rude language). It is also important to discuss this with the participants beforehand, to make them understand and agree to the rules of the group. Teaching the young people about the proper use of videos and materials should be done in advance, and it may be an idea that the group together outline a rule set for using social networks. It is important to keep in mind that materials could risk being used for bullying, which is why common rules and understanding is needed.

Moreover, you should be aware that some municipalities, institutions and schools have a specific photo and video rule set. If such a set of rules exist we recommend these are followed.



[illegible]

Glossary



Theatre of the oppressed: A theatre form developed by Brazilian Augusto Boal, which seeks to transform audiences into active participants in the theatrical experience. The Theatre of the Oppressed has three forms: image theatre, invisible theatre and forum theatre. Image Theatre is a series of exercises and games where the participants make still images of their lives, feelings, experiences, oppressions. Invisible Theatre is a public theatre which involves the public as participants in the action without their knowing it. They are the spect-actors of a piece of theatre, but while it is happening, and usually even after the event, they do not know that this is theatre rather than real life. Forum theatre – see below.

Forum theatre: In forum theatre audience members can stop a performance, often a short scene in which a character is being oppressed in some way. Then spectator replaces actor to determine the solution to a given problem presented by the actor. This makes it possible to bring the audience members into the performance, to have an input into the dramatic action they were watching.

Forum play: A variation of the forum theatre, but instead of having trained actors to perform a plays for a group, the group is involved in creating the plays, and also serve as actors, not just spect-actors. This ensures that the dilemmas in the scenes are relevant to the group.

Actor: In this project, we use the term actor to describe the person who initially takes on a role. They are part of forming the motivations, background and actions of the characters in the play, and must in all repetitions of the scene stay in character to make solutions realistic and usable.

Spect-actor: the spect-actor is a member of the audience. Instead of being a passive spectator of the scene, as in more traditional theatre forms, the audience member is transformed into an active participant in the scene, who can ask questions, give inputs and suggest alternatives, in that way giving them the possibility to change the course of the scene.

Joker: The joker is the game leader or facilitator of the scene. He/she is the one responsible for creating a positive atmosphere and keeping a flow going through the event by asking questions that invites reflection and interaction. The joker must be neutral for most parts, letting the participants judge whether solutions and actions are 'good' or 'bad'.

Dilemma: A situation containing some type of unresolved conflict. The dilemma must be realistic, relevant and have characters the audience/spect-actors can identify with.

Value exercise: Value exercises or values clarification is a way to involve participants in discussing statements, positions and values. Participants will be asked to take a stand actively by positioning themselves and argue for their motivation.

Warm-up exercise: Small exercises involving some physical activity in order to break down barriers and prepare the participants to be active and involved.

Pre-activity: Activities and preparation that lies before the actual activities on the day (warm up, values exercises, forum plays), and which aims at preparing the participants, gathering information and dilemmas or incorporating digital media.

Post-activity: Activities happening after the plays (and evaluation). Post-activities are a great way of keeping the young people to reflect on the topics and dilemmas, and to allow alternative ways of processing the scenes, even for participants who are not confident with stepping up on stage. Post-activities can happen in classrooms, group work, at home or online, depending on the methods used.

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- Byréus, Katrin (1998): **Courage and strength.** Rädda Barnen
- Byréus, Katrin (2000): **Eye of the storm-about independence and dependence.** KSAN
- Byréus, Katrin (2006): **BELLA- Rubble and roses 2.** KSAN
- Byréus, Katrin (2010): **DU har hovudrollen i ditt liv.** Liber (newest edition)



Appendix I: Suggested scenarios

The following three scenarios are each focused on developing, rehearsing and creating reflection about certain topics. They can be used with a group if there is no time or possibility to get access to their own stories, or they can be used if it is a group where it is necessary to take in 'neutral' stories.

Communication skills and strategies

Participants: Drunk character; passenger on bus;

A short improvisation of no more than 15 minutes watched by the rest of the group.

The drunk has little respect for personal space and is very insistent.

The drunk gets onto the bus and sits in very close proximity to the passenger and tries to engage him/her in conversation.

The task for the passenger is how to deal with the Drunk's behaviour. This "actor" must always be polite and avoid swearing or using physical aggression.

The spect-actors should then be invited to comment after this scene finishes and give their opinions on how they might have dealt with the situation or how they would have handled the drunk. Volunteers may come forward to act out the role of the passenger and demonstrate their tactics.

Diplomacy and assertiveness

A short improvisation of no more than 15 minutes watched by the rest of the group

Participants: New employee; manager; co-worker

The scenario – the new employee is sent down to an office where he is working with a colleague. This person is very shy and quietly spoken and gently explains the ropes to the new member of staff.

The manager enters to see how the new person is doing and refers to the quiet co-worker in a derogatory and disparaging manner, making some unpleasant jokes at his/her expense. For example, referring to hair colour, weight, looks and the co-worker accepts this "joking" and makes no complaint. The manager then leaves.

At this point the new staff member refers to what has just happened and the co-worker just shrugs, stating that this is just the way it is in such an environment. The co-worker then suggests that as it is quiet they should nip outside for a quick smoke.

Two potential scenarios depend upon the reaction of the new staff member:

1. The new member goes out back with the co-worker; this person explains that s/he is lucky to have the job as they have a prison record and was not completely honest on the original application form.
2. The new member chooses not to go outside with the co-worker. In the meantime the manager returns and proceeds to criticise the co-worker's ineptitude.

Once the co-worker returns, the manager starts to bully him/her stating that s/he is using drugs. However, he does not sack the co-worker as this would deprive him of the joy of bullying.

The spect-actors then discuss the scene taking into account the following: how does the new staff member deal with the bullying; what tactics are used and are any of them successful; is there any sort of confrontation with the manager and how is this handled; are there other tactics that may have been more successful?

Volunteers are then invited to take specific roles and illustrate how they may have dealt with this situation.

How to manage emotions

A short improvisation of no more than 15 minutes watched by the rest of the group.

The Youth Club: Youth workers; Young person; Friend; other members in the club.

The back story is that this friend looks just like a known trouble maker in the area who has caused several fights and been banned from local youth clubs.

The young person has brought this new friend to the youth club and the youth worker refuses this new friend entry. When the young person asks why the youth worker is not specific and is vague about why this friend is not allowed in, only stating that the young person should know what the reason is.

This young person refuses to go in without the friend and instead suggests they go to another youth club. The same thing happens at the next club with another youth worker refusing the friend entry repeating the same story as the earlier youth worker. The young person asks the friend what the problem is and why this is happening.

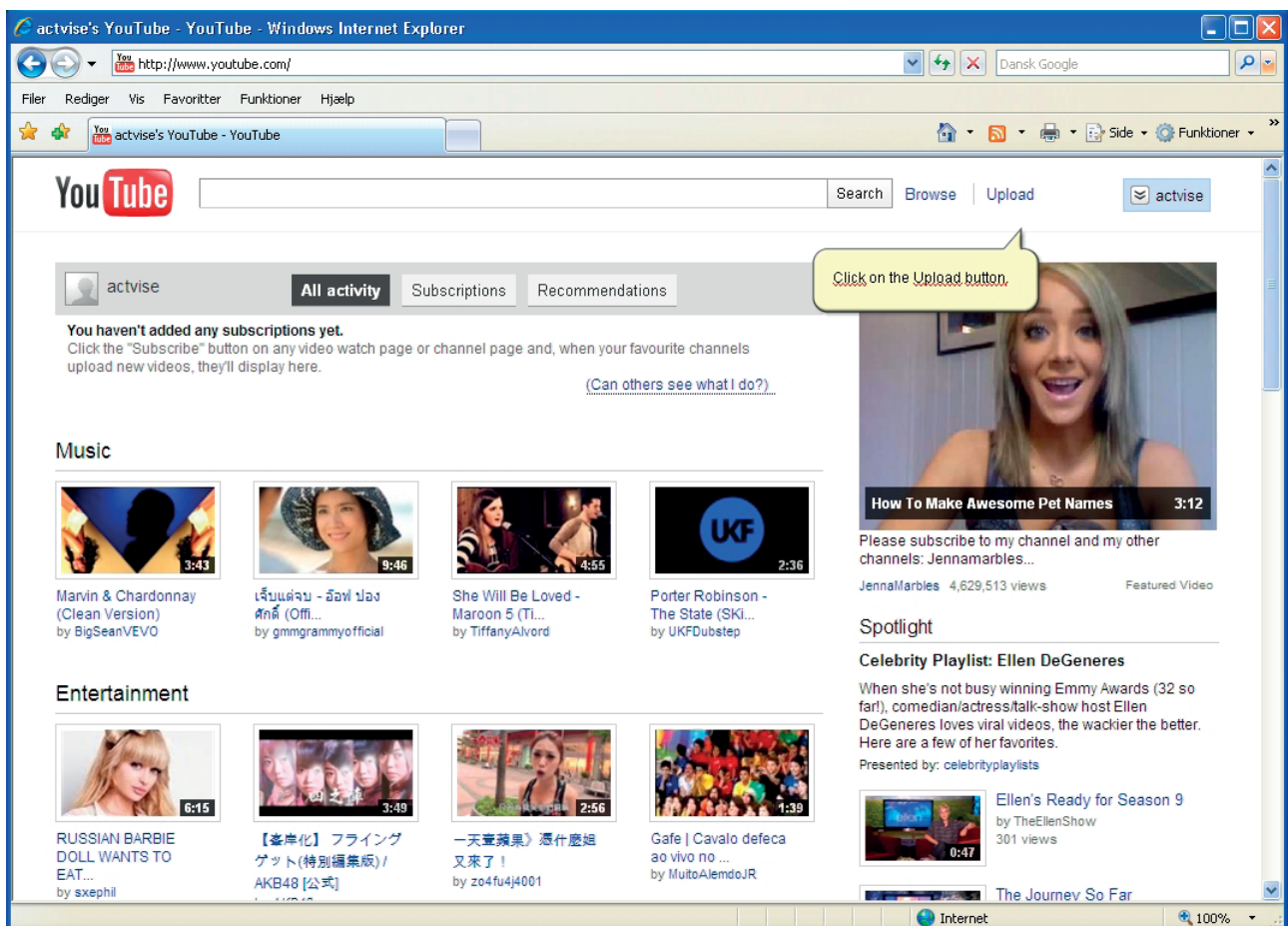
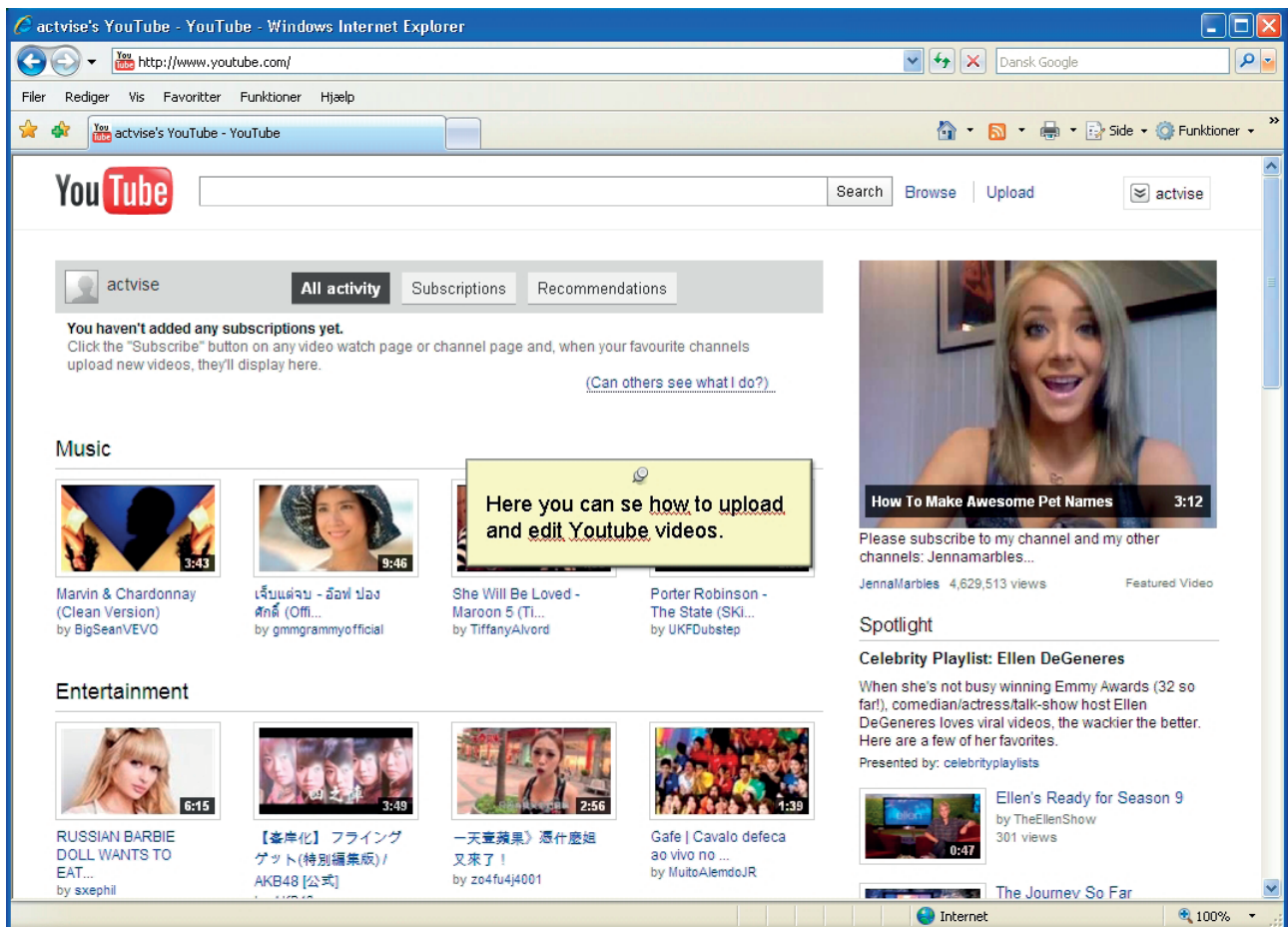
The spectators then discuss the scene taking into account the following: how does the young person deal with the friend, what tactics are used and are any of them successful; is there any sort of confrontation with the youth workers and friend and how is this handled; are there other tactics that may have been more successful.

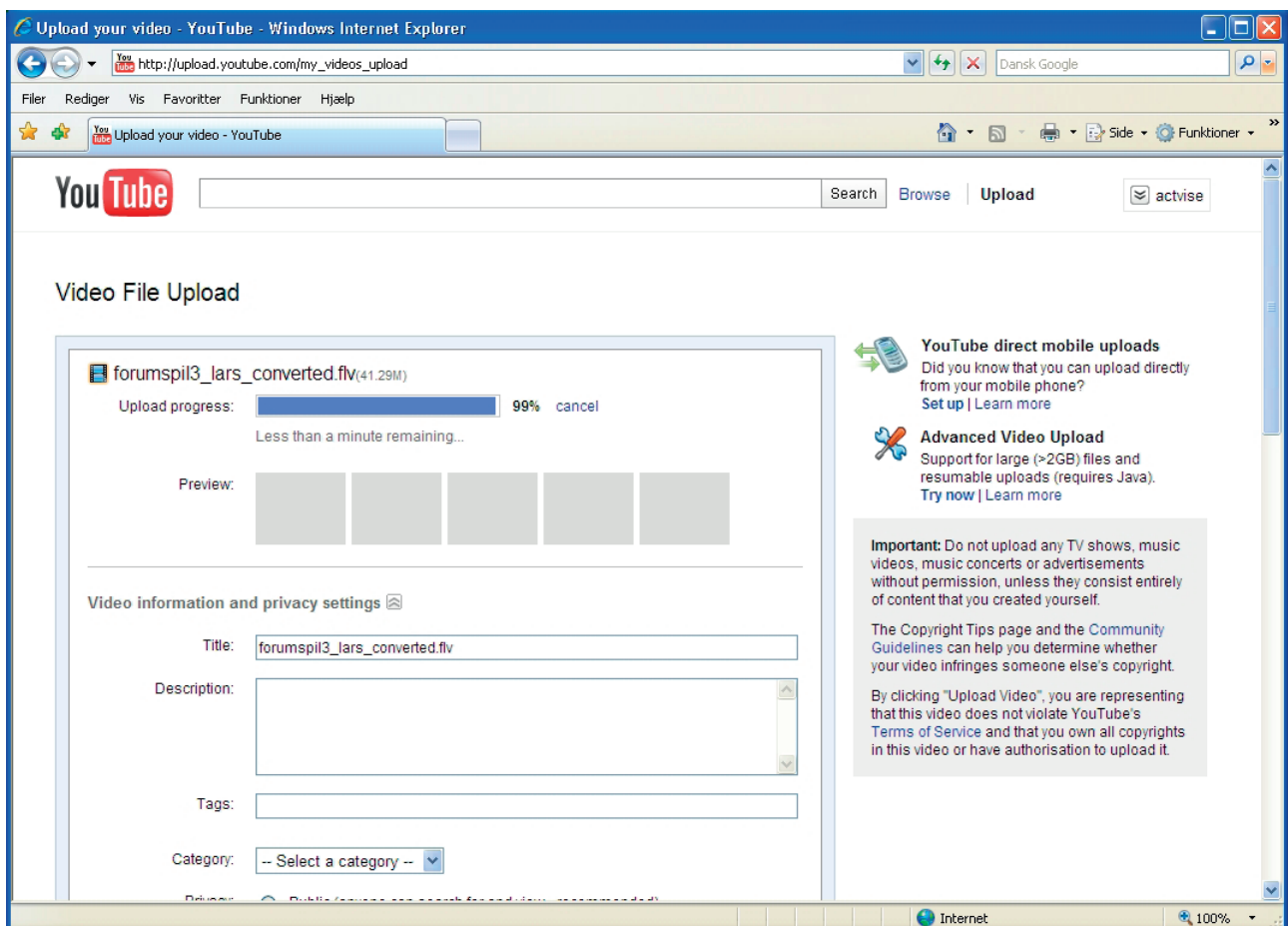
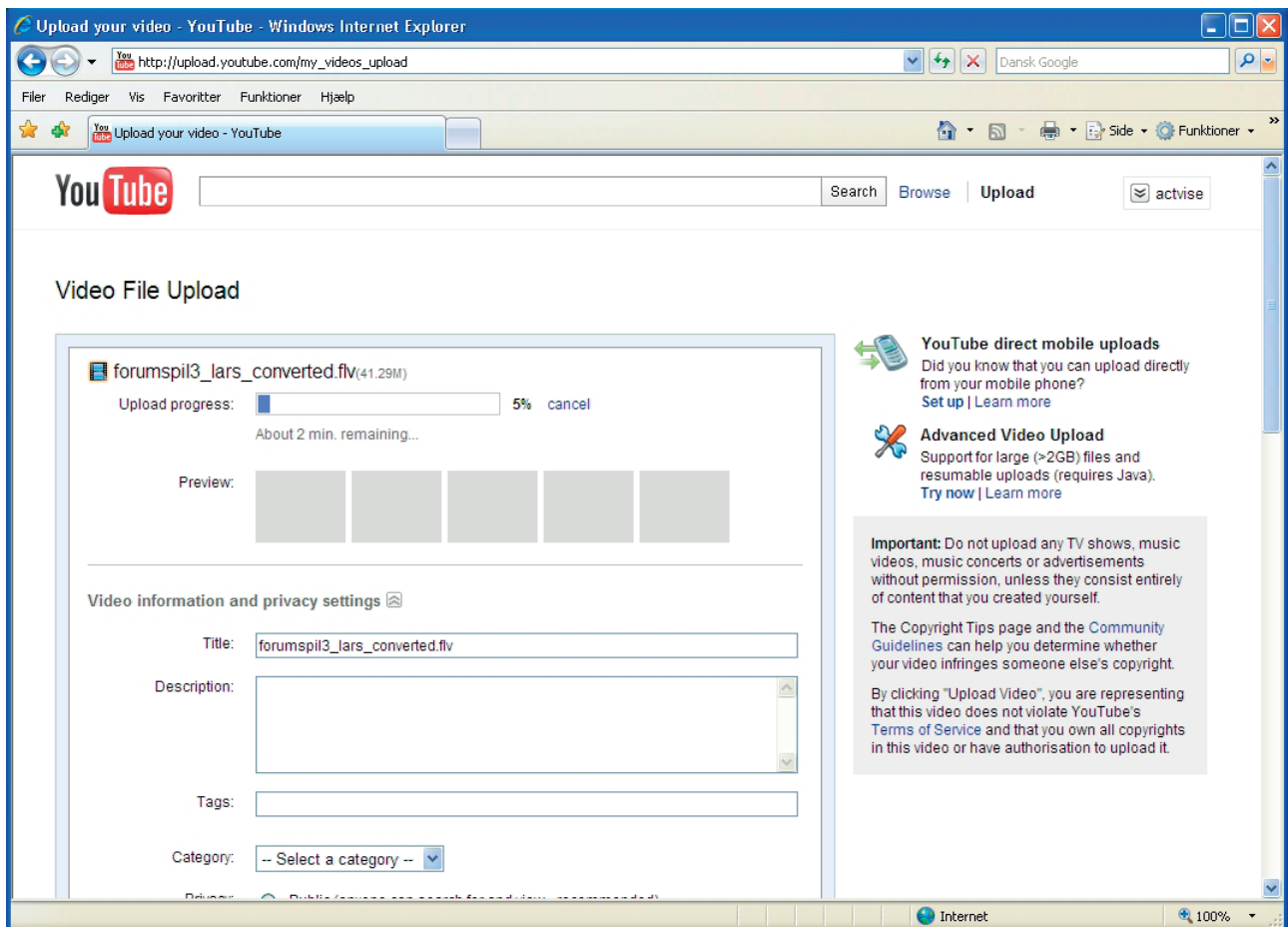
Volunteers are then invited to take specific roles and illustrate how they may have dealt with this situation. How is the situation resolved and might there have been better ways to resolve this? (Johnston 2010).

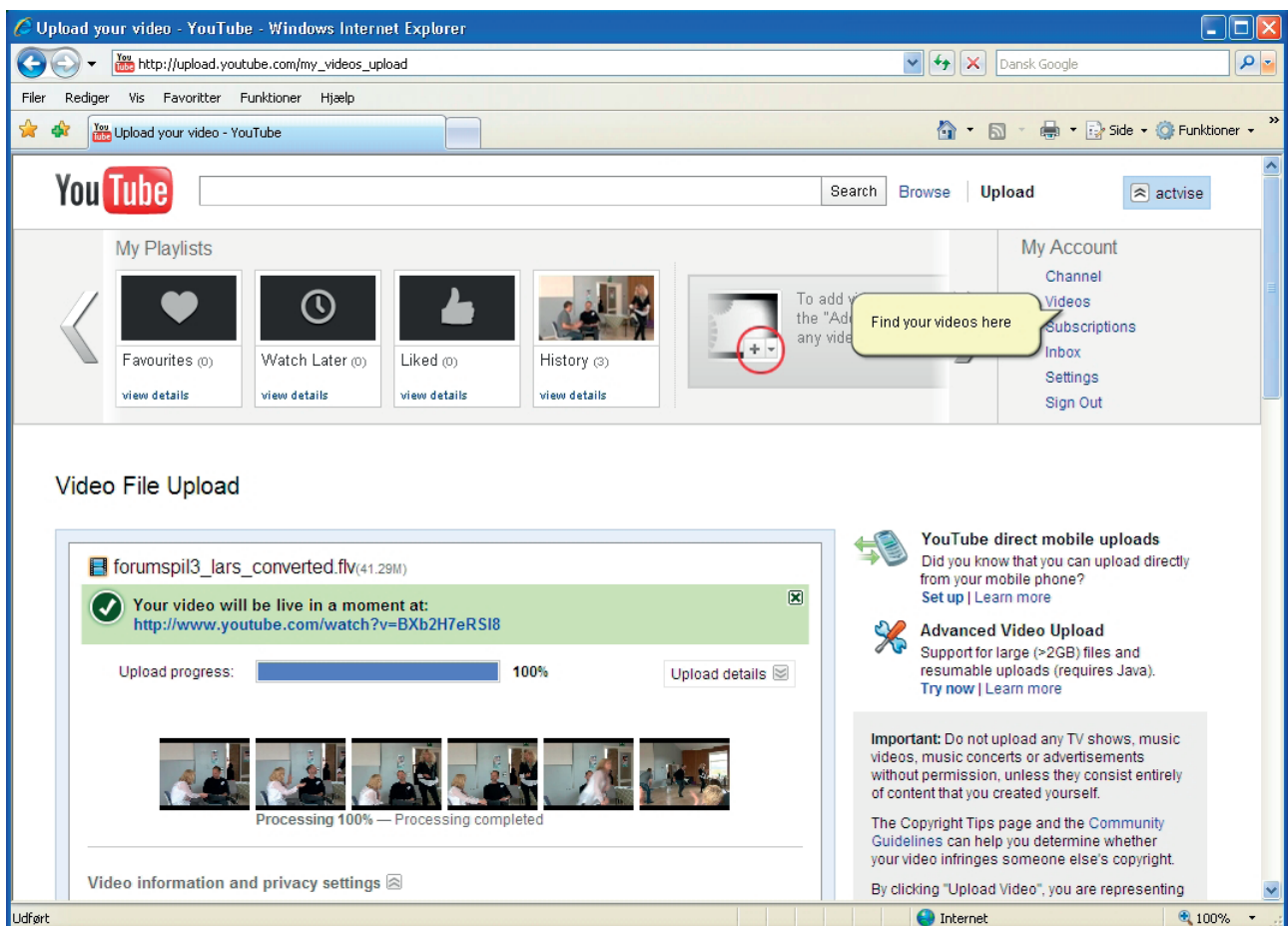
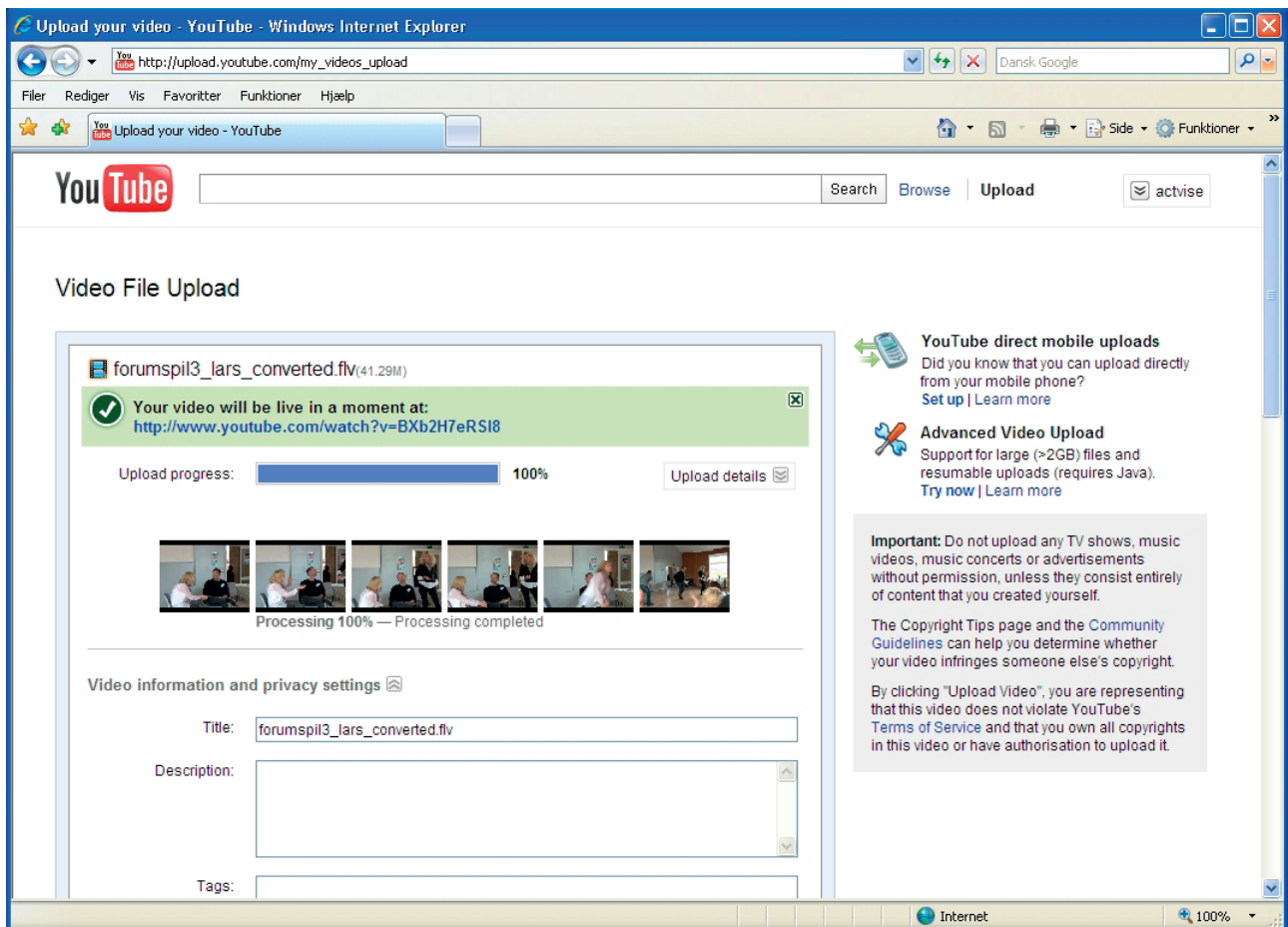


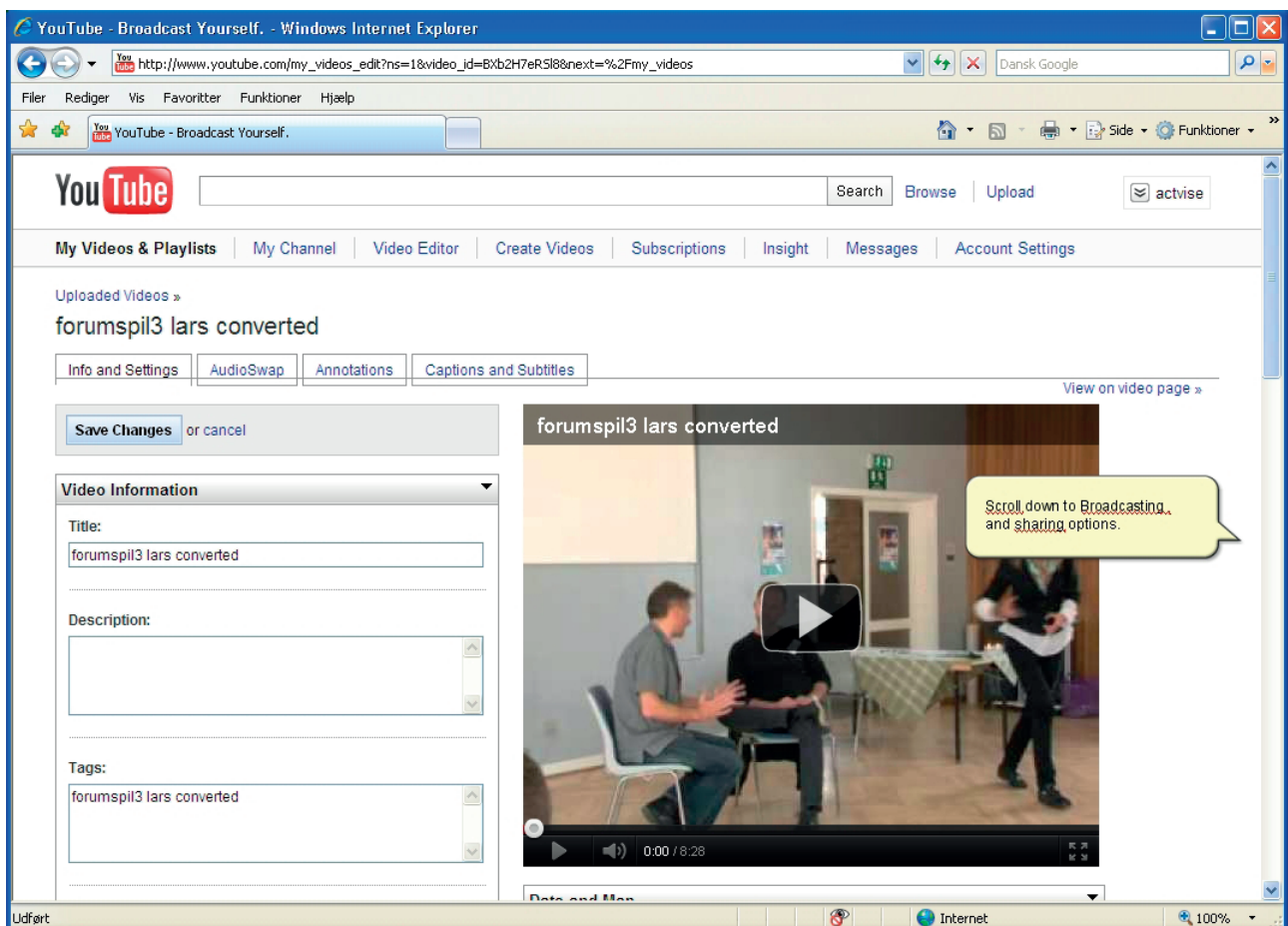
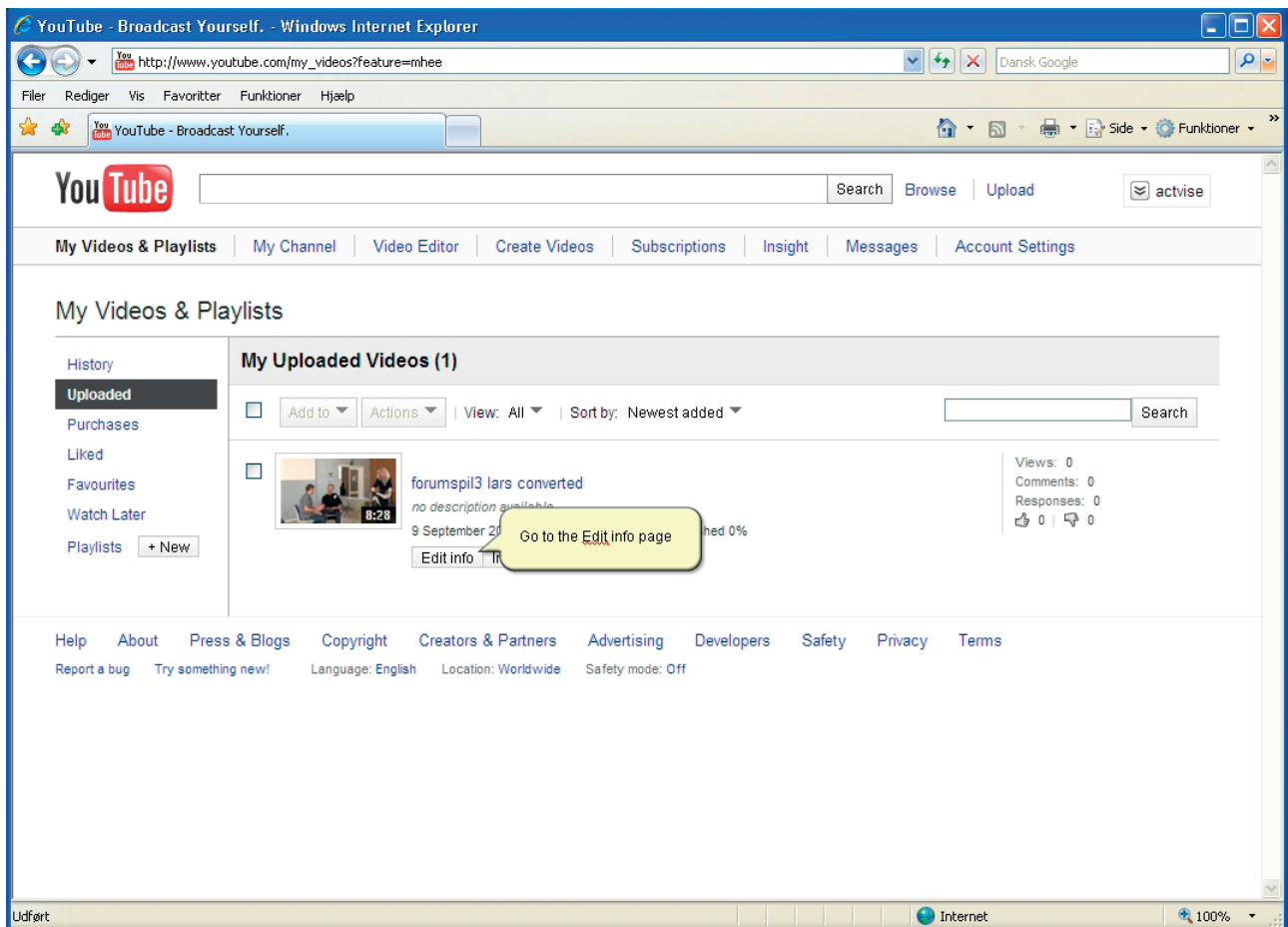
Appendix II: YouTube Manual

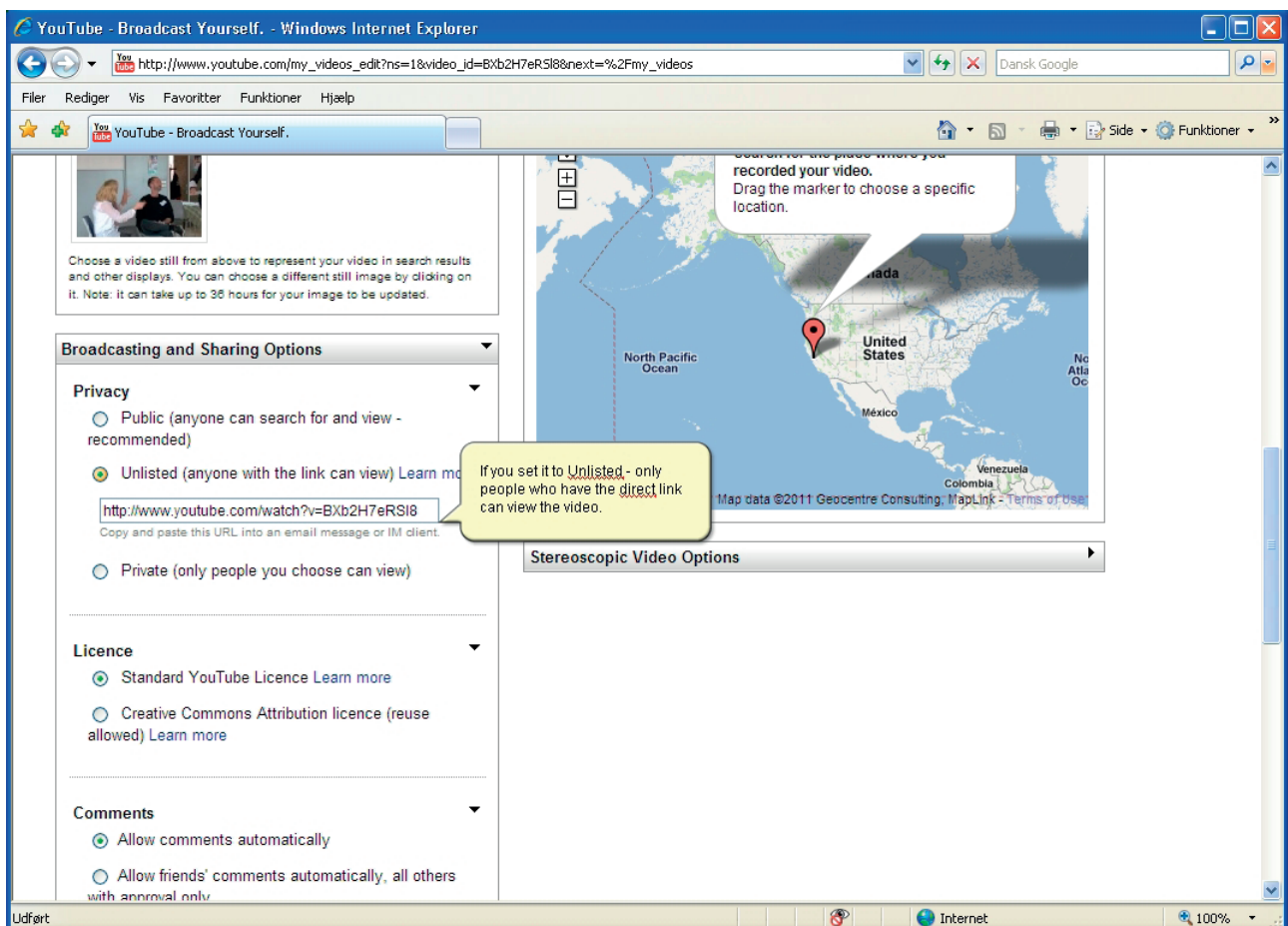
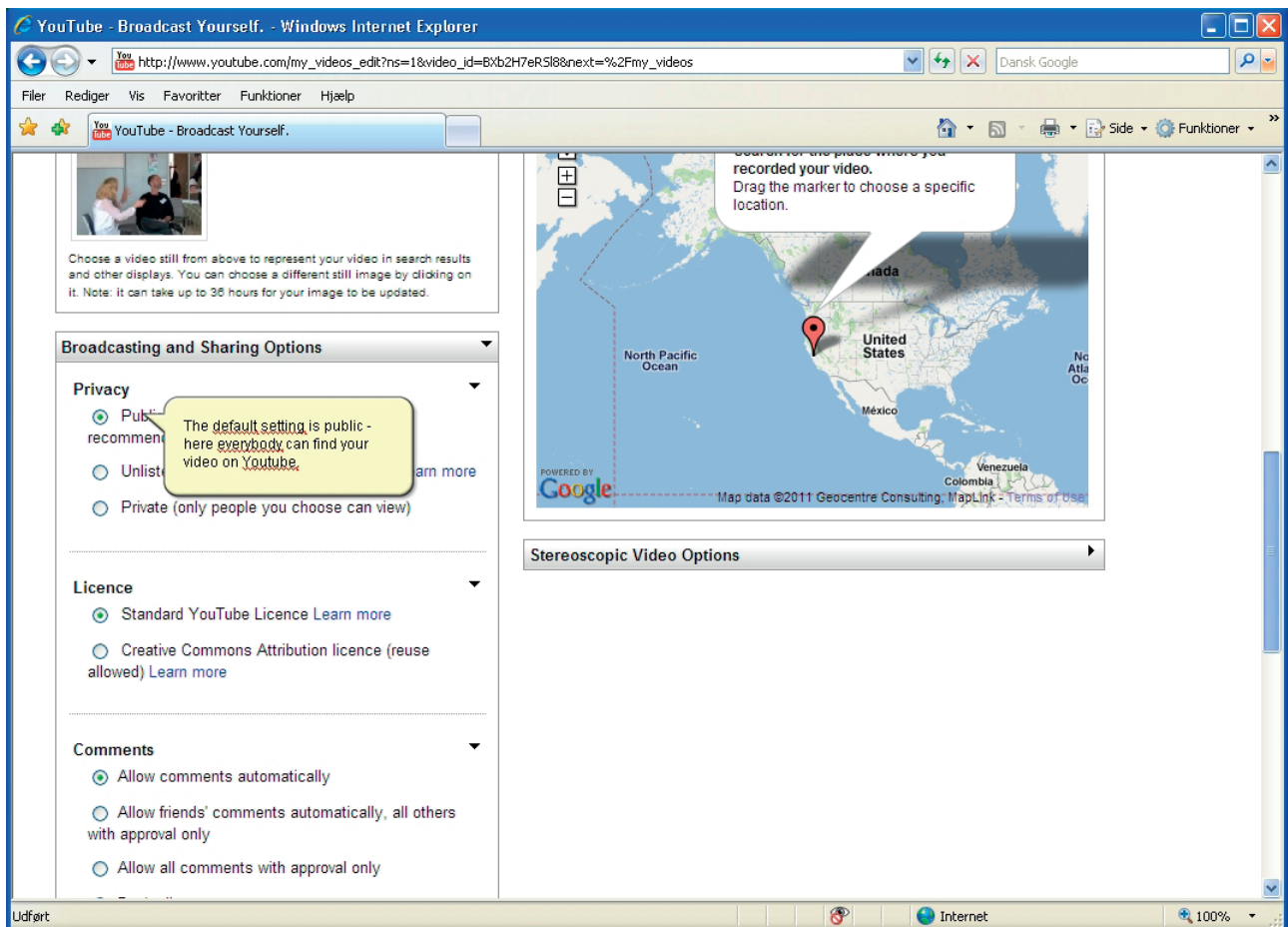
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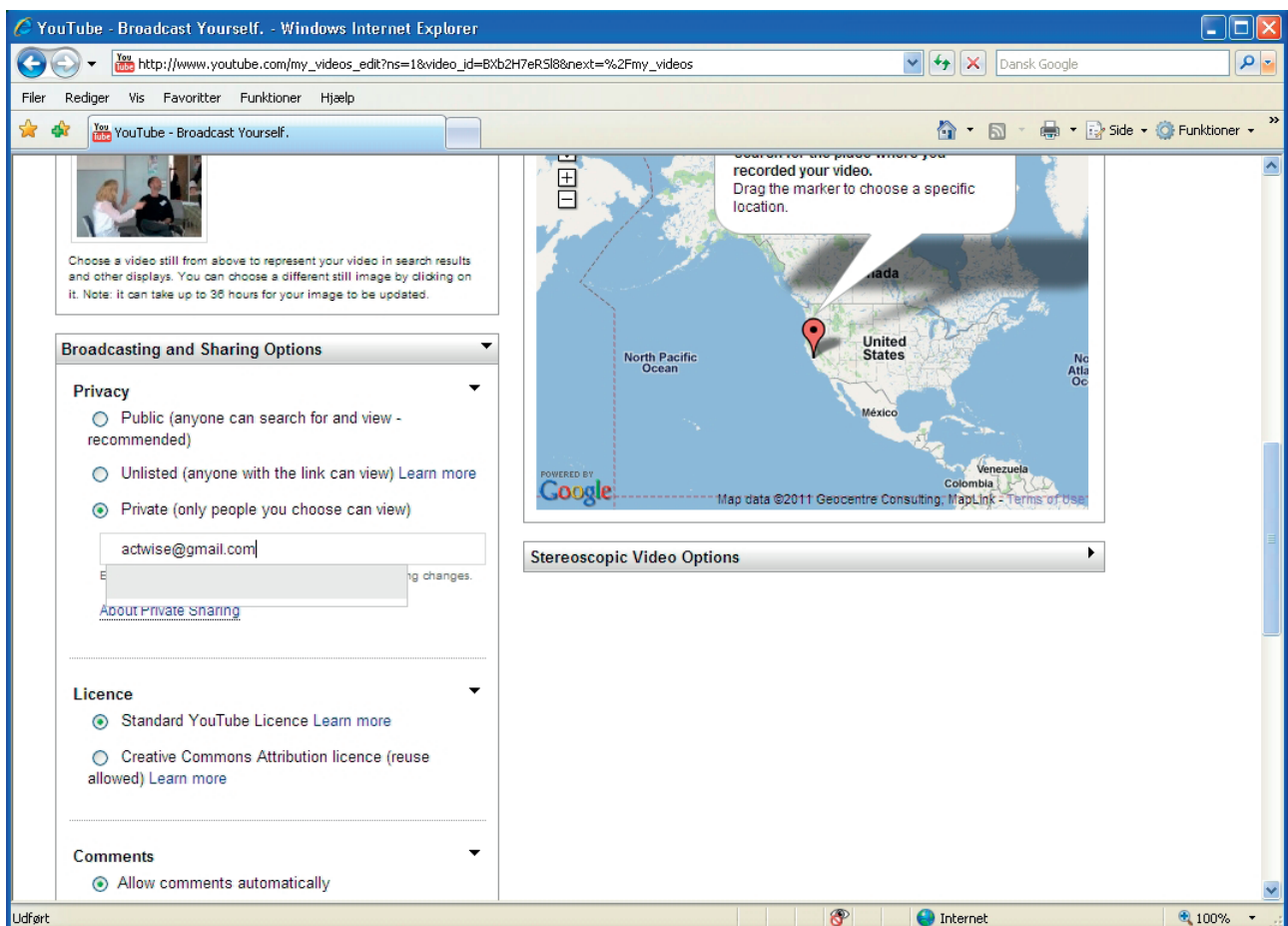
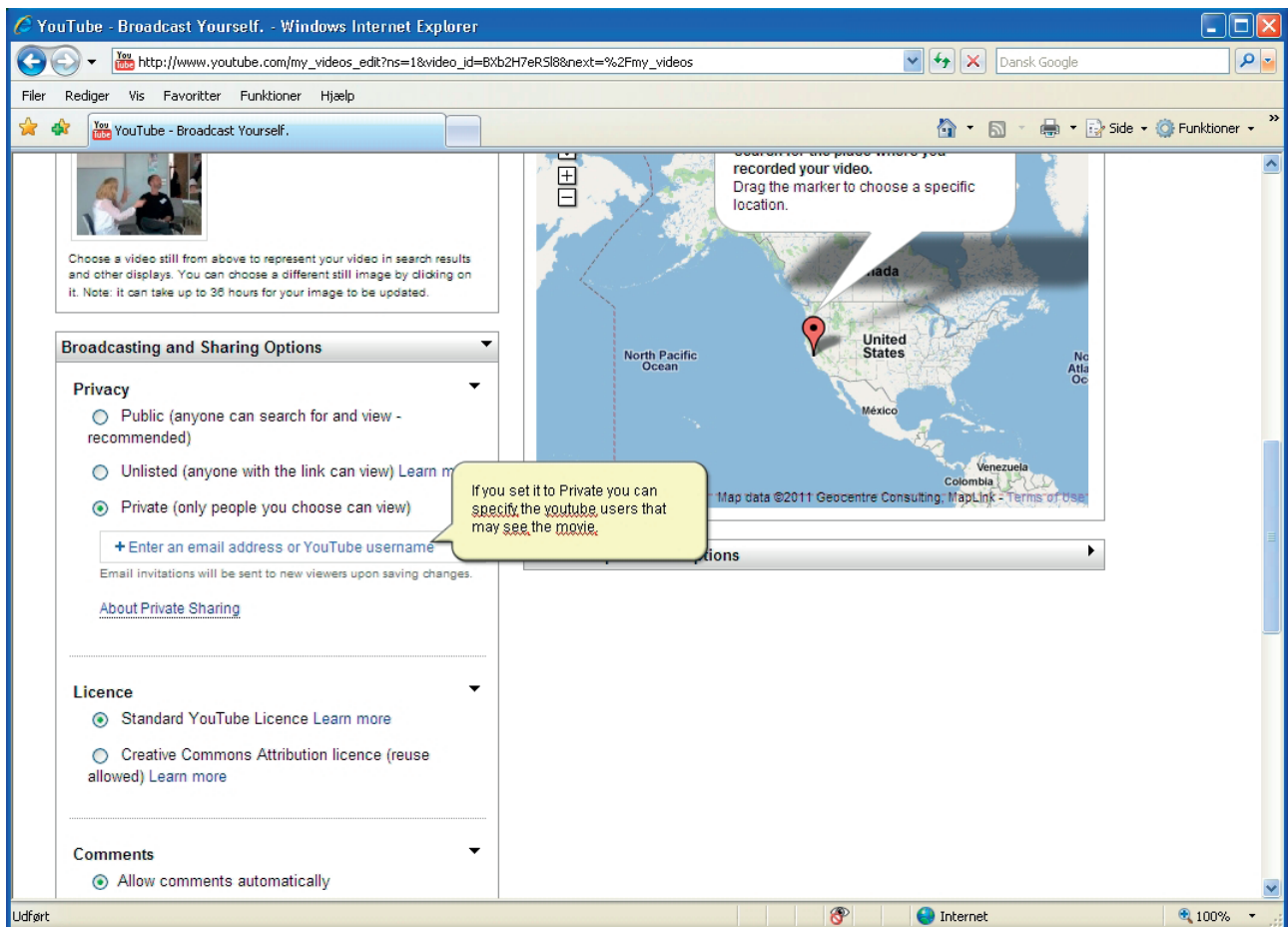


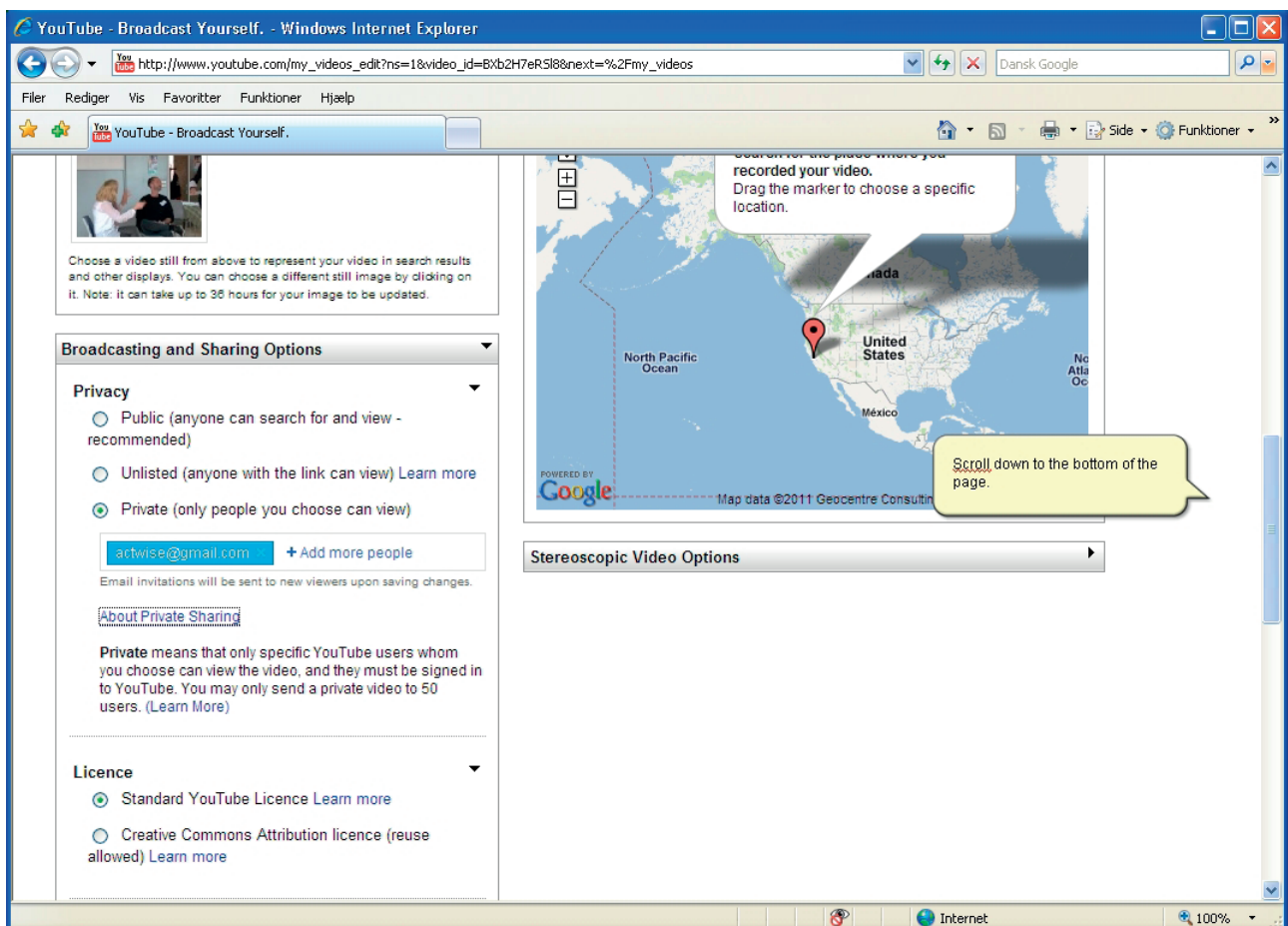
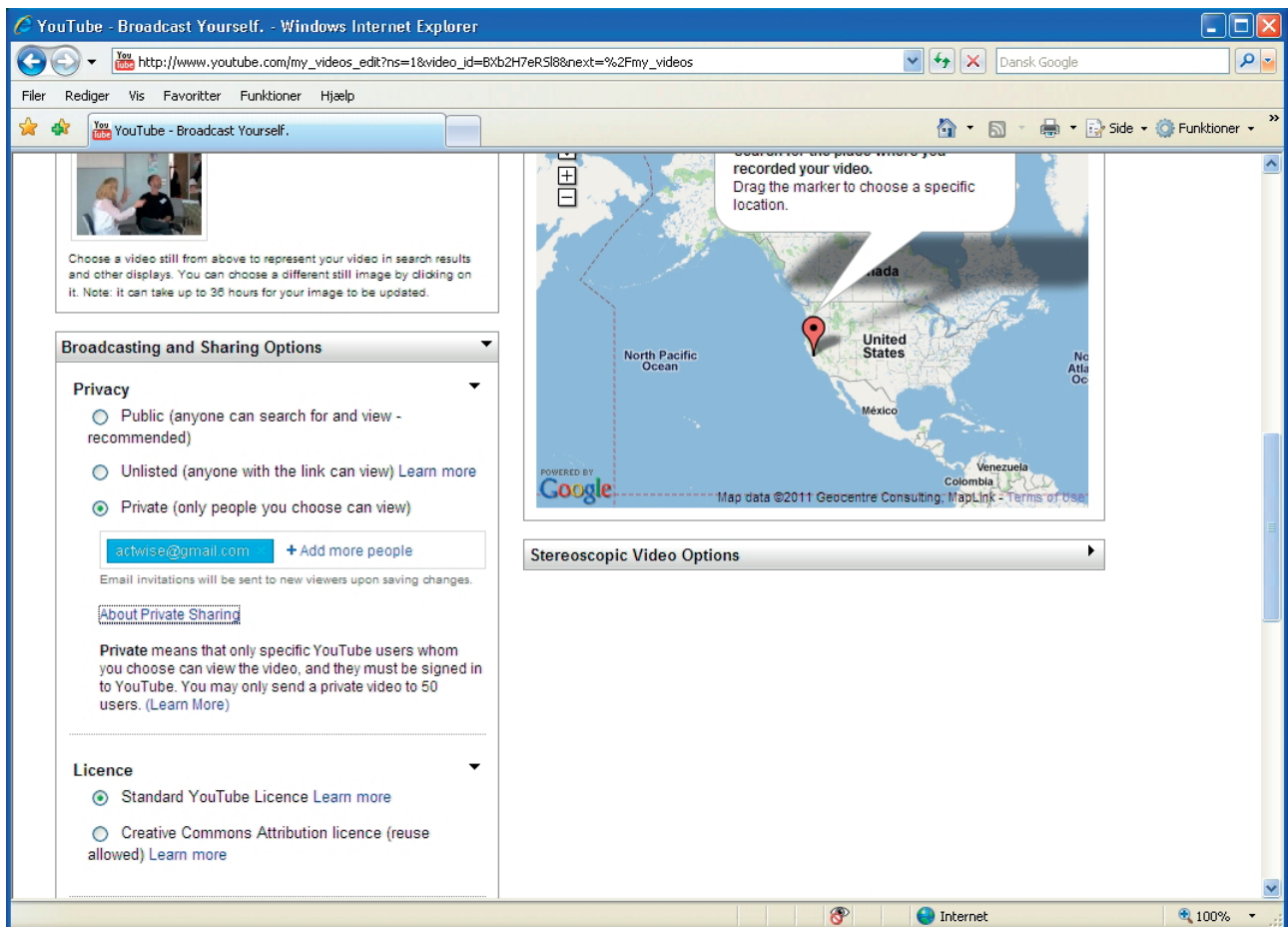


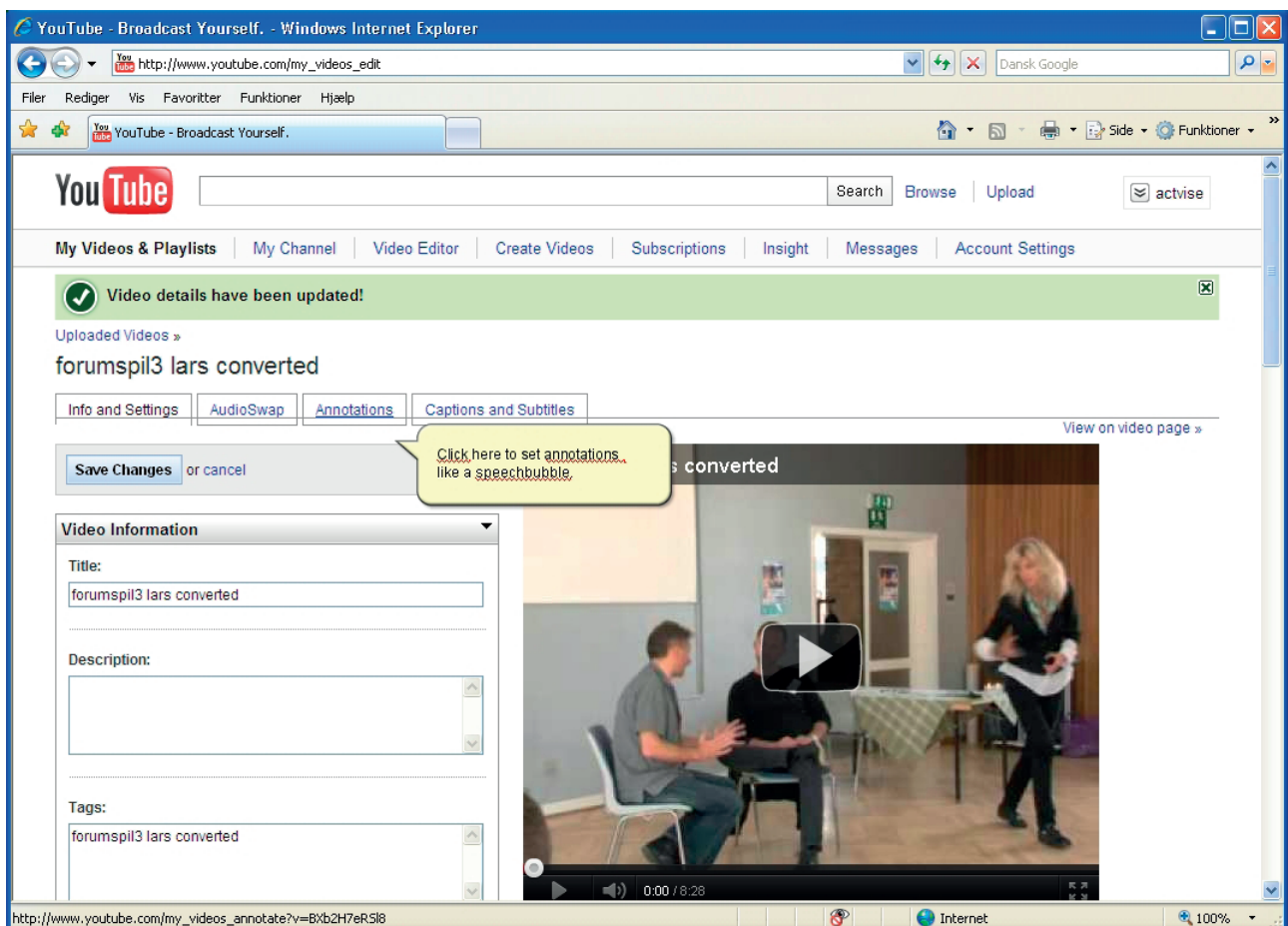
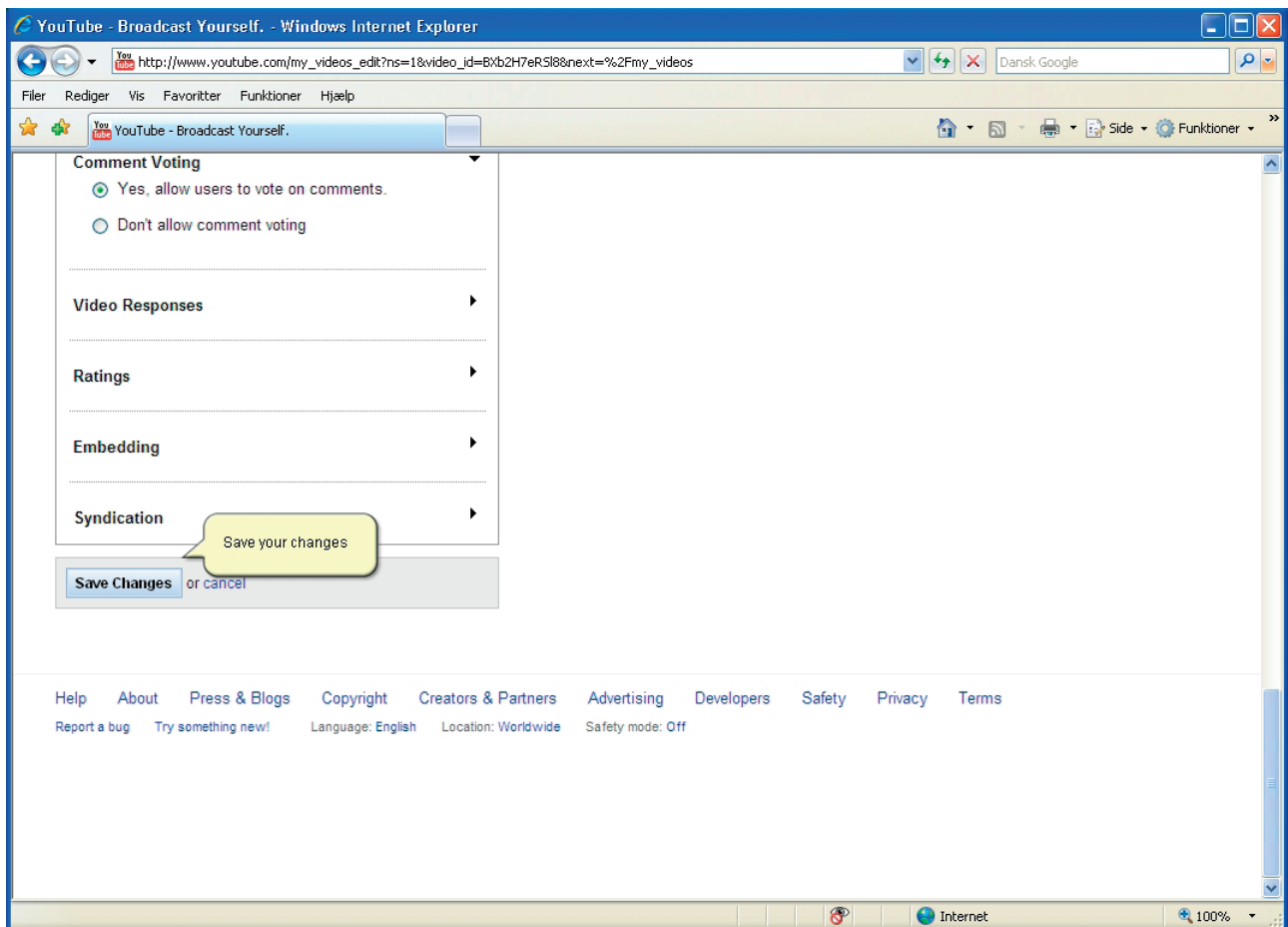


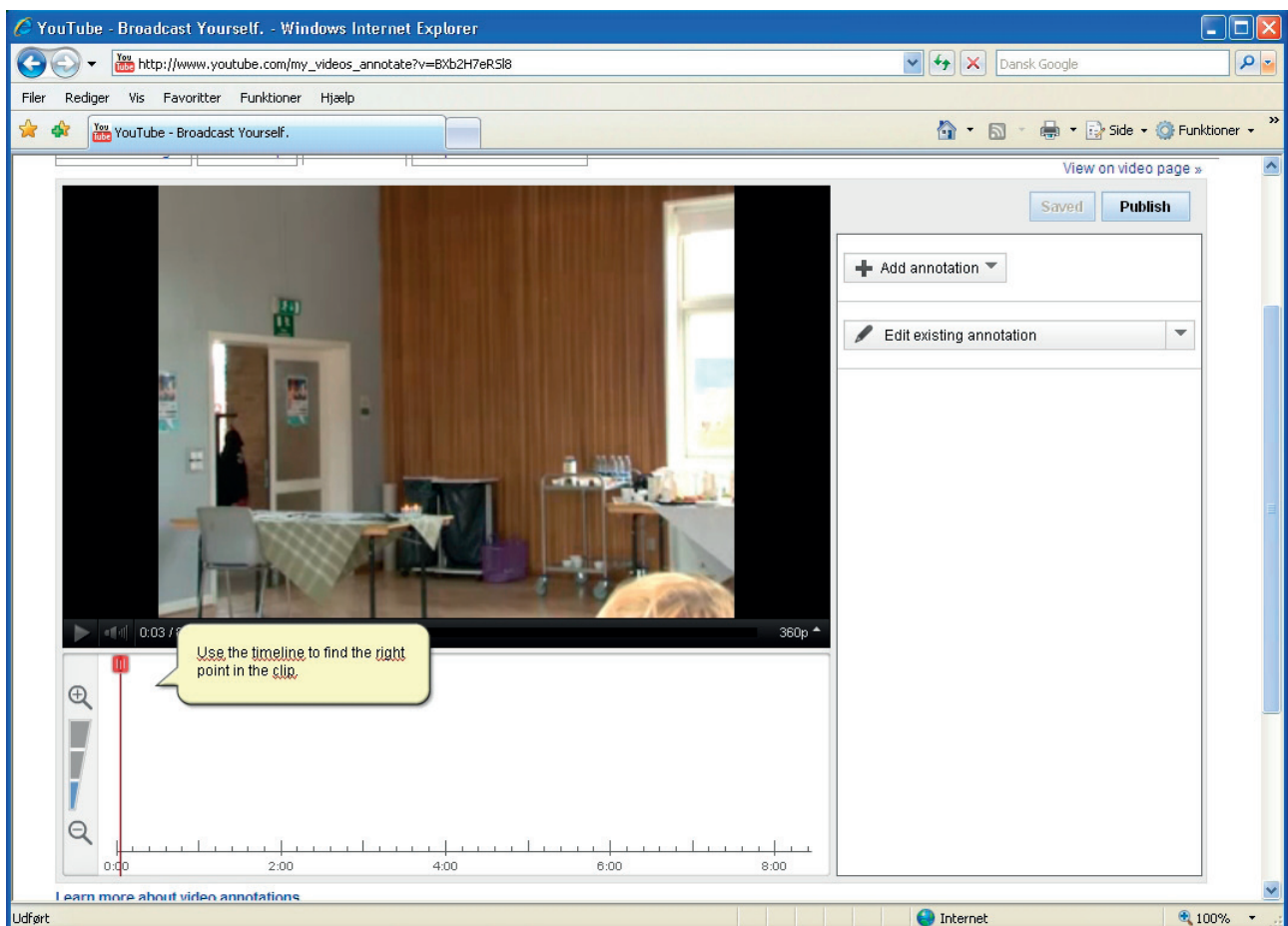
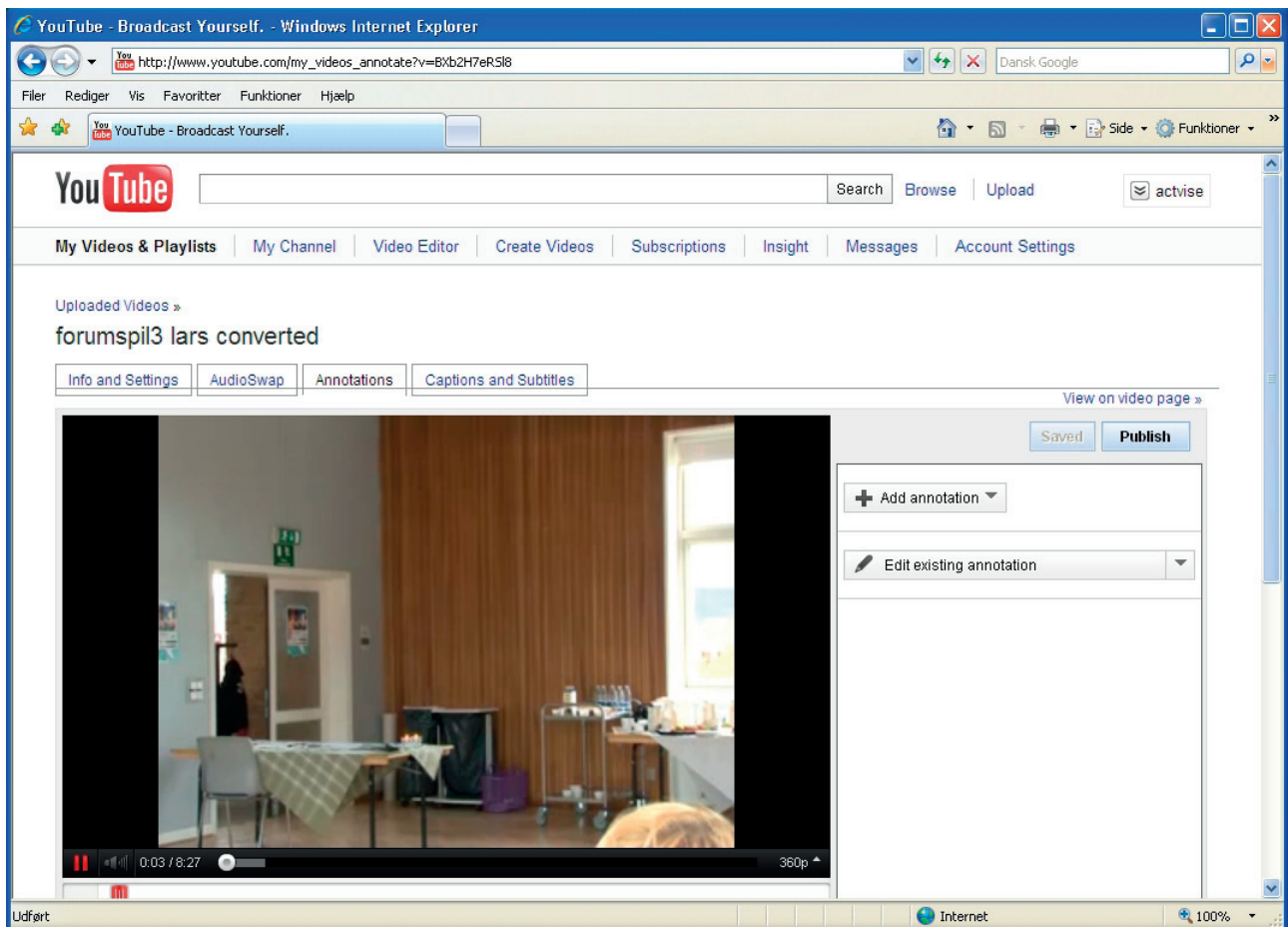


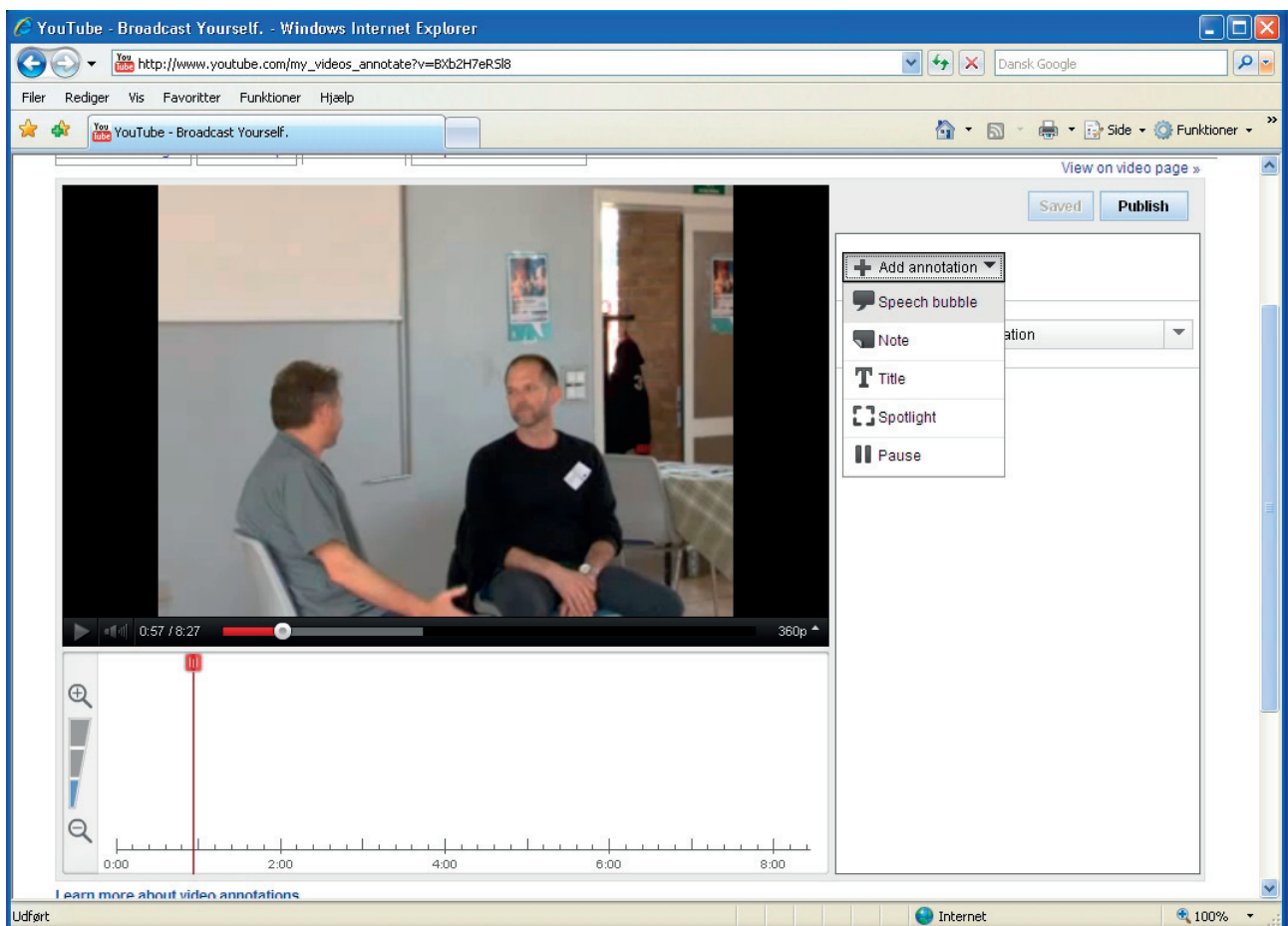
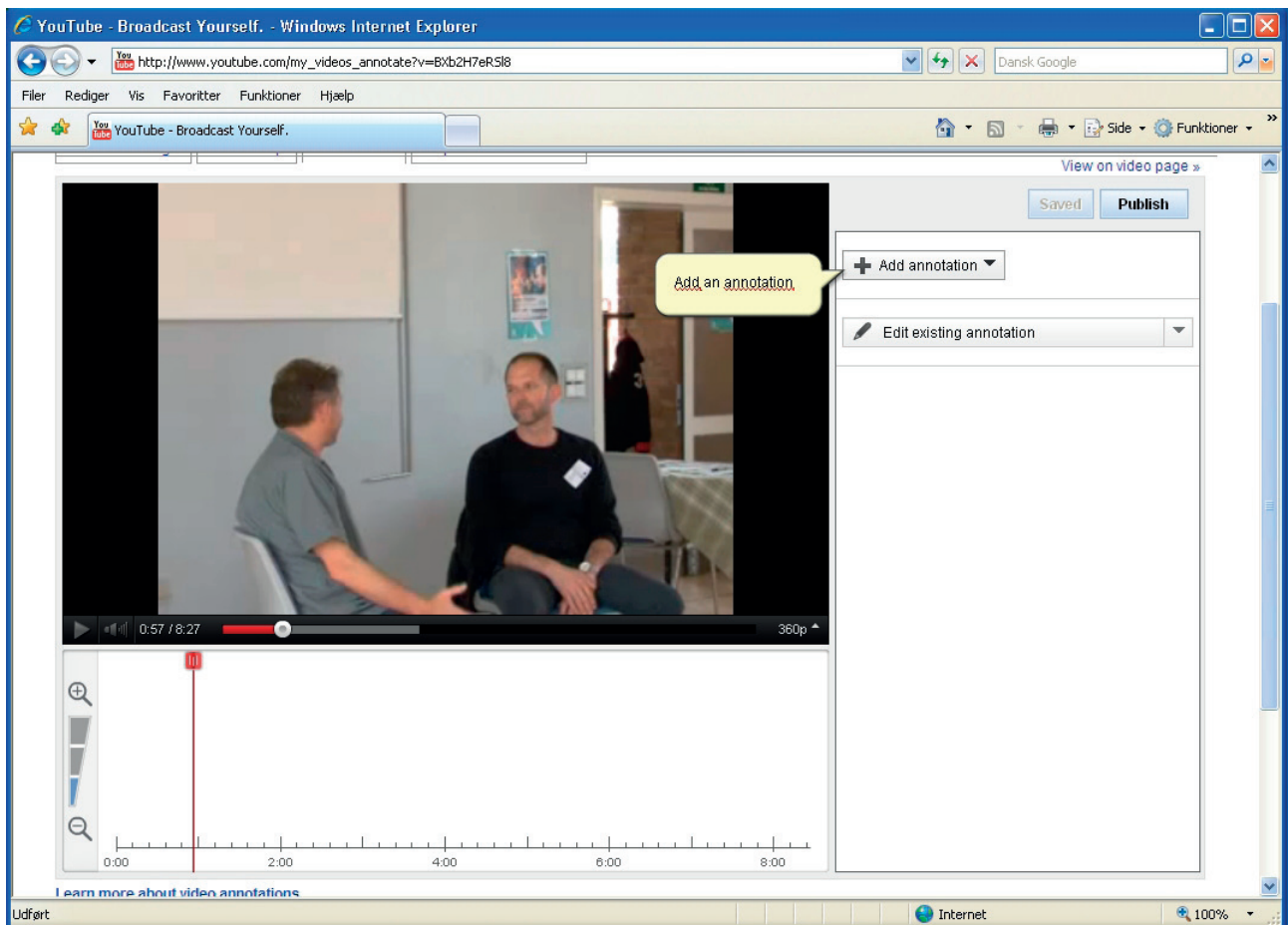












YouTube - Broadcast Yourself. - Windows Internet Explorer

http://www.youtube.com/my_videos_annotate?v=Bxb2H7eRS18

File Rediger Vis Favoritter Funktioner Hjælp

YouTube - Broadcast Yourself.

View on video page »

Save Publish

+ Add annotation ▾

[0:00:56.6]

Speech bubble

12 A [] []

Timing

0:00:56.6 0:01:01.6

☐ Link

Learn more about video annotations

Udført Internet 100%

The screenshot shows the YouTube annotation interface in a Windows Internet Explorer browser. The video player displays two men sitting and talking. A speech bubble is positioned over the video, containing the text "you can move the bubble by dragging it." The timeline below the video shows a red vertical line at 0:00:56.6. The right-hand panel contains controls for adding annotations, including a text input field, a font size dropdown (set to 12), a color picker, and a timing section with start and end time inputs (0:00:56.6 and 0:01:01.6). There is also a checkbox for "Link".

YouTube - Broadcast Yourself. - Windows Internet Explorer

http://www.youtube.com/my_videos_annotate?v=Bxb2H7eRS18

File Rediger Vis Favoritter Funktioner Hjælp

YouTube - Broadcast Yourself.

View on video page »

Save Publish

+ Add annotation ▾

Why do I keep getting called ... [0:00:56.6]

Speech bubble

Why do I keep getting called to these boring meetings?

12 A [] []

Timing

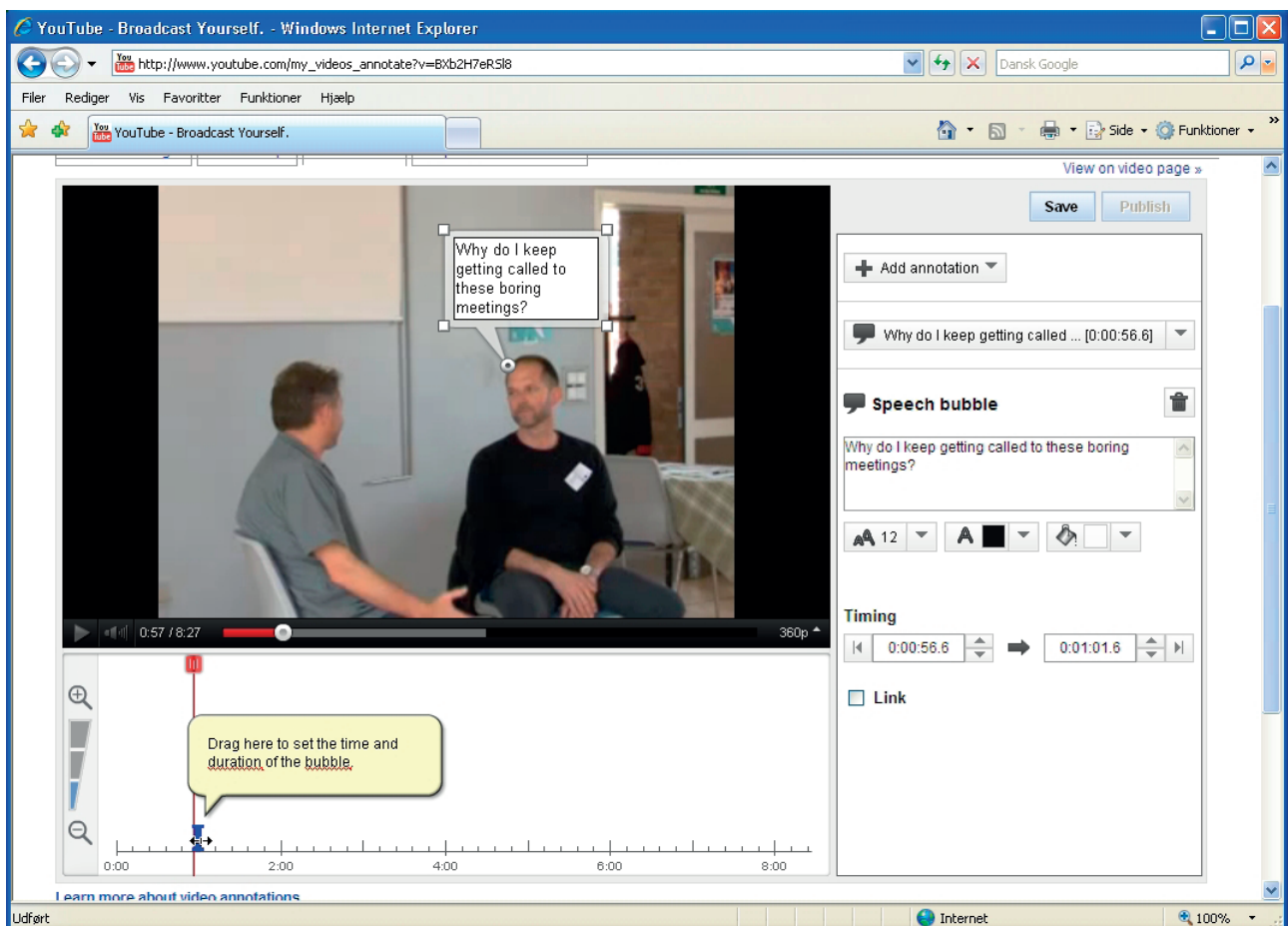
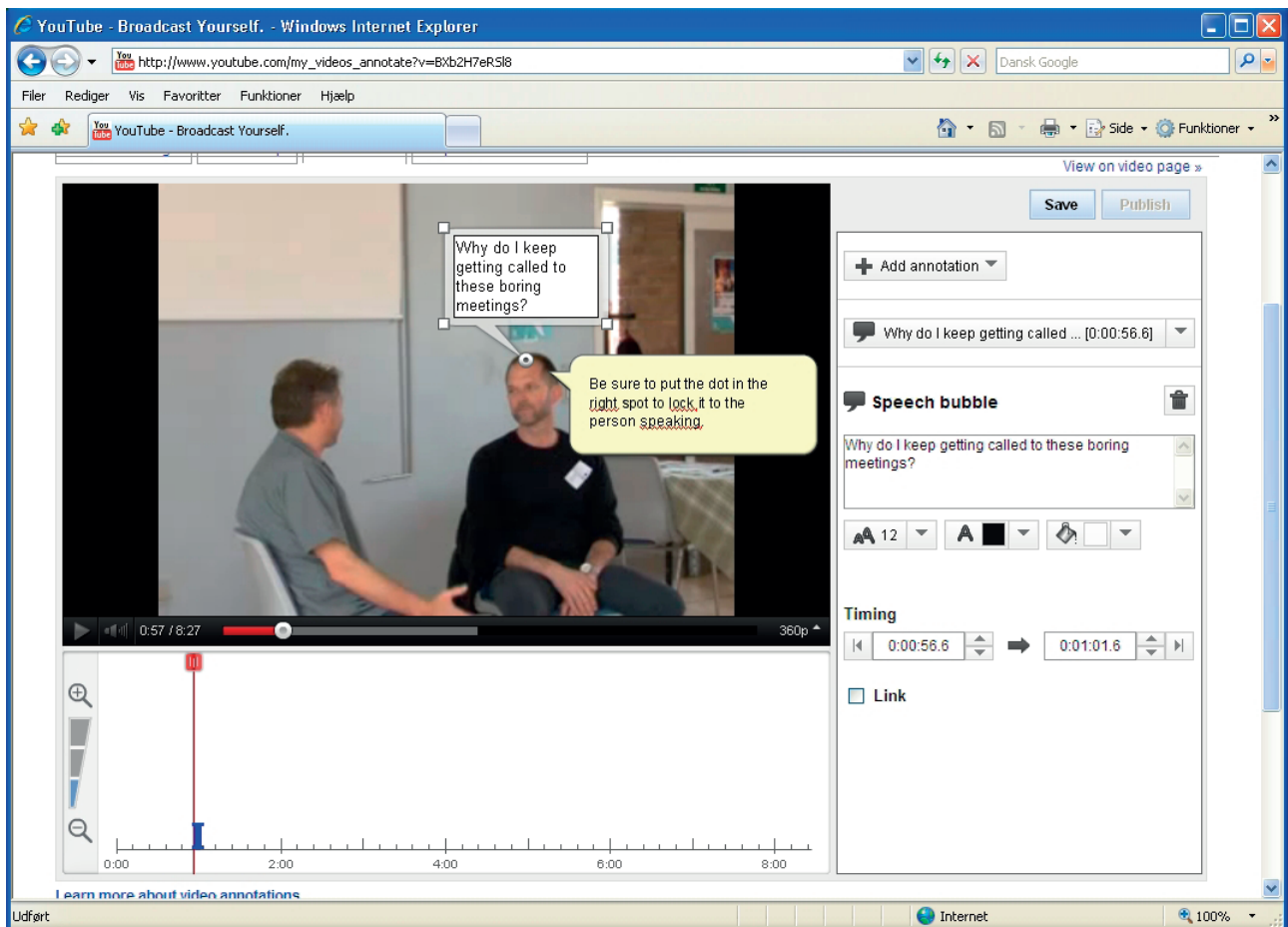
0:00:56.6 0:01:01.6

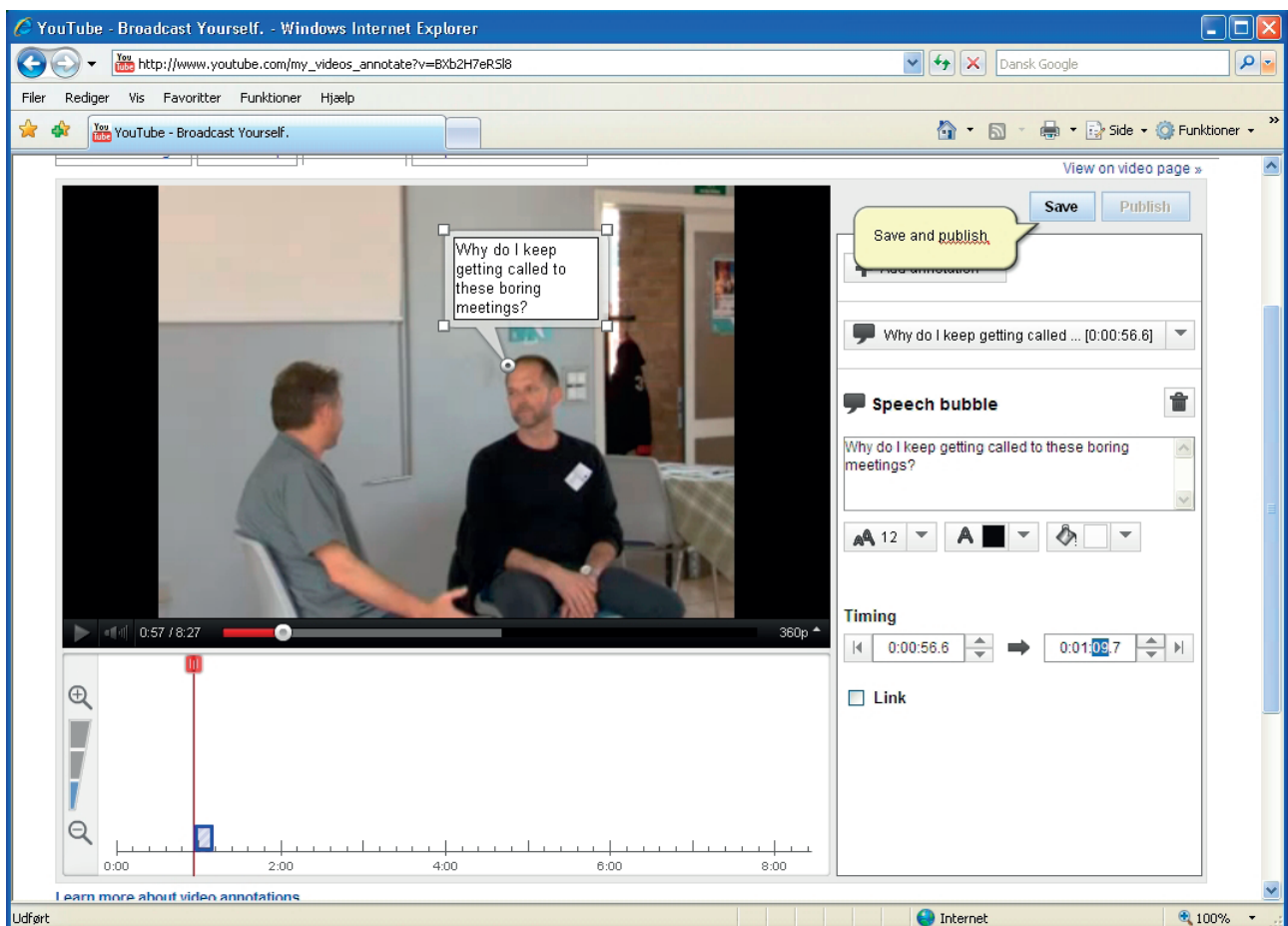
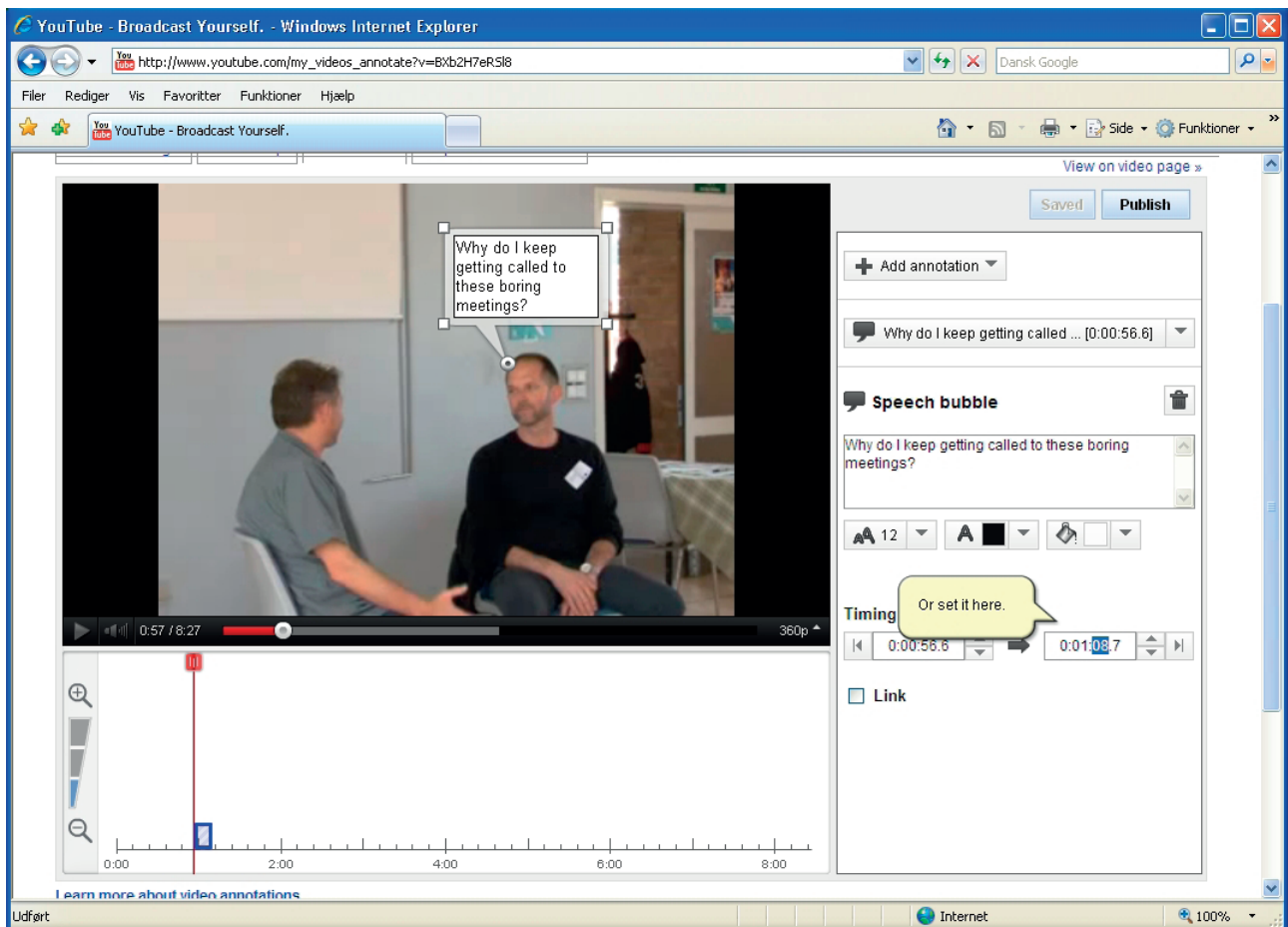
☐ Link

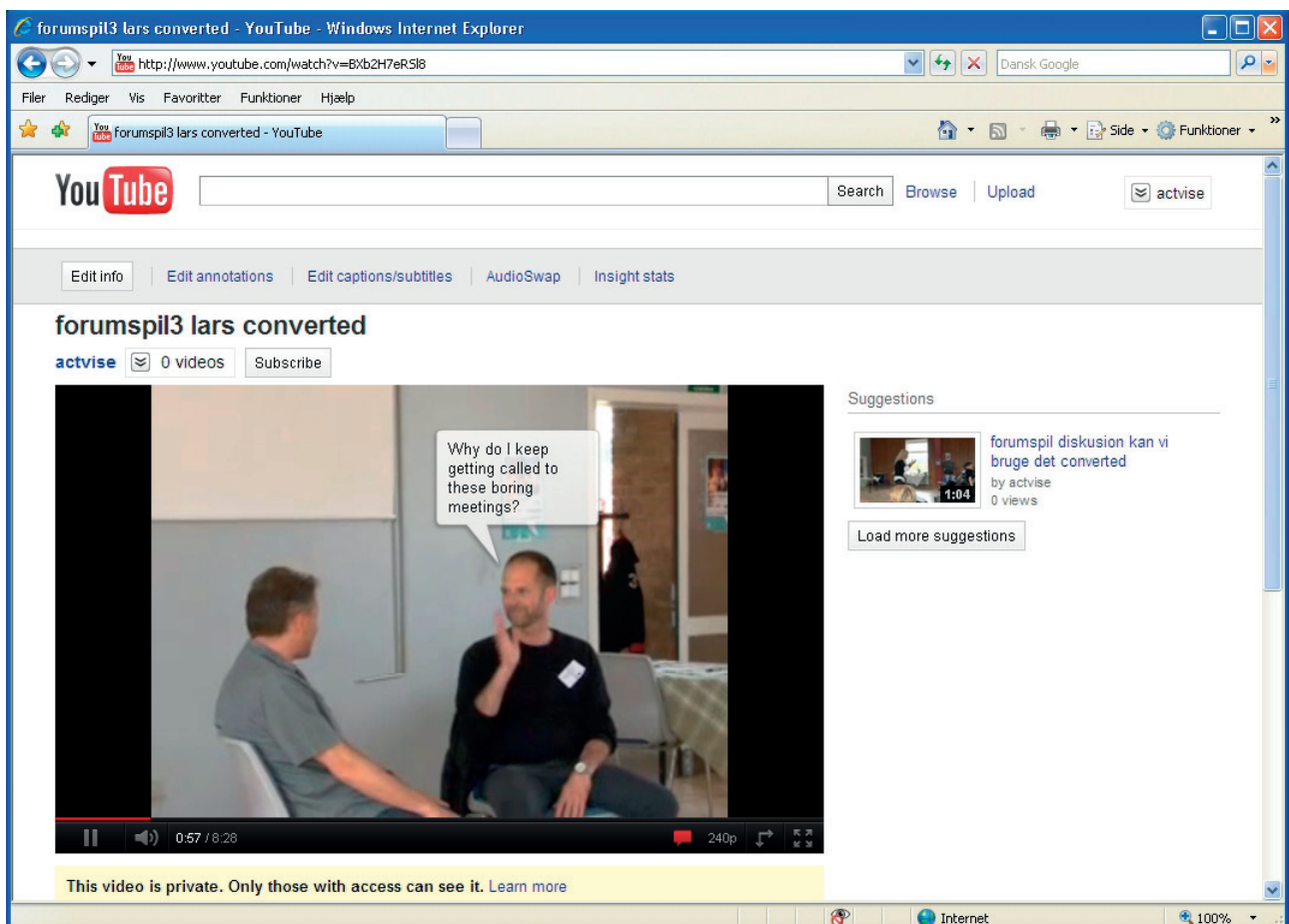
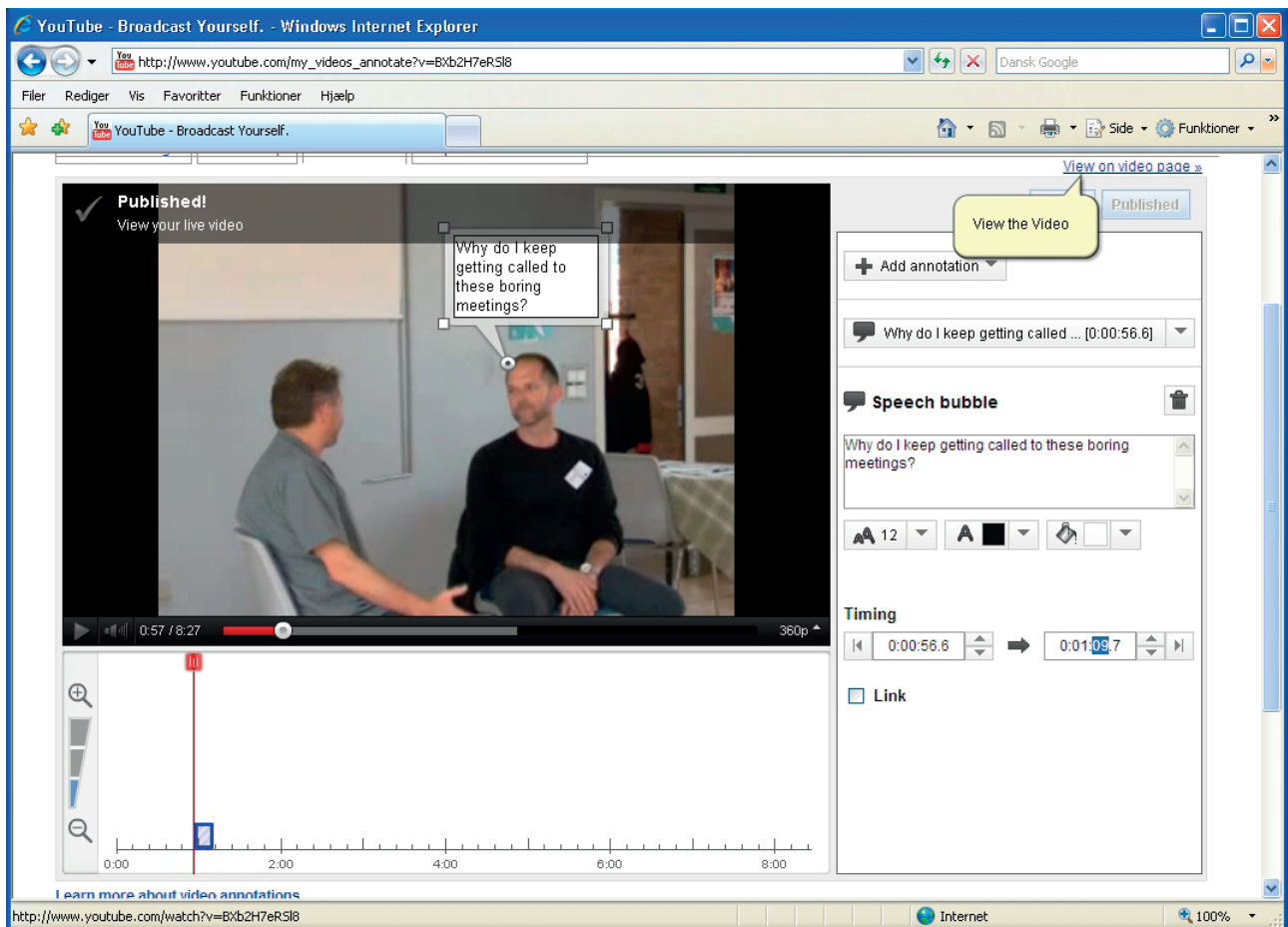
Learn more about video annotations

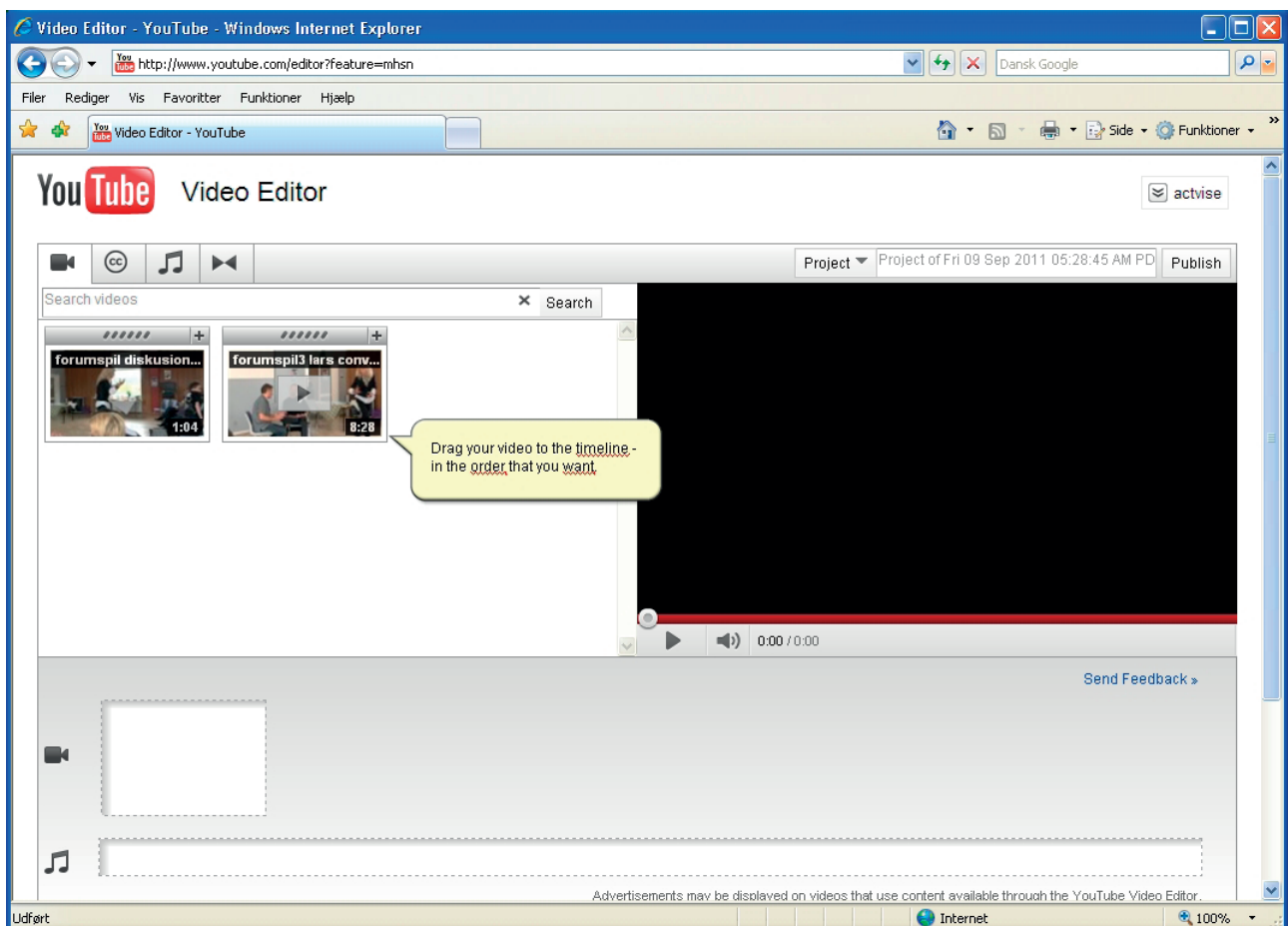
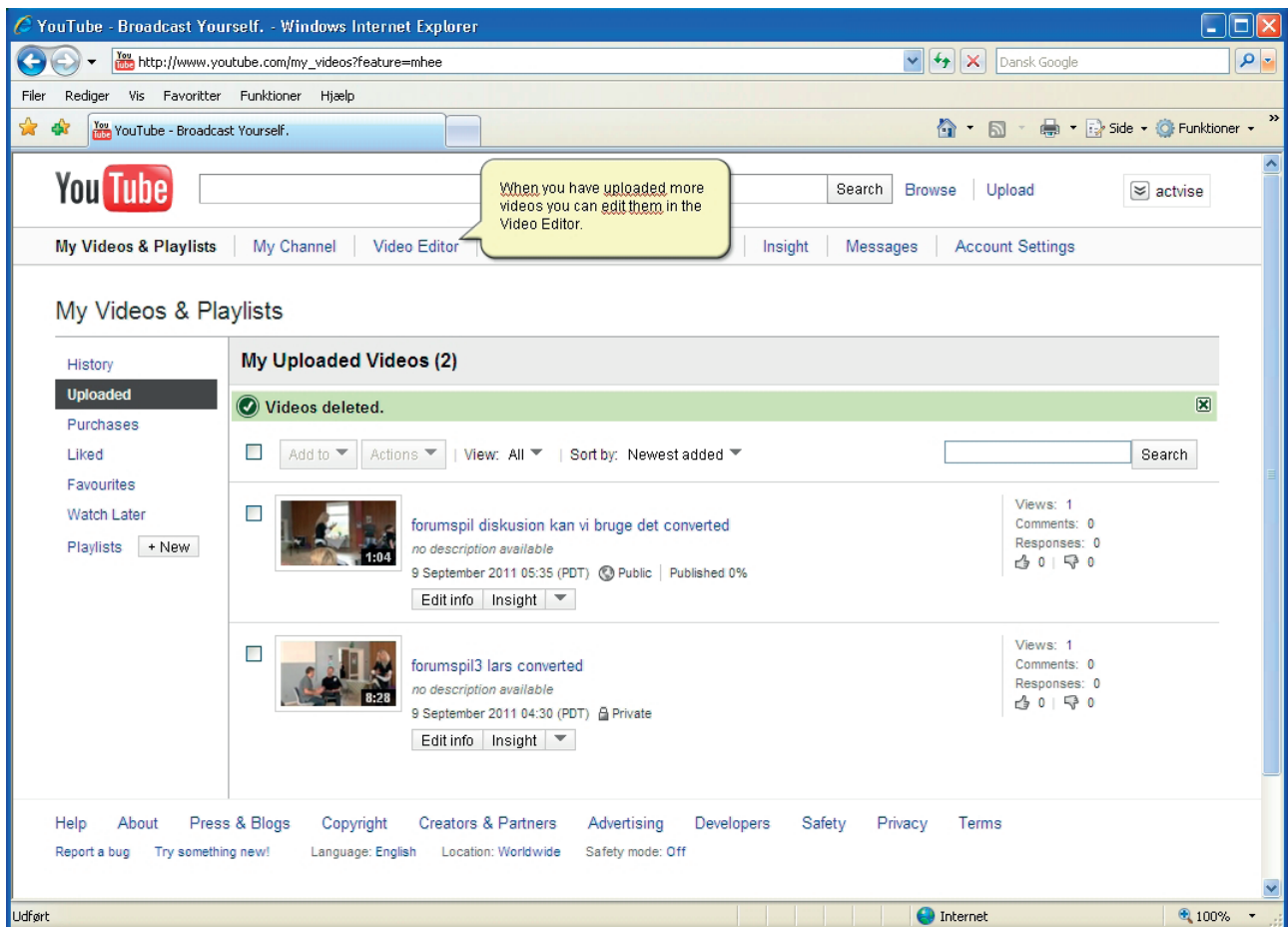
Udført Internet 100%

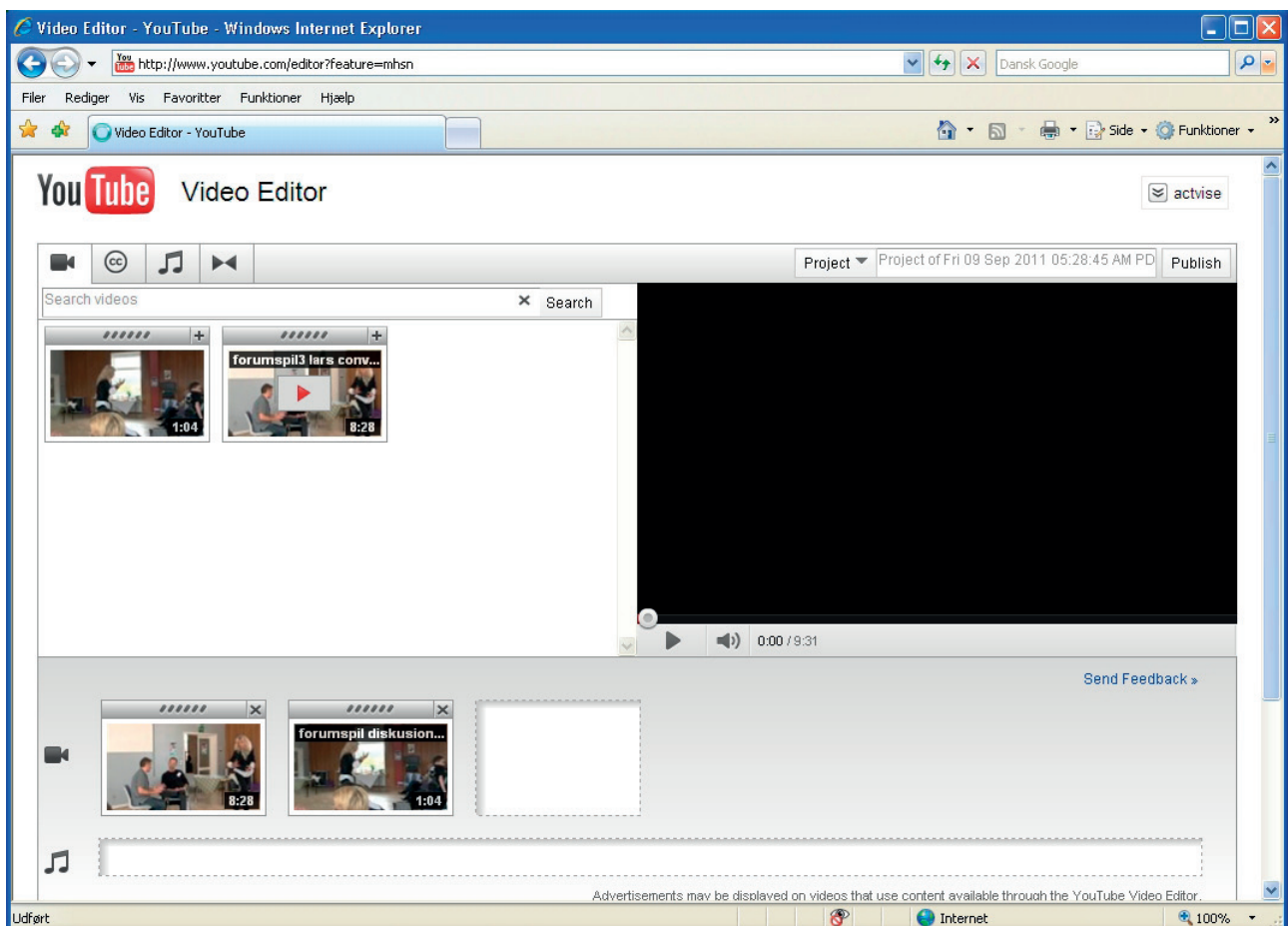
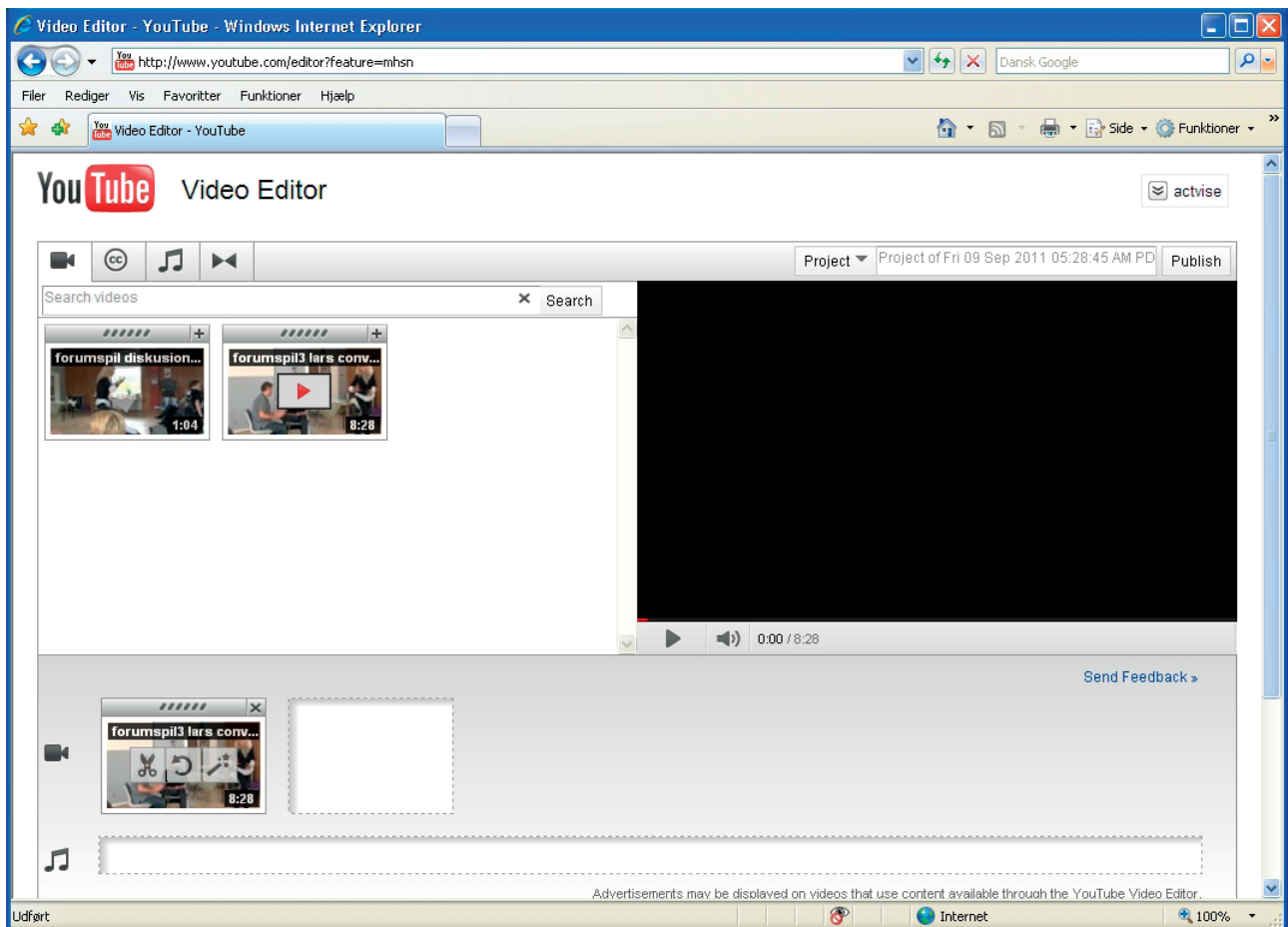
This screenshot shows the same YouTube annotation interface, but with the annotation text updated. The speech bubble now contains the text "Why do I keep getting called to these boring meetings?". The timeline and right-hand control panel remain the same as in the previous screenshot.

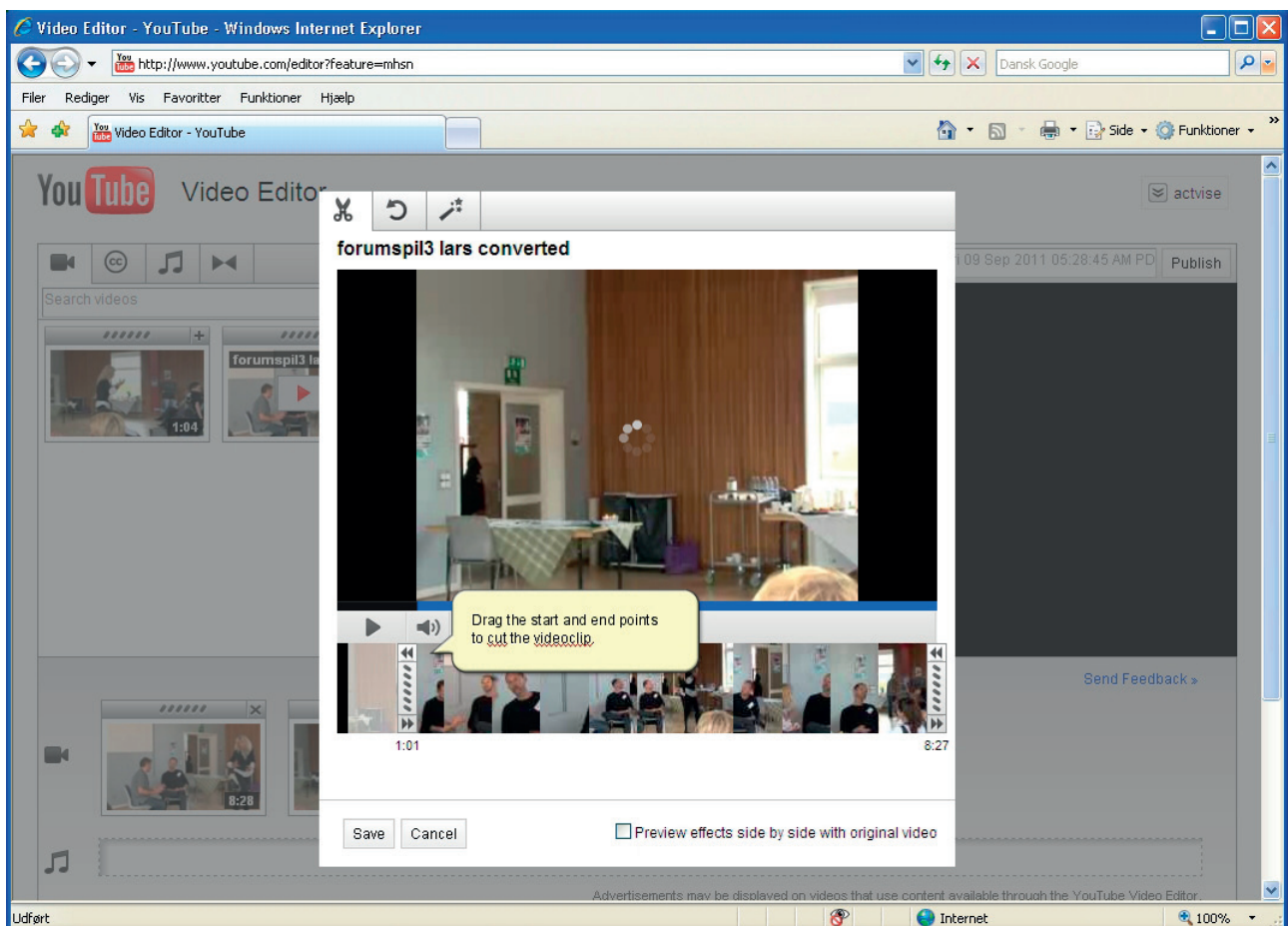
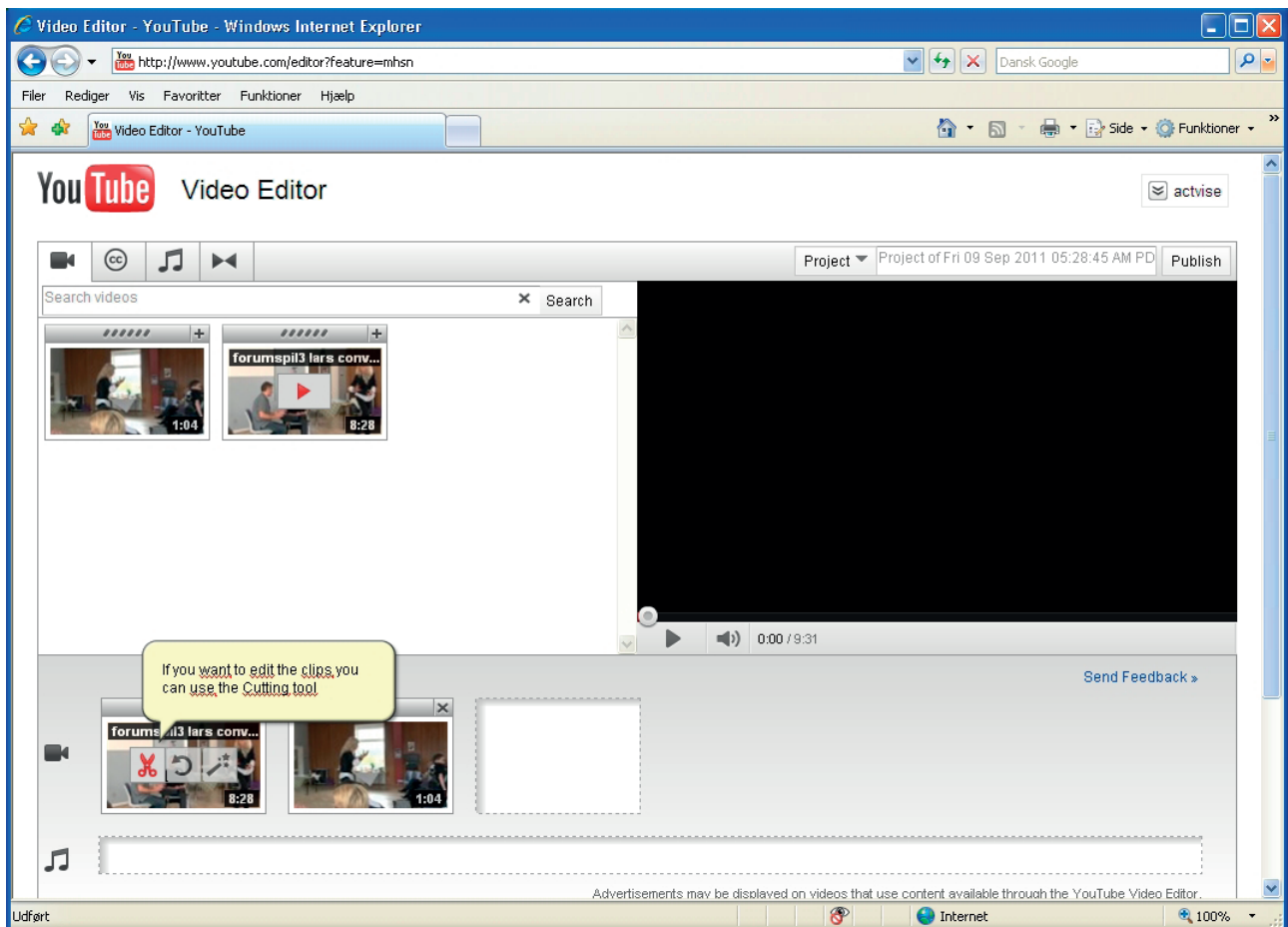


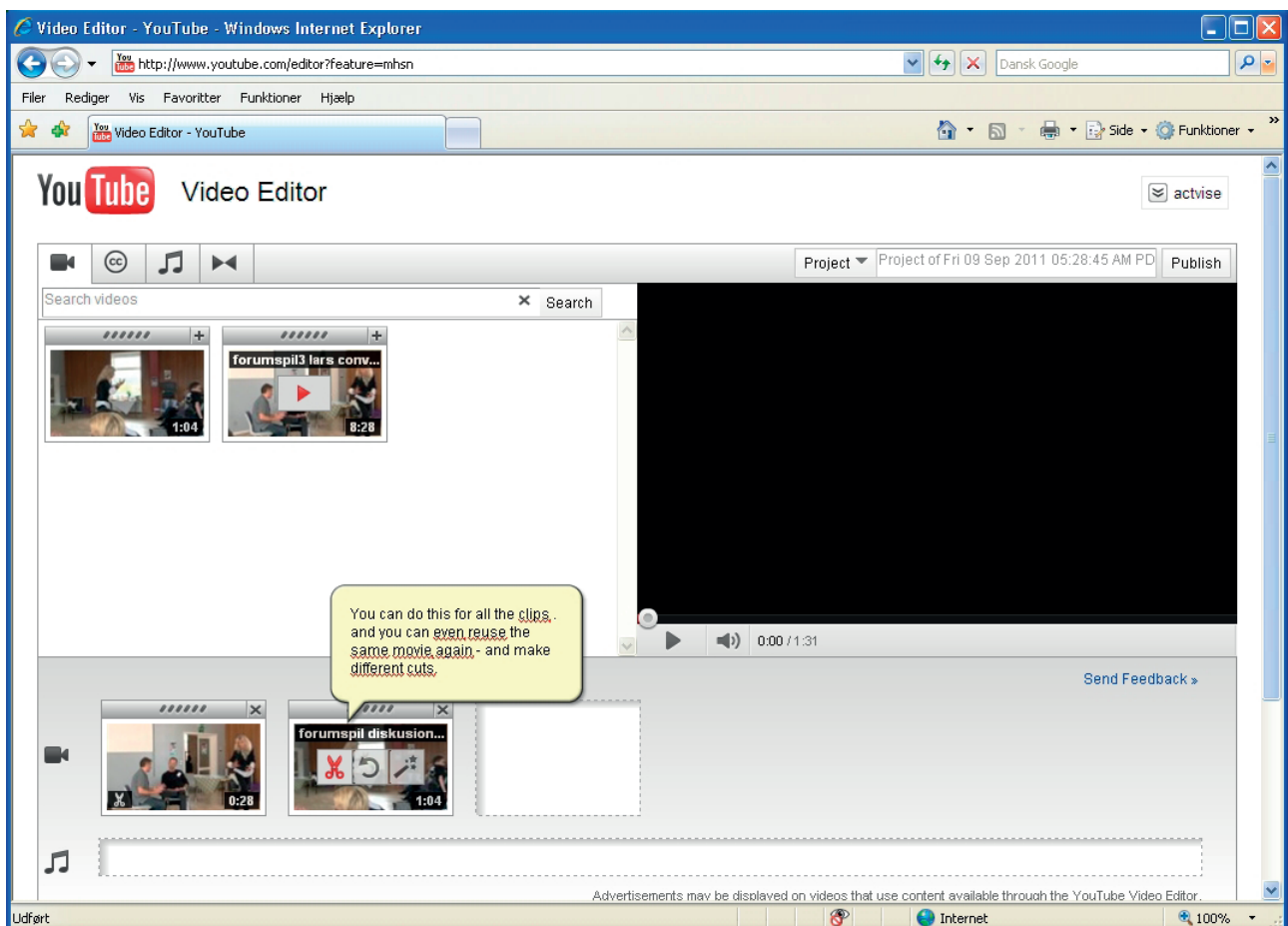
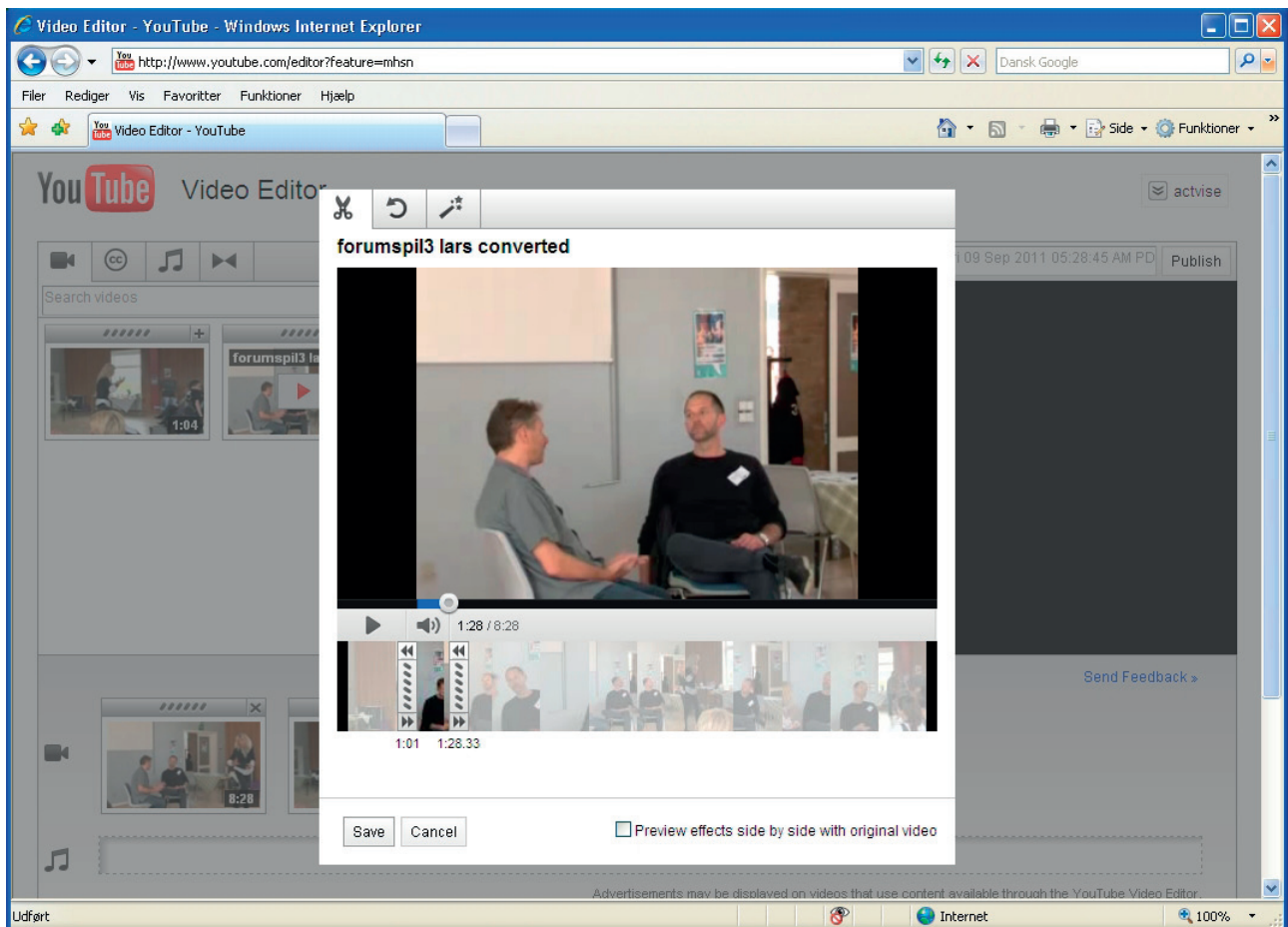


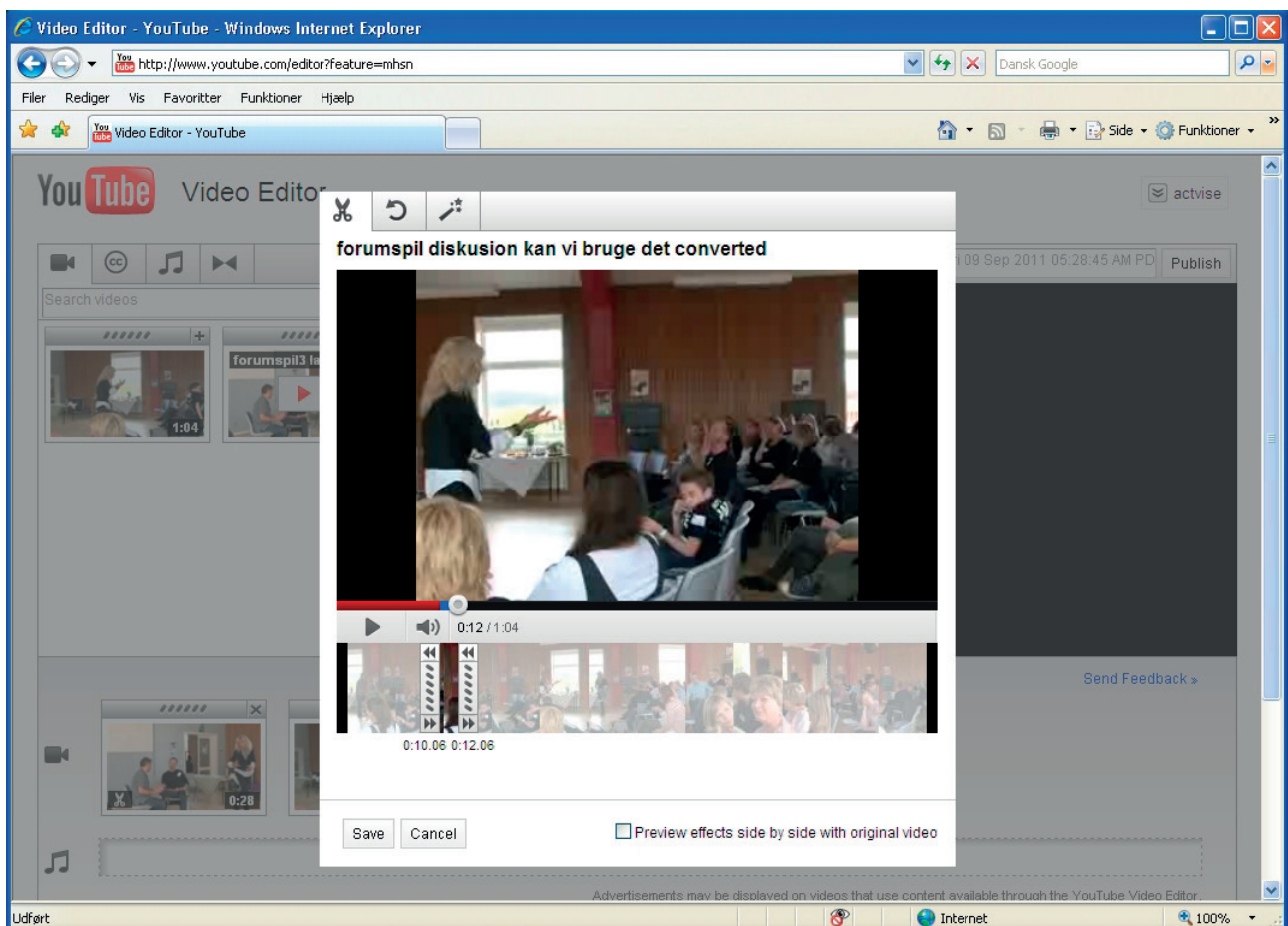
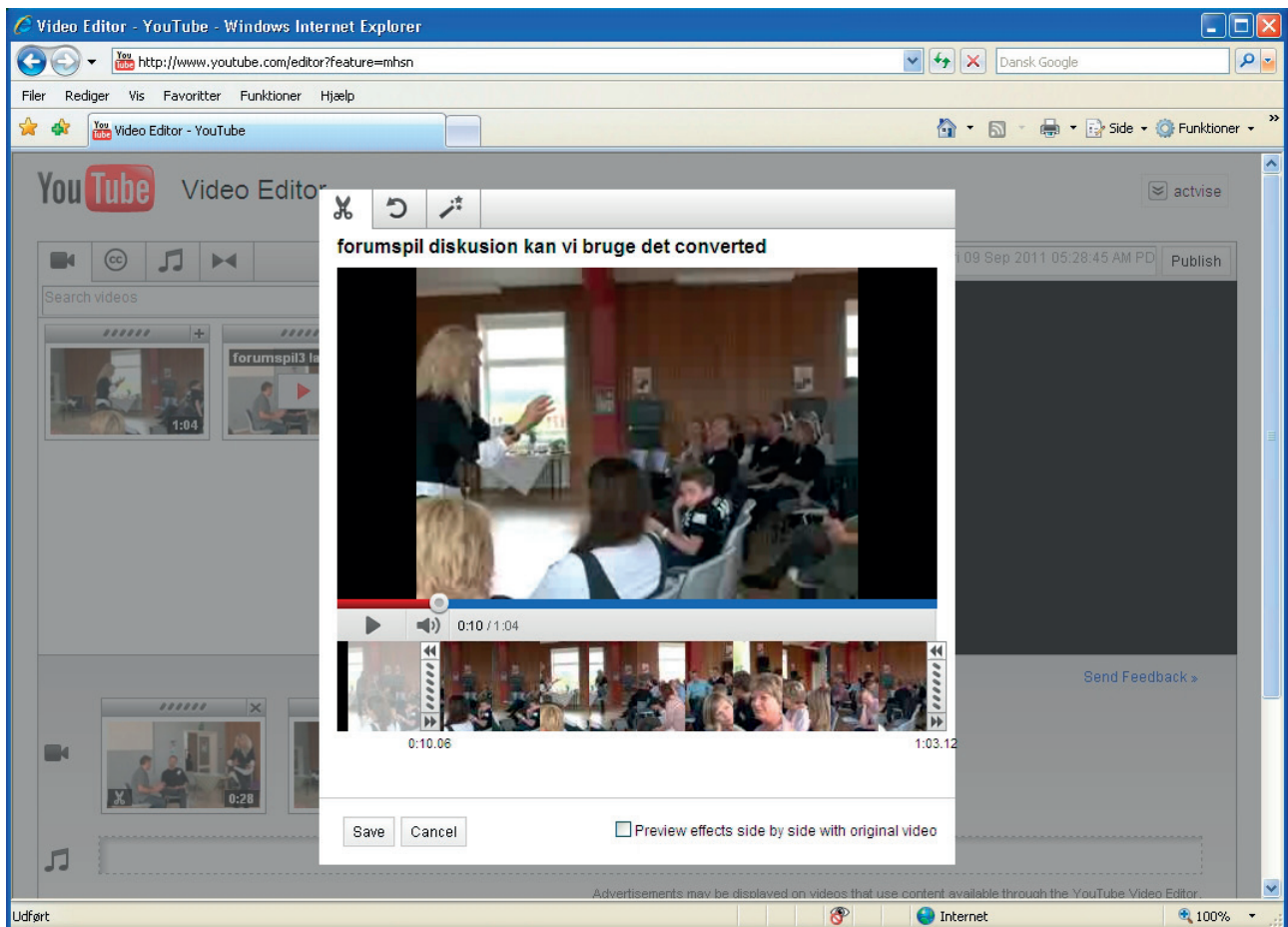


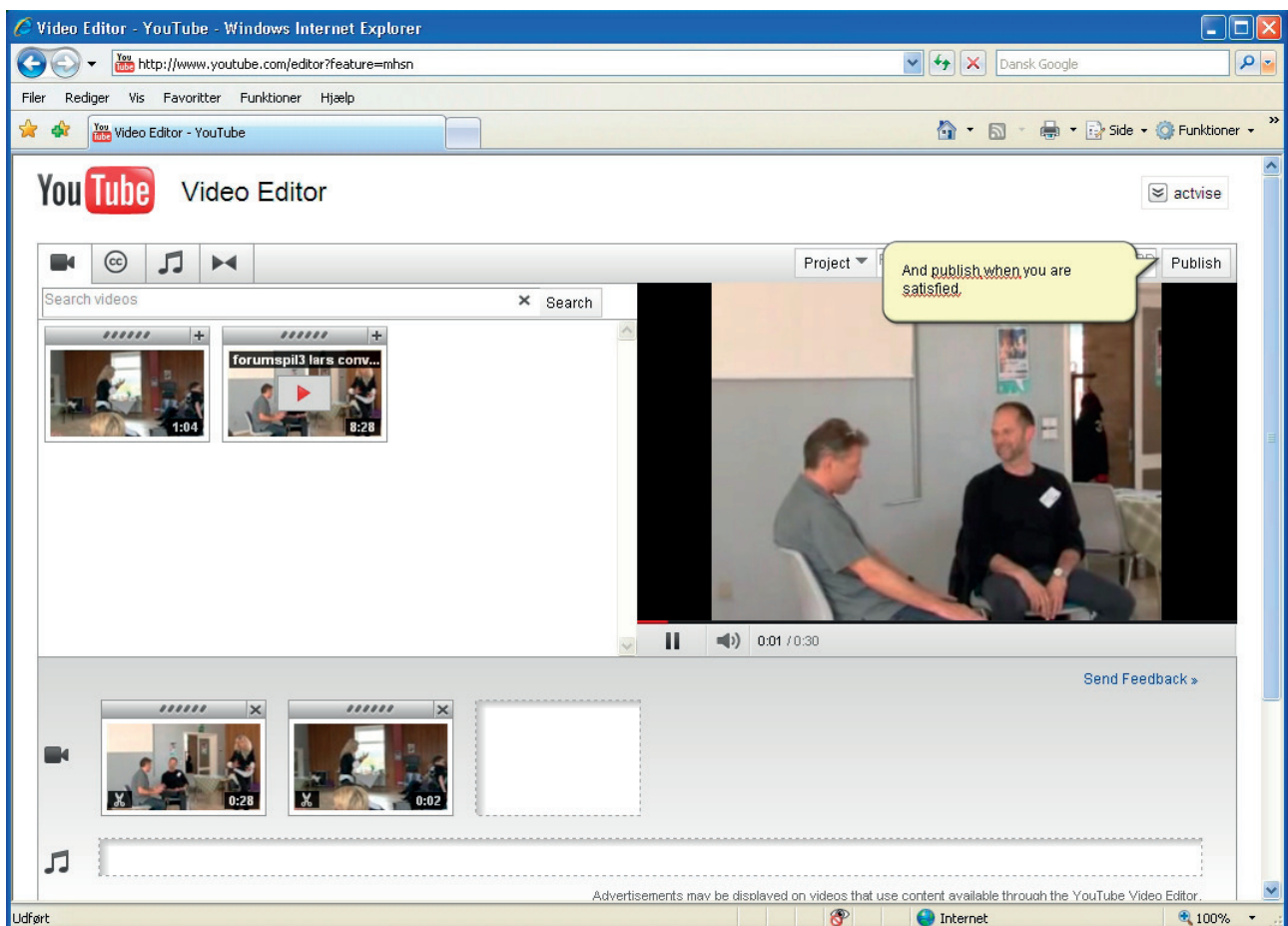
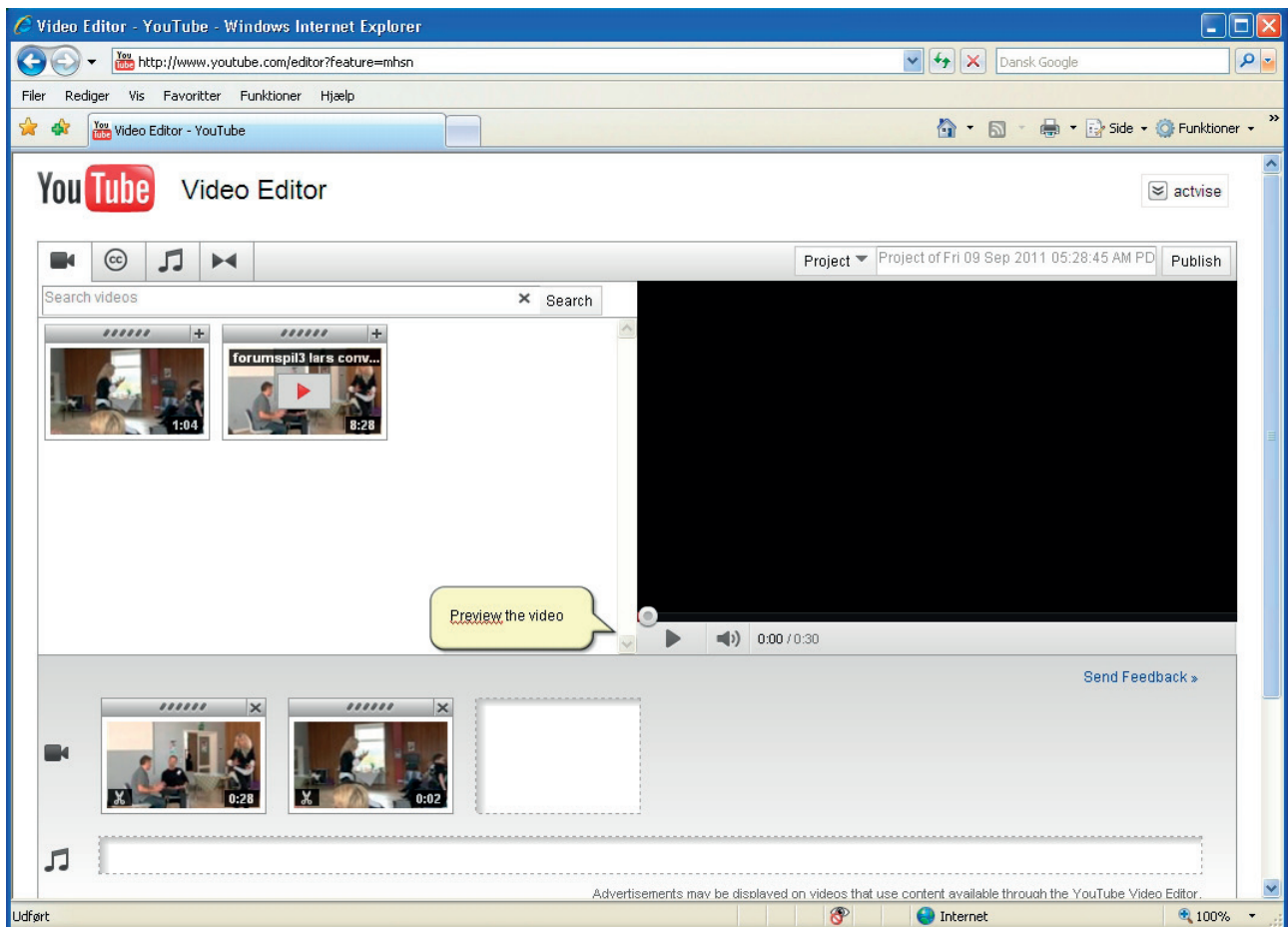












YouTube - Broadcast Yourself. - Windows Internet Explorer

http://www.youtube.com/my_videos?feature=mhee

Search Browse Upload activate




My Videos & Playlists My Channel Video Editor Create Videos Sub Account Settings

My Videos & Playlists

History
Uploaded
 Purchases
 Liked
 Favourites
 Watch Later
 Playlists + New

My Uploaded Videos (3)

☐ Add to Actions View: All Sort by: Newest added Search

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<input type="checkbox"/>	 <p>forumspil diskusion kan vi bruge det converted no description available 9 September 2011 05:35 (PDT) Public Published 0% Edit info Insight</p>	Views: 1 Comments: 0 Responses: 0 0 0
<input type="checkbox"/>	 <p>forumspil3 lars converted no description available 9 September 2011 04:30 (PDT) Private Edit info Insight</p>	Views: 1 Comments: 0 Responses: 0 0 0

http://www.youtube.com/account?feature=mhsn

YouTube - Broadcast Yourself. - Windows Internet Explorer

http://www.youtube.com/account?feature=mhsn

Search Browse Upload activate

My Videos & Playlists My Channel Video Editor Create Videos Subscriptions Insight Messages **Account Settings**

Account Settings

Overview

Profile Setup
 Playback Setup
 Email Options
 Sharing
 Privacy
 Mobile Setup
 Manage Account

actvise

Videos Uploaded: 1
 Video Views: 5
 Favourites: 0

Channel Type:
 Channel Views: 1
 Subscribers: 0

[Go to Mobile setup.](#)

QuickLinks to Partner and Ad Programmes

AdSense Account Settings
 Manage your Google AdSense account.

Authorised Sites
 Manage third-party access to your YouTube account.

Help About Press & Blogs Copyright Creators & Partners Advertising Developers Safety Privacy Terms

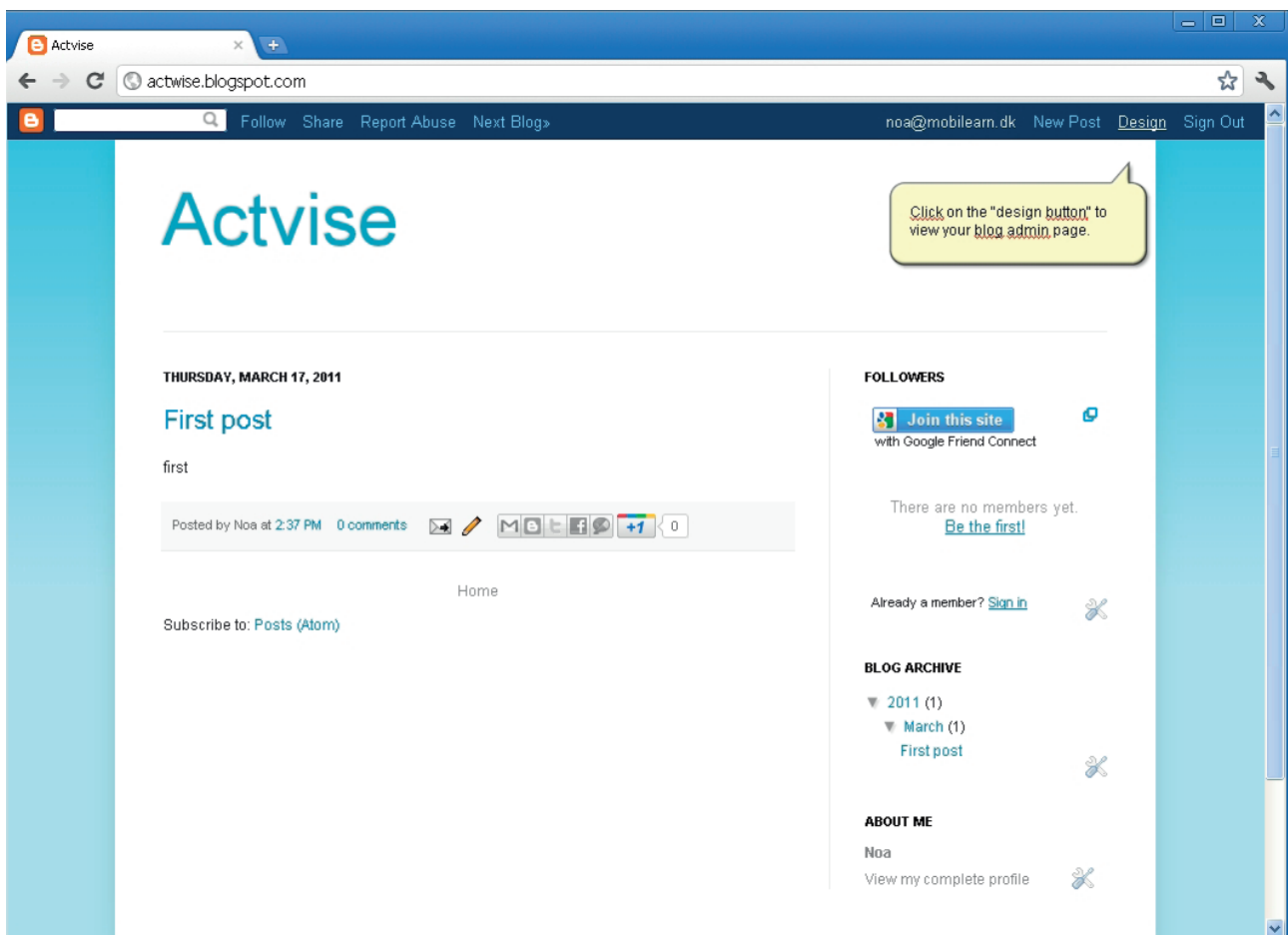
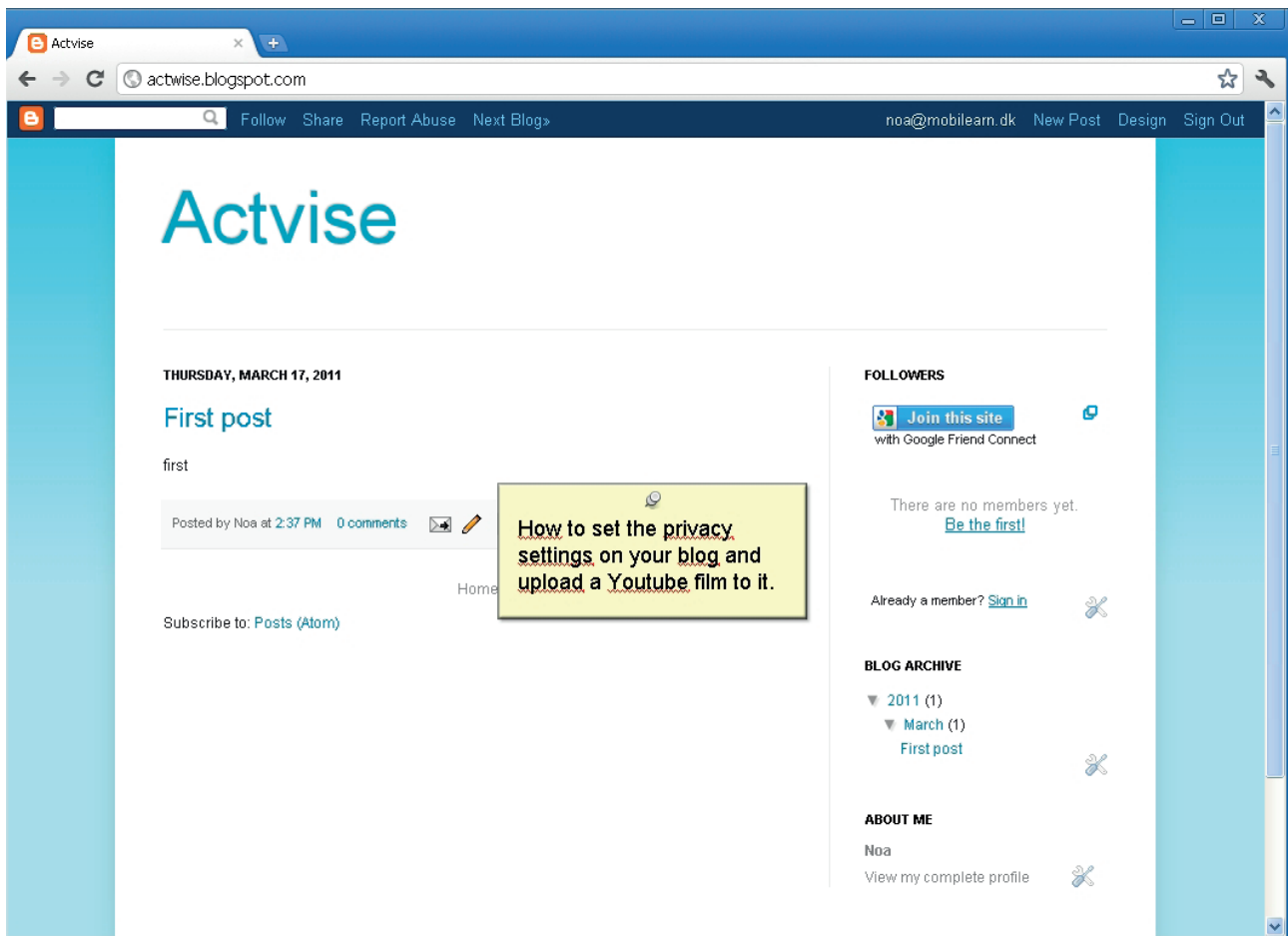
Report a bug Try something new! Language: English Location: Worldwide Safety mode: Off

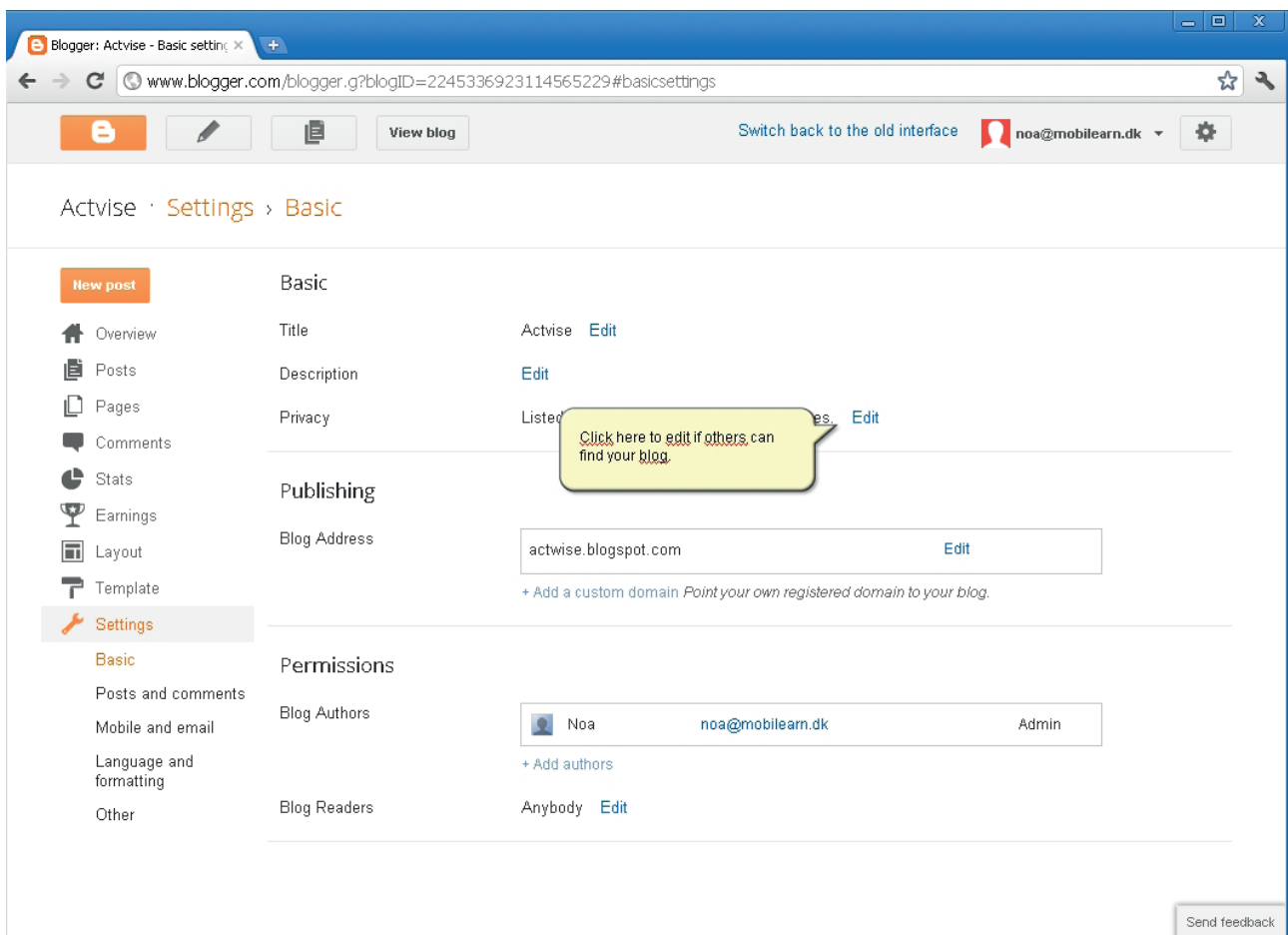
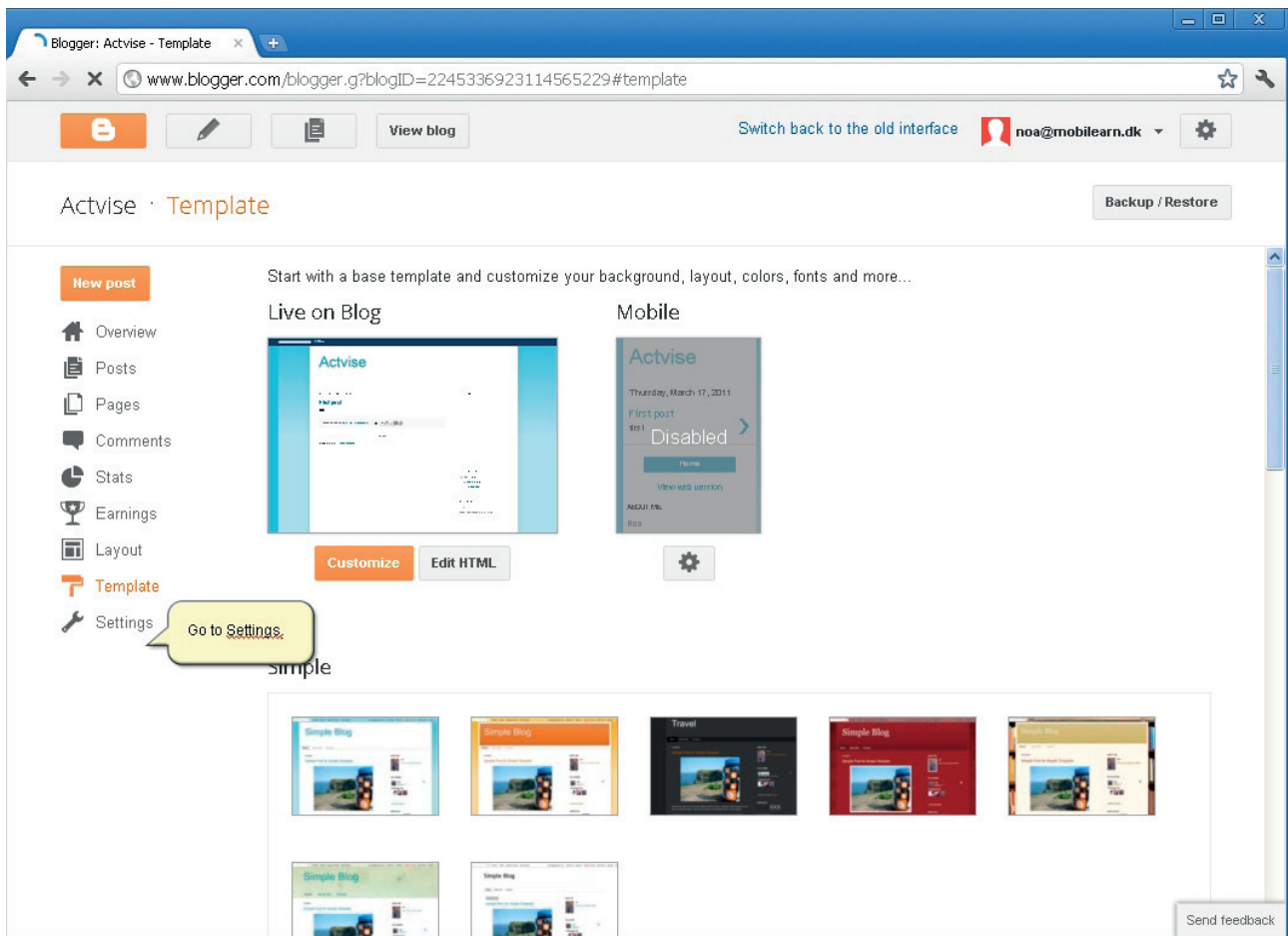
http://www.youtube.com/account?feature=mhsn



Appendix III: Blog Manual

[illegible]





Blogger: Actvise - Basic settings

www.blogger.com/blogger.g?blogID=2245336923114565229#basicsettings

Switch back to the old interface noa@mobilearn.dk

Actvise · Settings > Basic

New post

Overview
Posts
Pages
Comments
Stats
Earnings
Layout
Template
Settings

Basic
Posts and comments
Mobile and email
Language and formatting
Other

Basic

Title Actvise Edit

Description Edit

Privacy

Add your blog to our listings?
☒ Yes ☐ No

Let search engines find your blog?
☒ Yes ☐ No

Do you want "Blogger" users to find your blog?

Save changes Cancel

Publishing

Blog Address actvise.blogspot.com Edit

+ Add a custom domain Point your own registered domain to your blog.

Permissions

Blog Authors

Noa noa@mobilearn.dk Admin

+ Add authors

Send feedback

Blogger: Actvise - Basic settings

www.blogger.com/blogger.g?blogID=2245336923114565229#basicsettings

Switch back to the old interface noa@mobilearn.dk

Actvise · Settings > Basic

New post

Overview
Posts
Pages
Comments
Stats
Earnings
Layout
Template
Settings

Basic
Posts and comments
Mobile and email
Language and formatting
Other

Basic

Title Actvise Edit

Description Edit

Privacy

Add your blog to our listings?
☐ Yes ☒ No

Let search engines find your blog?
☒ Yes ☐ No

Do you want people to find your blog with a search engine like Google?

Save changes Cancel

Publishing

Blog Address actvise.blogspot.com Edit

+ Add a custom domain Point your own registered domain to your blog.

Permissions

Blog Authors

Noa noa@mobilearn.dk Admin

+ Add authors

Send feedback

Blogger: Actvise - Basic settings

www.blogger.com/blogger.g?blogID=2245336923114565229#basicsettings

Switch back to the old interface noa@mobilearn.dk

Actvise · Settings > Basic

New post

- Overview
- Posts
- Pages
- Comments
- Stats
- Earnings
- Layout
- Template
- Settings**
 - Basic
 - Posts and comments
 - Mobile and email
 - Language and formatting
 - Other

Basic

Title: Actvise [Edit](#)

Description: [Edit](#)

Privacy

Add your blog to our listings?
☐ Yes ☒ No

Let search engines find your blog?
☐ Yes ☒ No

[Save changes](#) [Cancel](#)

Publishing

Blog Address: [Edit](#)

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Permissions

Blog Authors

	Noa	noa@mobilearn.dk	Admin
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+ Add authors

[Send feedback](#)

Blogger: Actvise - Basic settings

www.blogger.com/blogger.g?blogID=2245336923114565229#basicsettings

Switch back to the old interface noa@mobilearn.dk

Actvise · Settings > Basic

New post

- Overview
- Posts
- Pages
- Comments
- Stats
- Earnings
- Layout
- Template
- Settings**
 - Basic
 - Posts and comments
 - Mobile and email
 - Language and formatting
 - Other

Basic

Title: Actvise [Edit](#)

Description: [Edit](#)

Privacy: Not listed on Blogger. Not visible to search engines. [Edit](#)

Publishing

Blog Address: [Edit](#)

+ Add a custom domain Point your own registered domain to your blog.

Permissions

Blog Authors

	Noa	Admin
--	-----	-------

+ Add authors

Blog Readers: Anybody [Edit](#)

[Send feedback](#)

Set who can read your blog here.

Blogger: Actvise - Basic settings

www.blogger.com/blogger.g?blogID=2245336923114565229#basicsettings

Switch back to the old interface noa@mobilearn.dk

Actvise · Settings > Basic

Comments
Stats
Earnings
Layout
Template
Settings

Basic
Posts and comments
Mobile and email
Language and formatting
Other

Privacy Not listed on Blogger. Not visible to search engines. Edit

Publishing

Blog Address actwise.blogspot.com Edit

+ Add a custom domain Point your own registered domain to your blog.

Permissions

Blog Authors Noa noa@mobilearn.dk Admin

+ Add authors

Blog Readers

☐ Anybody
Your blog is open to all readers by default.

☐ Only these readers
You can restrict your blog to only readers you choose. However, these readers will need to log in before reading your blog, adding an extra step. We'll save your readers list for you, so you can switch back at any time.

☒ Only blog authors
Your blog is restricted so that only blog authors can read it. Other visitors to this blog will not be able to read any posts; instead they will get a message stating that this is a private blog.

Save changes Cancel

Send feedback

Blogger: Actvise - Basic settings

www.blogger.com/blogger.g?blogID=2245336923114565229#basicsettings

Switch back to the old interface noa@mobilearn.dk

Settings were saved successfully

Actvise · Settings > Basic

Pages
Comments
Stats
Earnings
Layout
Template
Settings

Basic
Posts and comments
Mobile and email
Language and formatting
Other

Privacy Not listed on Blogger. Not visible to search engines. Edit

Publishing

Blog Address actwise.blogspot.com Edit

+ Add a custom domain Point your own registered domain to your blog.

Permissions

Blog Authors Noa Admin

+ Add authors

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You can restrict your blog to only readers you choose. However, these readers will need to log in before reading your blog, adding an extra step. We'll save your readers list for you, so you can switch back at any time.

☒ Only blog authors
Your blog is restricted so that only blog authors can read it. Other visitors to this blog will not be able to read any posts; instead they will get a message stating that this is a private blog.

Save changes Cancel

Send feedback

If you set it to "Only blog authors" you have to add some authors.

Blogger: Actvise - Basic settings

www.blogger.com/blogger.g?blogID=2245336923114565229#basicsettings

Switch back to the old interface noa@mobilearn.dk

Actvise · Settings > Basic

Pages
Comments
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Earnings
Layout
Template
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Posts and comments
Mobile and email
Language and formatting
Other

Privacy Not listed on Blogger. Not visible to search engines. [Edit](#)

Publishing
Blog Address [Edit](#)
+ Add a custom domain Point your own registered domain to your blog.

Permissions

Blog Authors [Admin](#)

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☒ Only blog authors
Your blog is restricted so that only blog authors can read it. Other visitors to this blog will not be able to read any posts; instead they will get a message stating that this is a private blog.

[Save changes](#) [Cancel](#)

[Send feedback](#)

Blogger: Actvise - Basic settings

www.blogger.com/blogger.g?blogID=2245336923114565229#basicsettings

Switch back to the old interface noa@mobilearn.dk

Actvise · Settings > Basic

Pages
Comments
Stats
Earnings
Layout
Template
Settings

Basic
Posts and comments
Mobile and email
Language and formatting
Other

Privacy Not listed on Blogger. Not visible to search engines. [Edit](#)

Publishing
Blog Address [Edit](#)
+ Add a custom domain Point your own registered domain to your blog.

Permissions

Blog Authors Noa noa@mobilearn.dk [Admin](#)
+ Add authors 1 open invitations.

Blog Readers

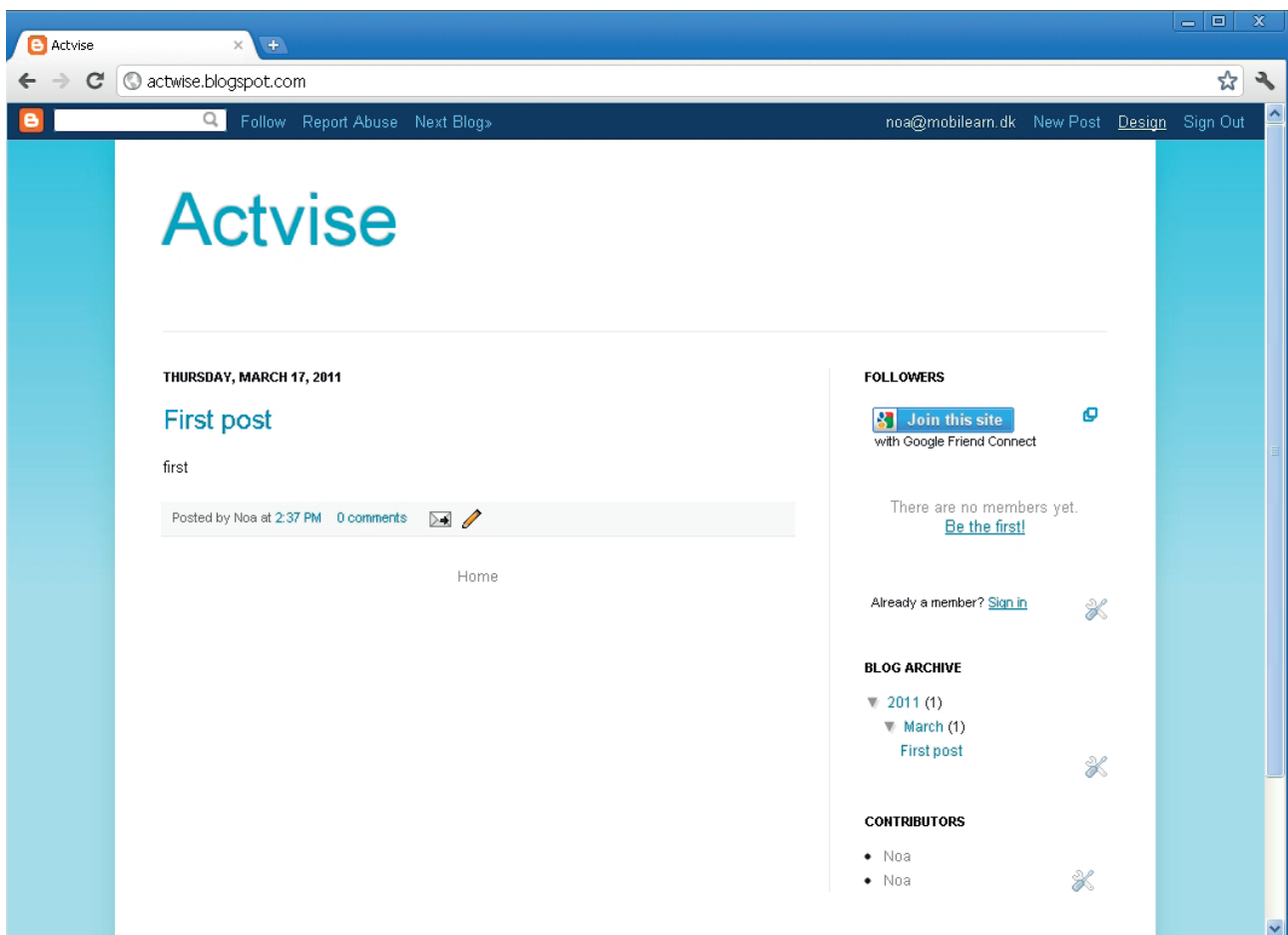
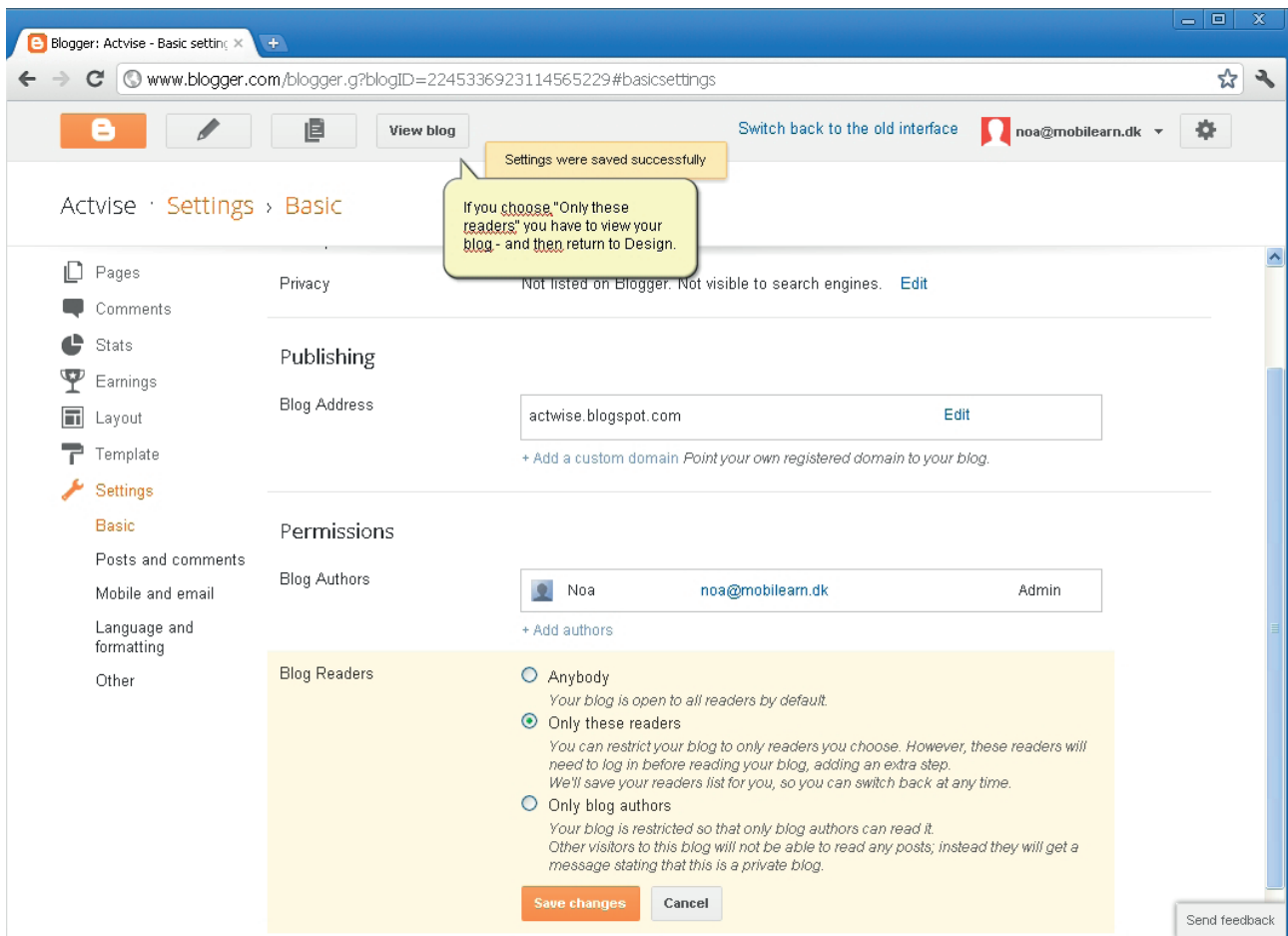
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[Save changes](#) [Cancel](#)

[Send feedback](#)



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www.blogger.com/blogger.g?blogID=2245336923114565229#basicsettings

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Actvise · Settings > Basic

New post

Overview
Posts
Pages
Comments
Stats
Earnings
Layout
Template
Settings

Basic
Posts and comments
Mobile and email
Language and formatting
Other

Basic

Title Actvise [Edit](#)

Description [Edit](#)

Privacy Not listed on Blogger. Not visible to search engines. [Edit](#)

Publishing

Blog Address actwise.blogspot.com [Edit](#)

+ Add a custom domain Point your own registered domain to your blog.

Permissions

Blog Authors

Noa noa@mobilearn.dk Admin

+ Add authors

Blog Readers

Only these readers

No readers

+ Add readers

Send feedback

Note: A yellow callout bubble points to the 'Add readers' link with the text: 'Now you can add readers to you list.'

Blogger: Actvise - Basic settings

www.blogger.com/blogger.g?blogID=2245336923114565229#basicsettings

Switch back to the old interface noa@mobilearn.dk

Actvise · Settings > Basic

New post

Overview
Posts
Pages
Comments
Stats
Earnings
Layout
Template
Settings

Basic
Posts and comments
Mobile and email
Language and formatting
Other

Basic

Title Actvise [Edit](#)

Description [Edit](#)

Privacy Not listed on Blogger. Not visible to search engines. [Edit](#)

Publishing

Blog Address

Permissions

Blog Authors

Noa noa@mobilearn.dk Admin

+ Add authors

Blog Readers

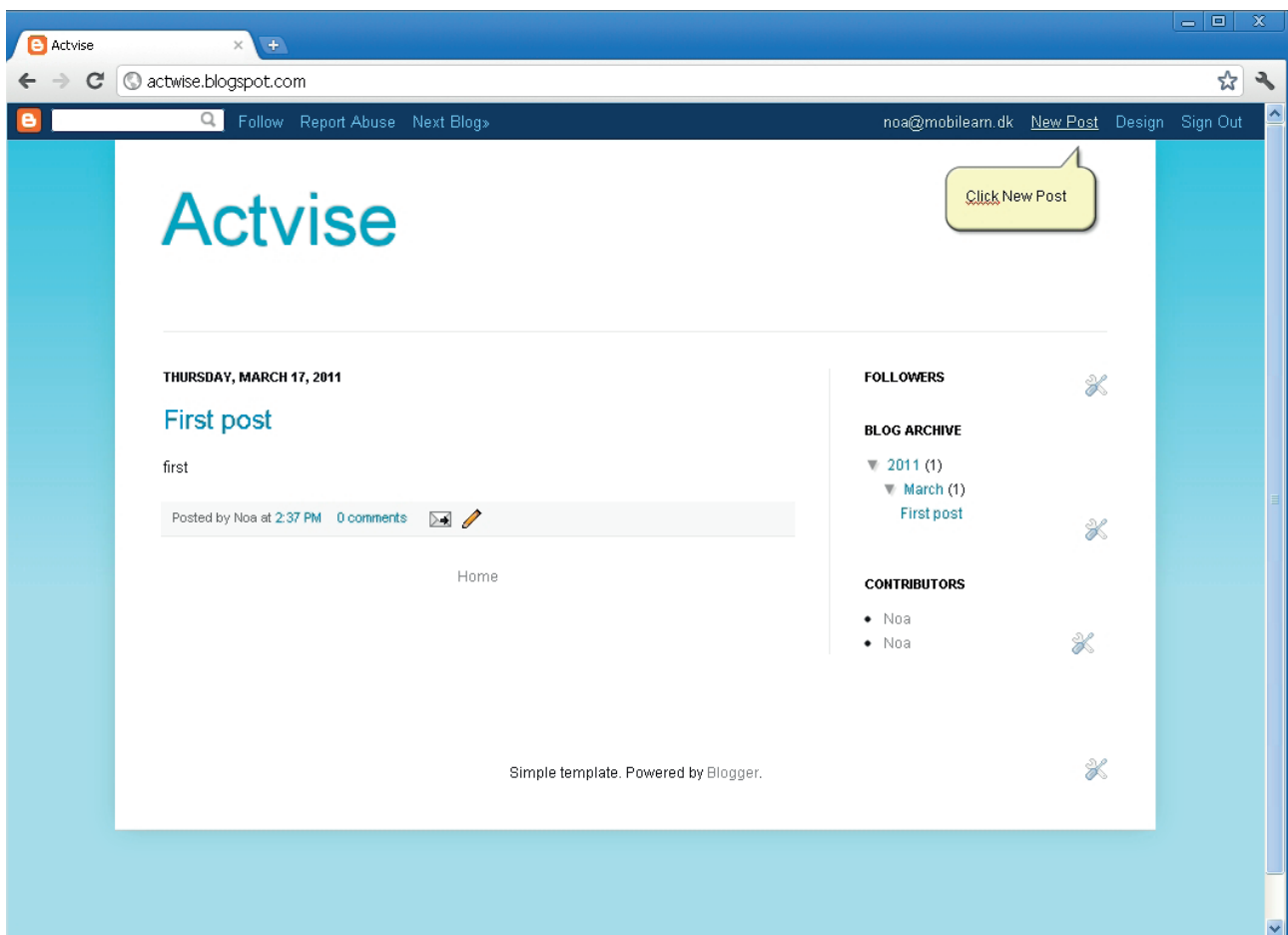
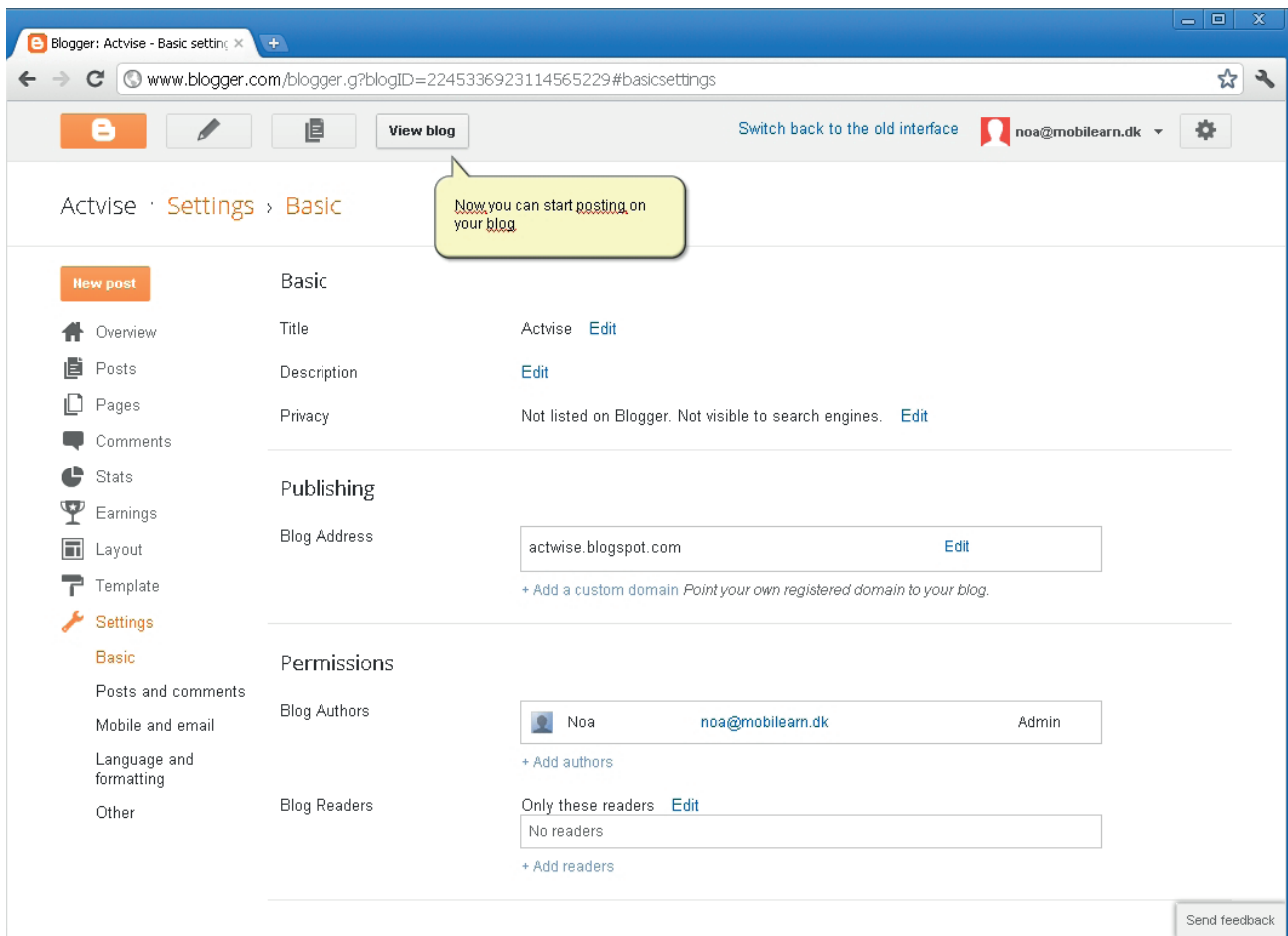
Only these readers [Edit](#)

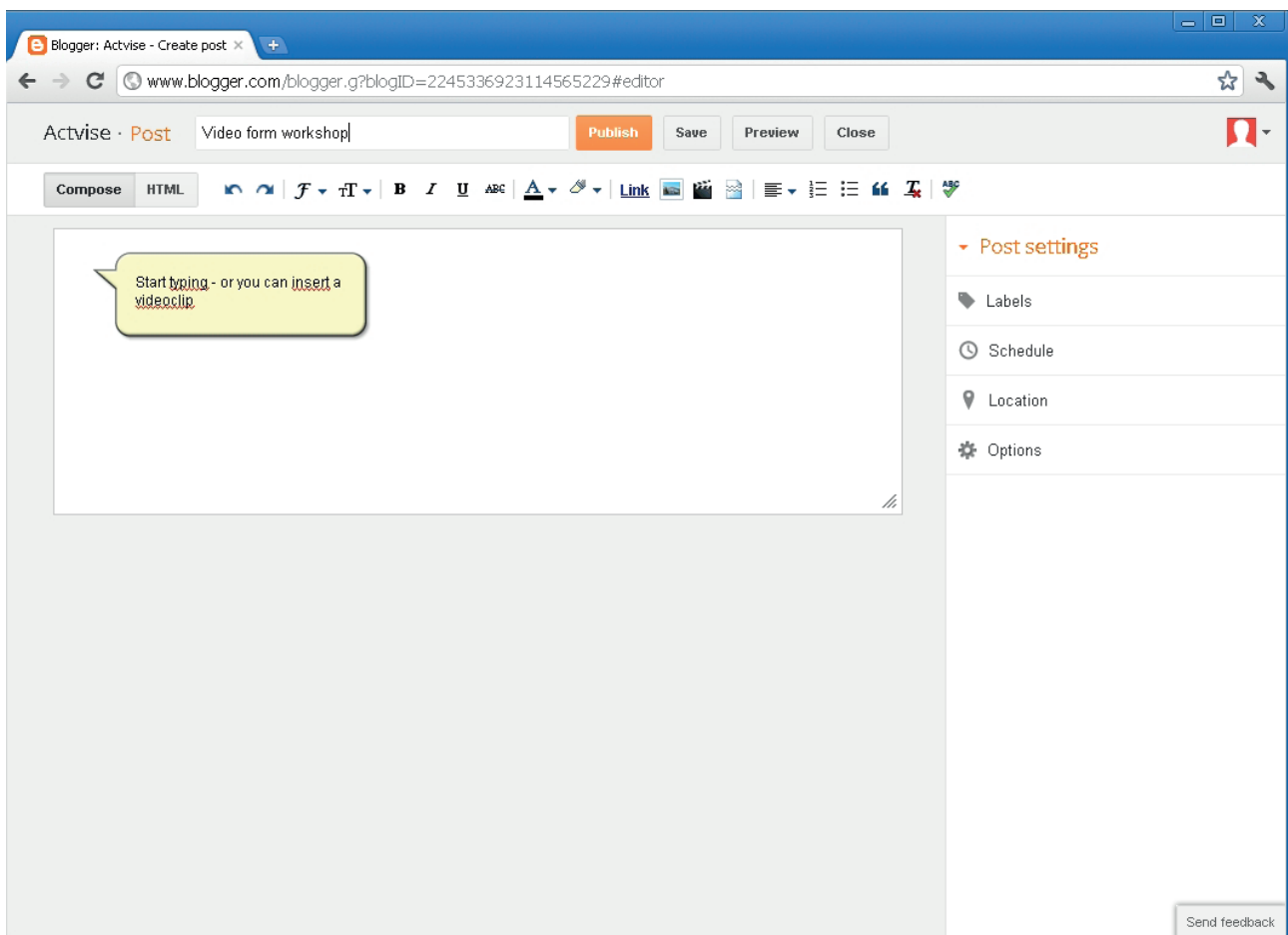
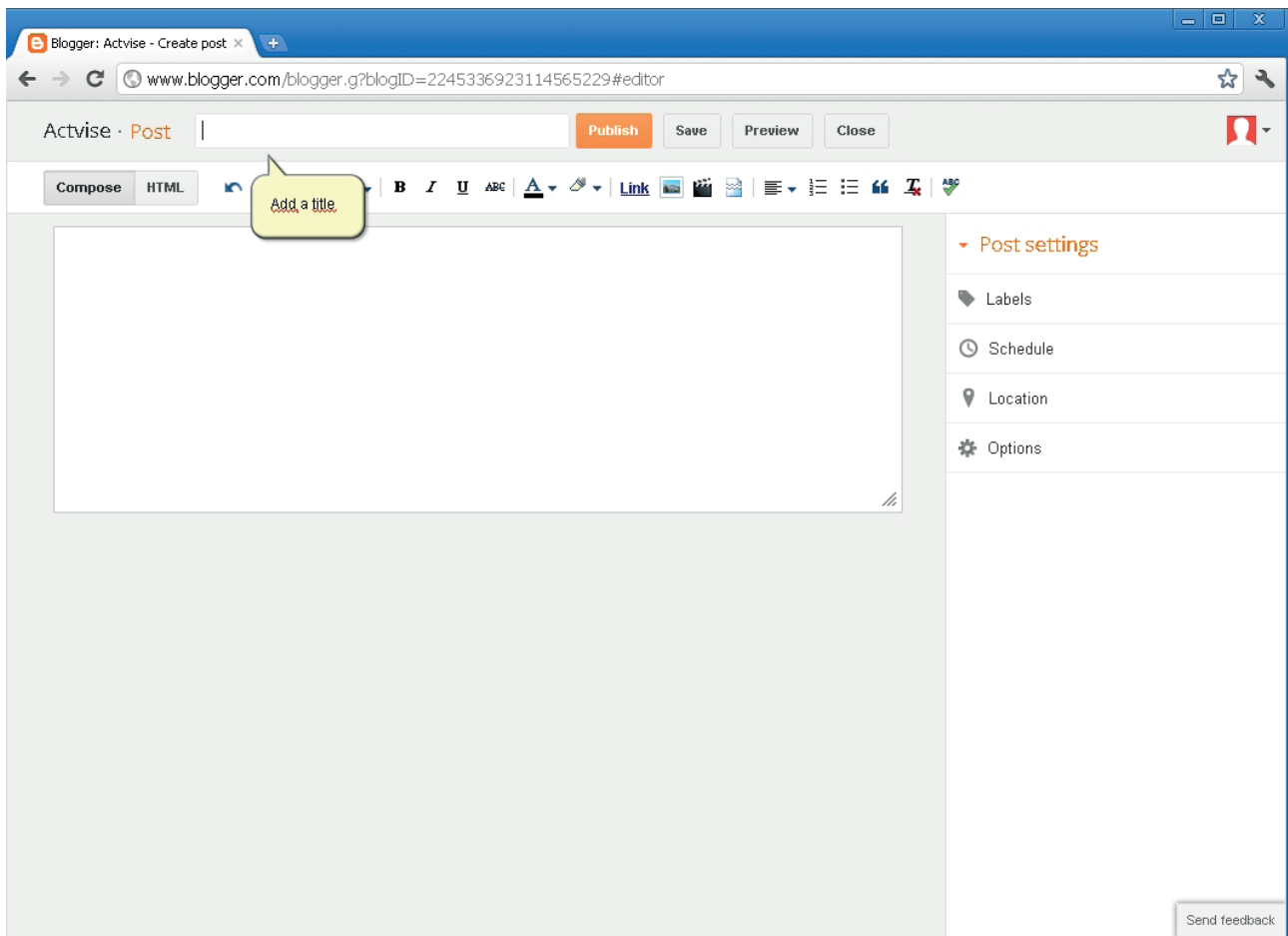
No readers

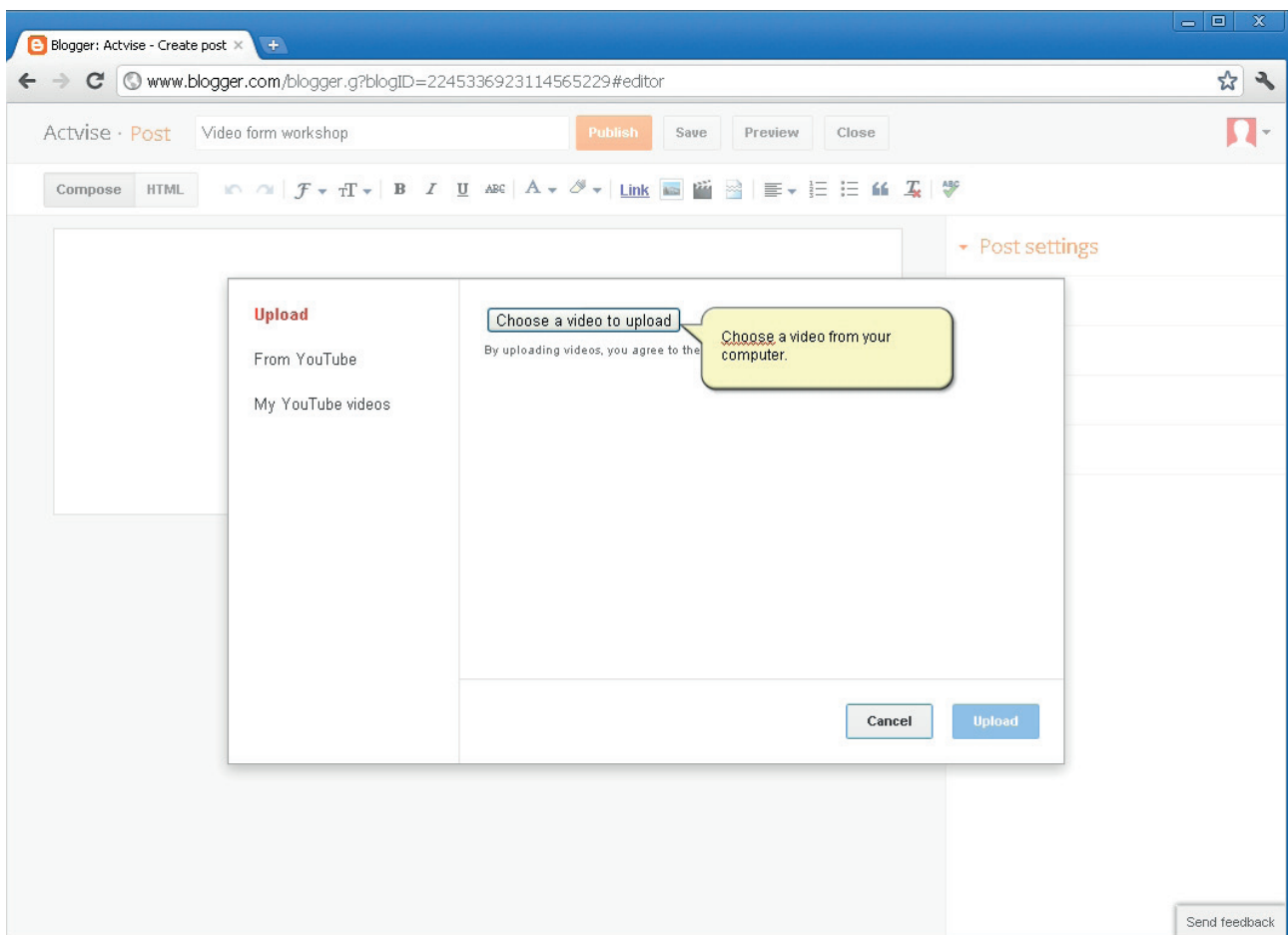
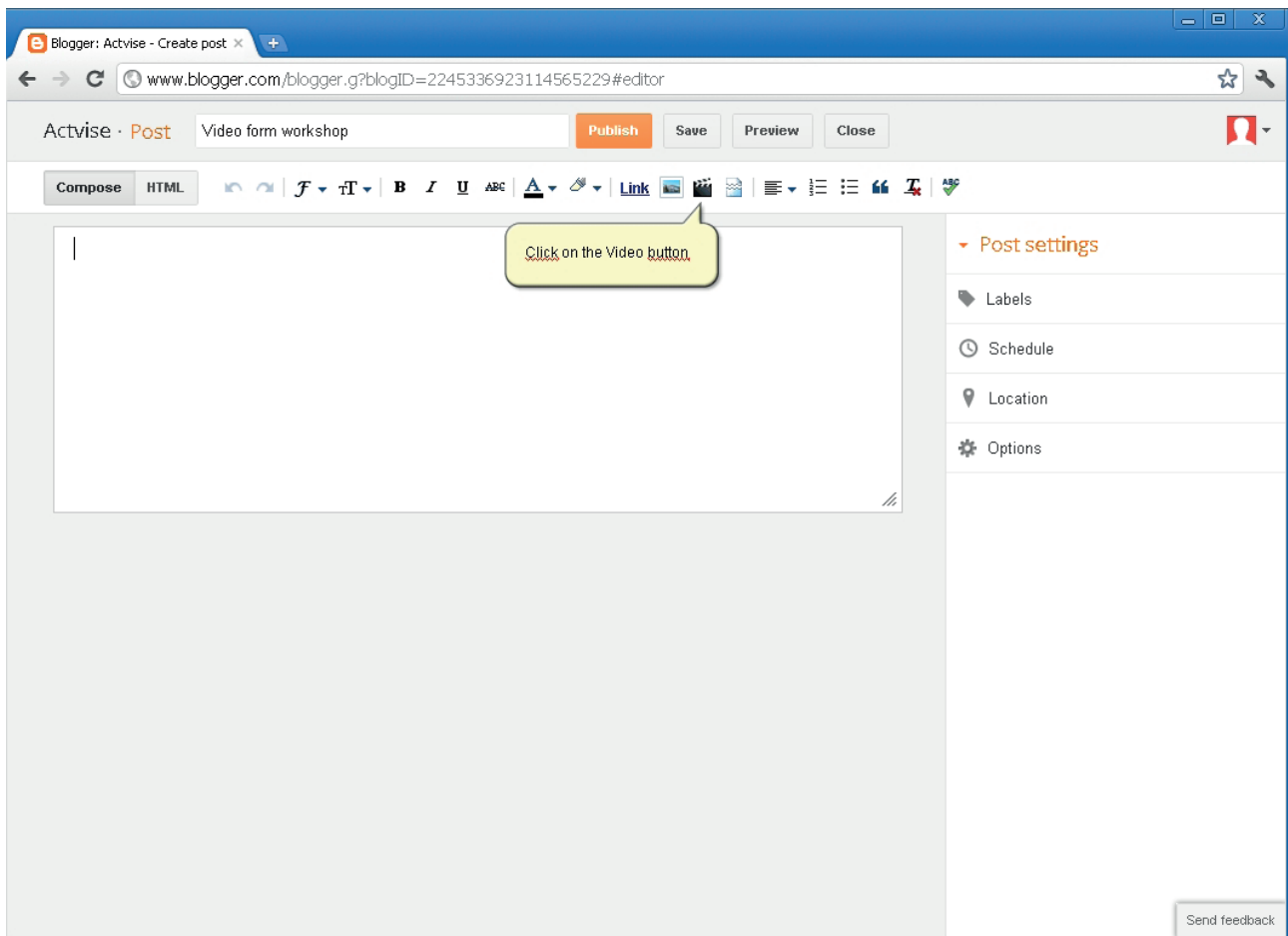
+ Add readers

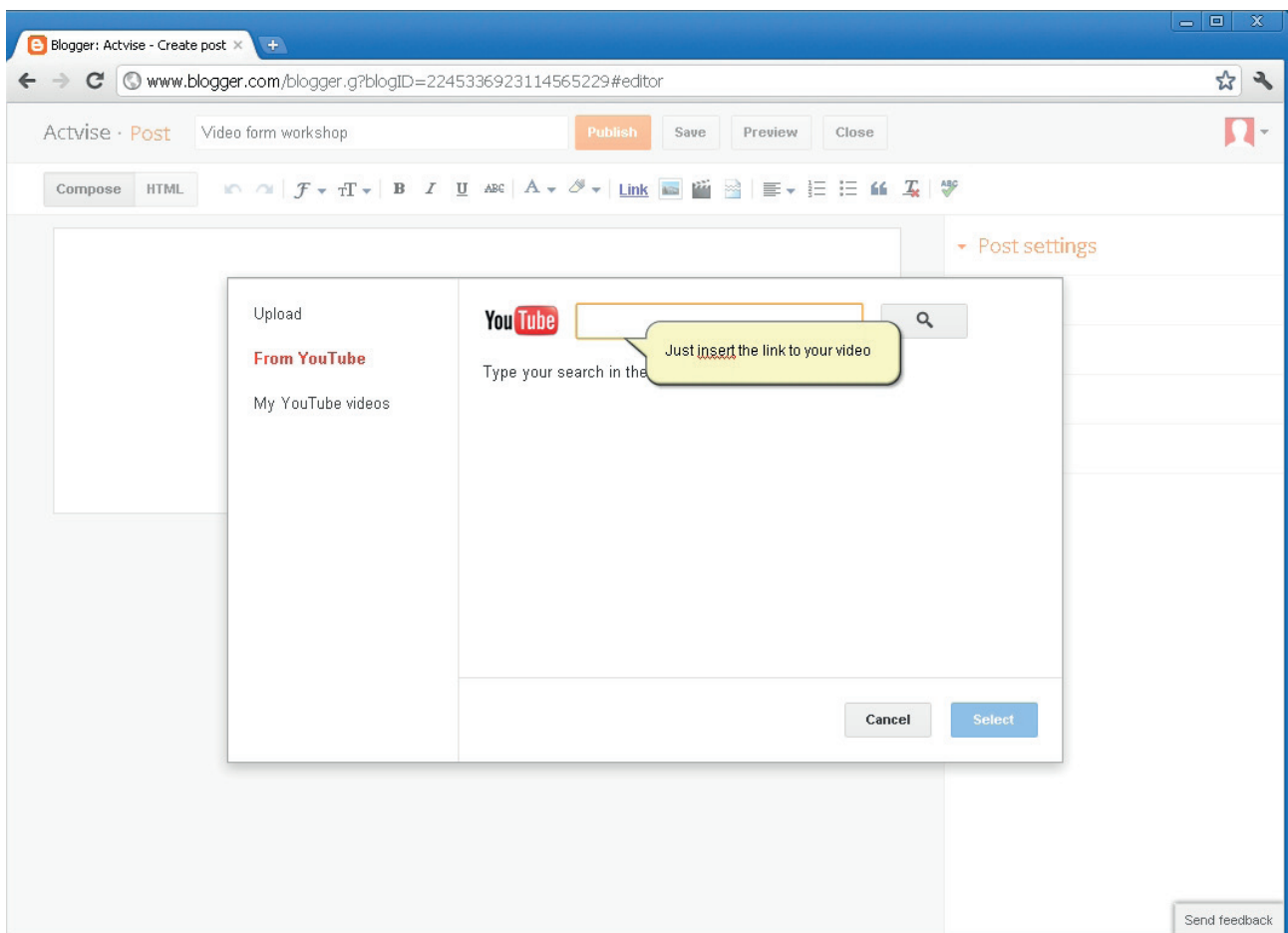
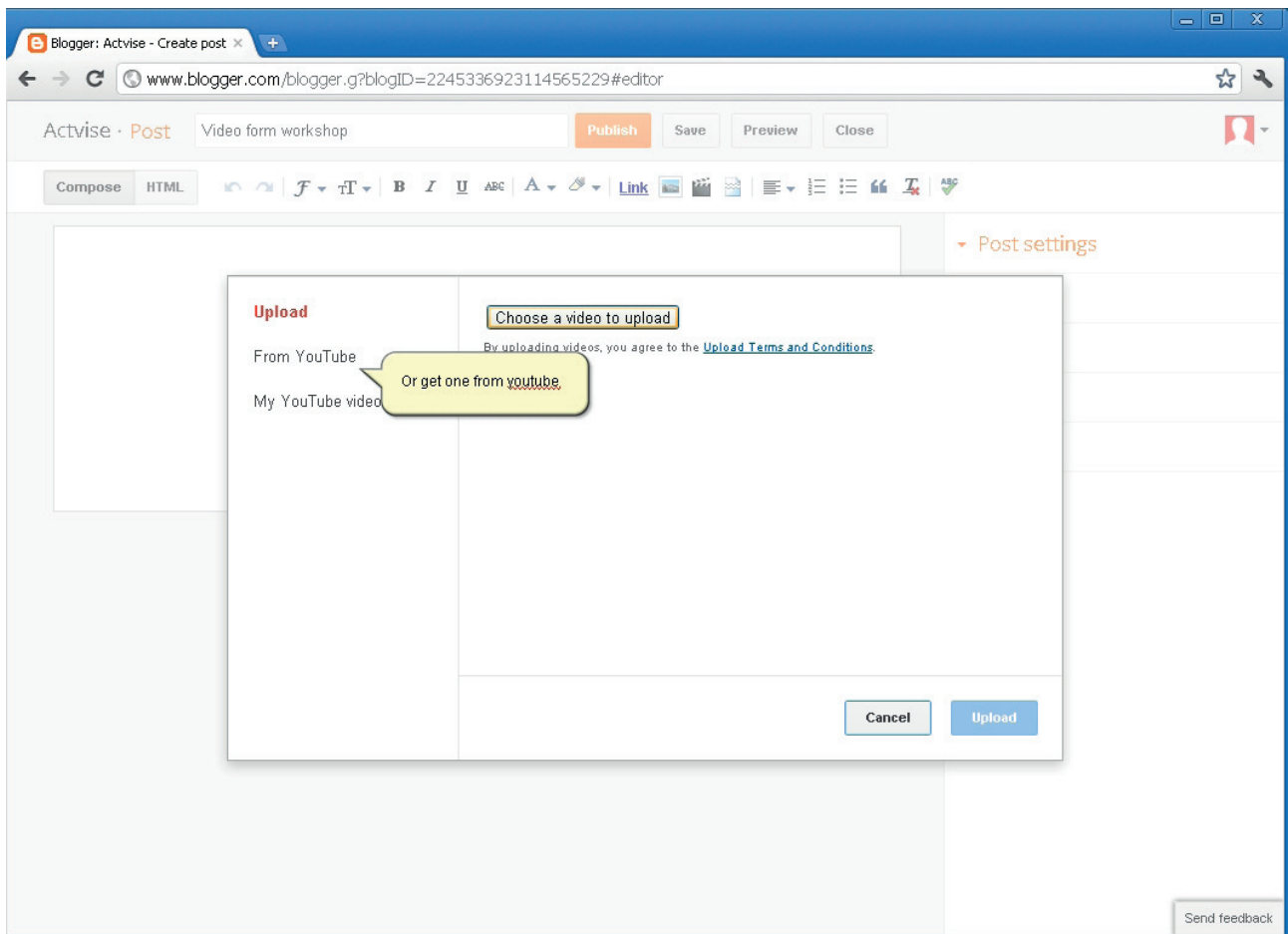
Send feedback

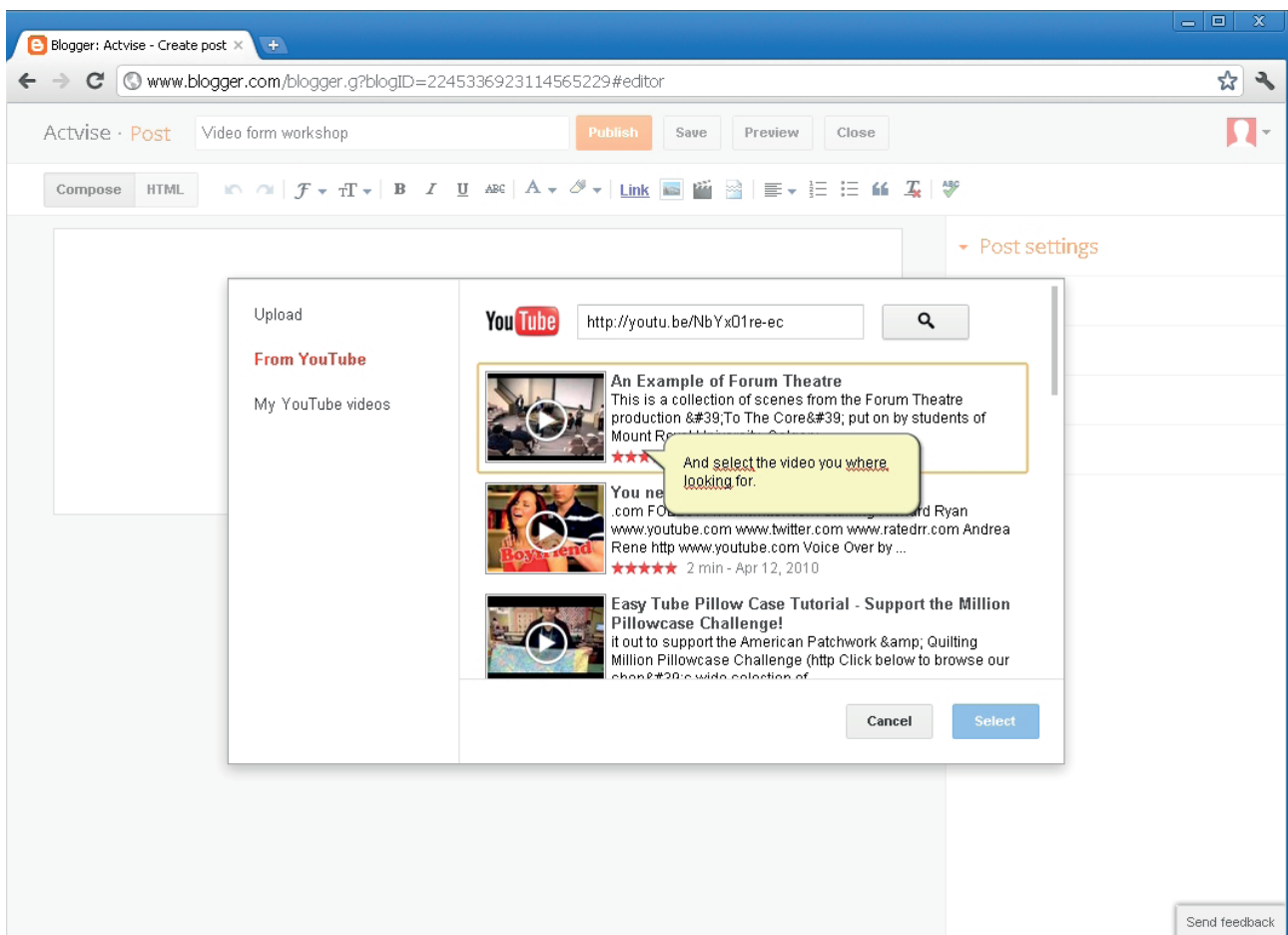
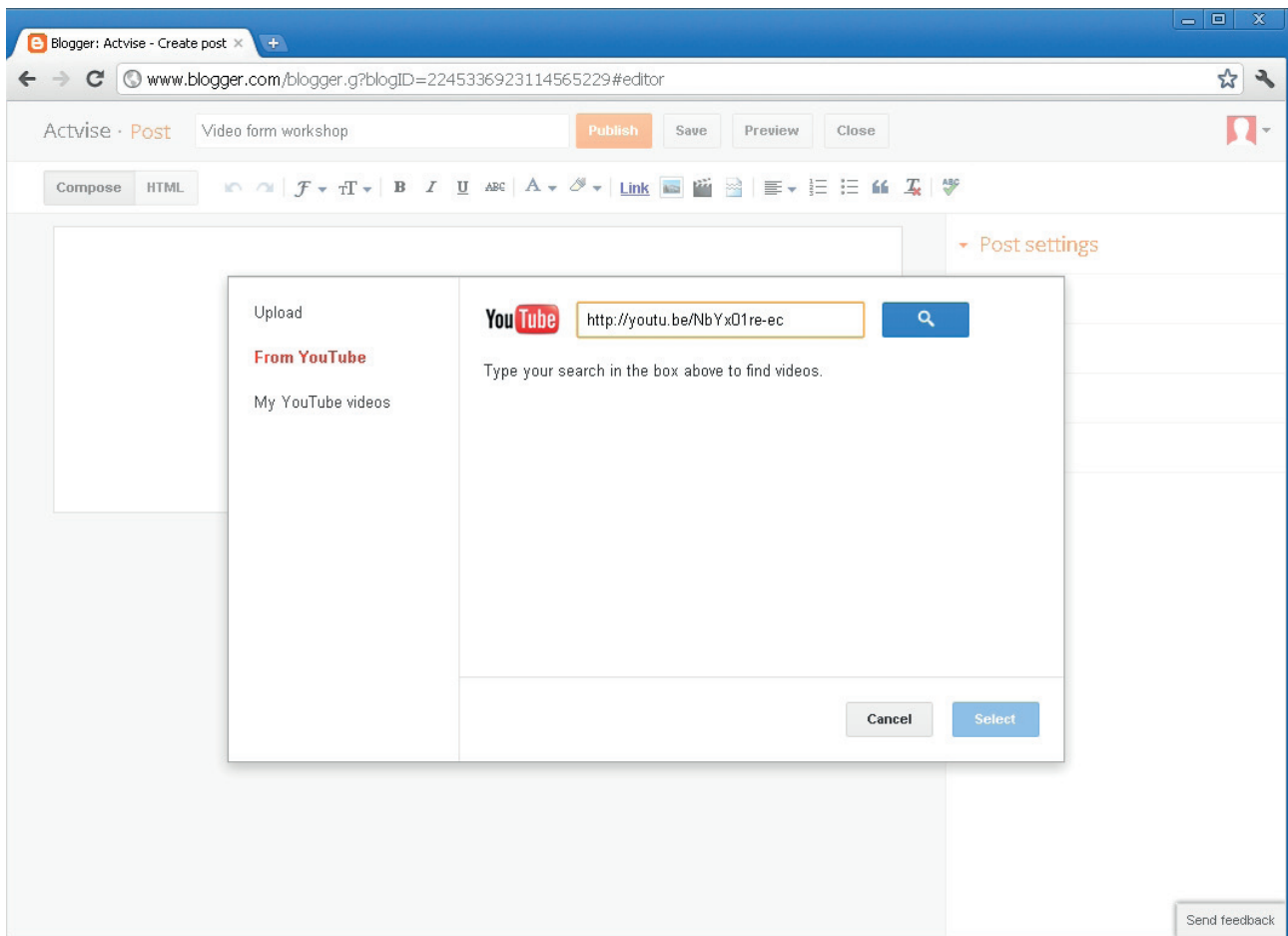
Note: A blue dialog box is overlaid on the 'Add readers' link with the text: 'The page at www.blogger.com says: List of emails of people to invite, comma separated: reader1@email, reader2@email.com' and 'OK' and 'Cancel' buttons.












Blogger: Actvise - Create post

www.blogger.com/blogger.g?blogID=2245336923114565229#editor/target=post;postID=3584694450230624351

Actvise · Post Video form workshop Publish Save Preview Close

Compose HTML

If you want to see your post before you publish the the web, you can click preview.



Post settings

- Labels
- Schedule
- Location
- Options

Send feedback


Blogger: Actvise - Create post

www.blogger.com/blogger.g?blogID=2245336923114565229#editor/target=post;postID=3584694450230624351

Actvise · Post Video form workshop Publish Save Preview Close

Compose HTML

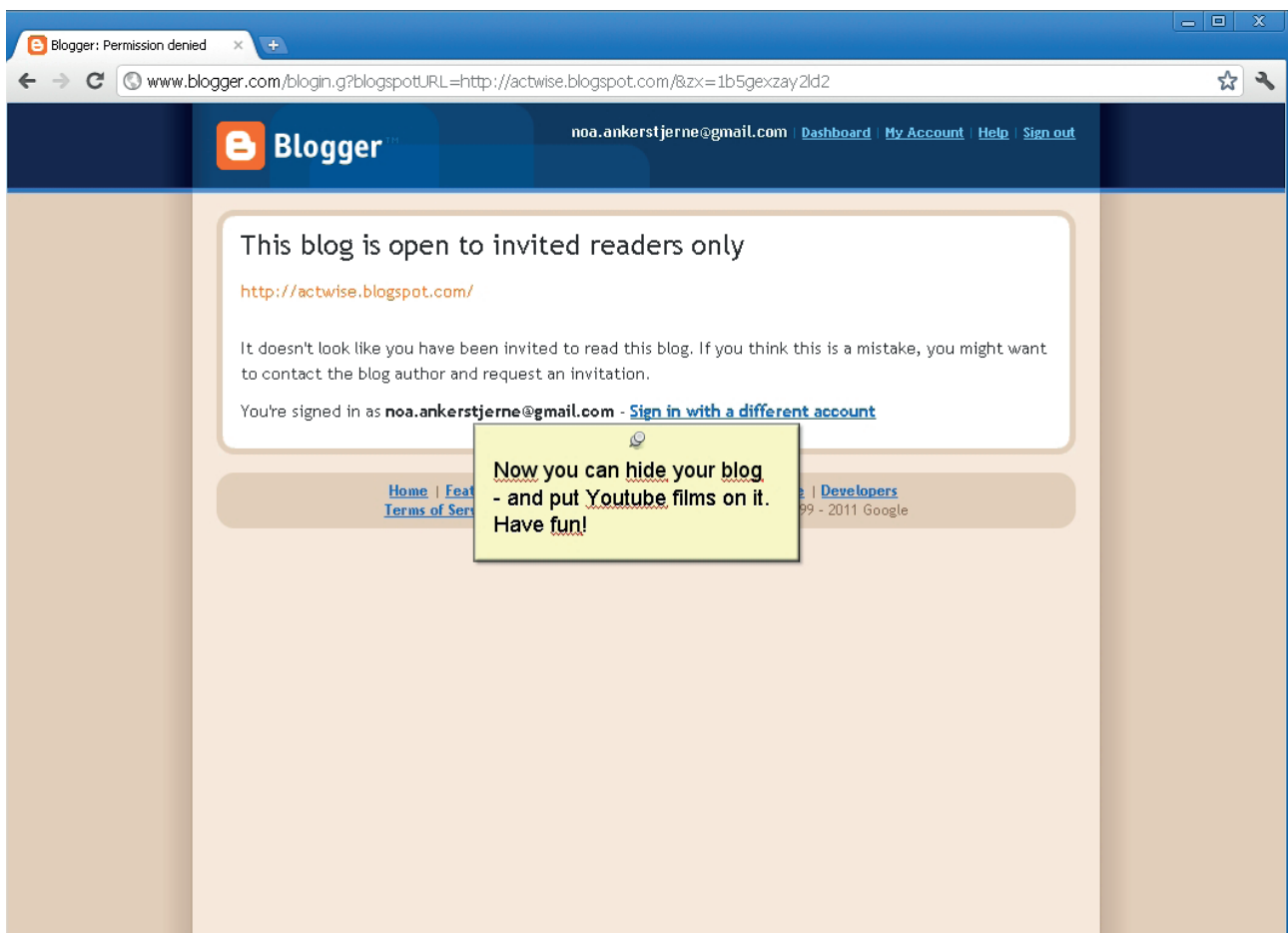
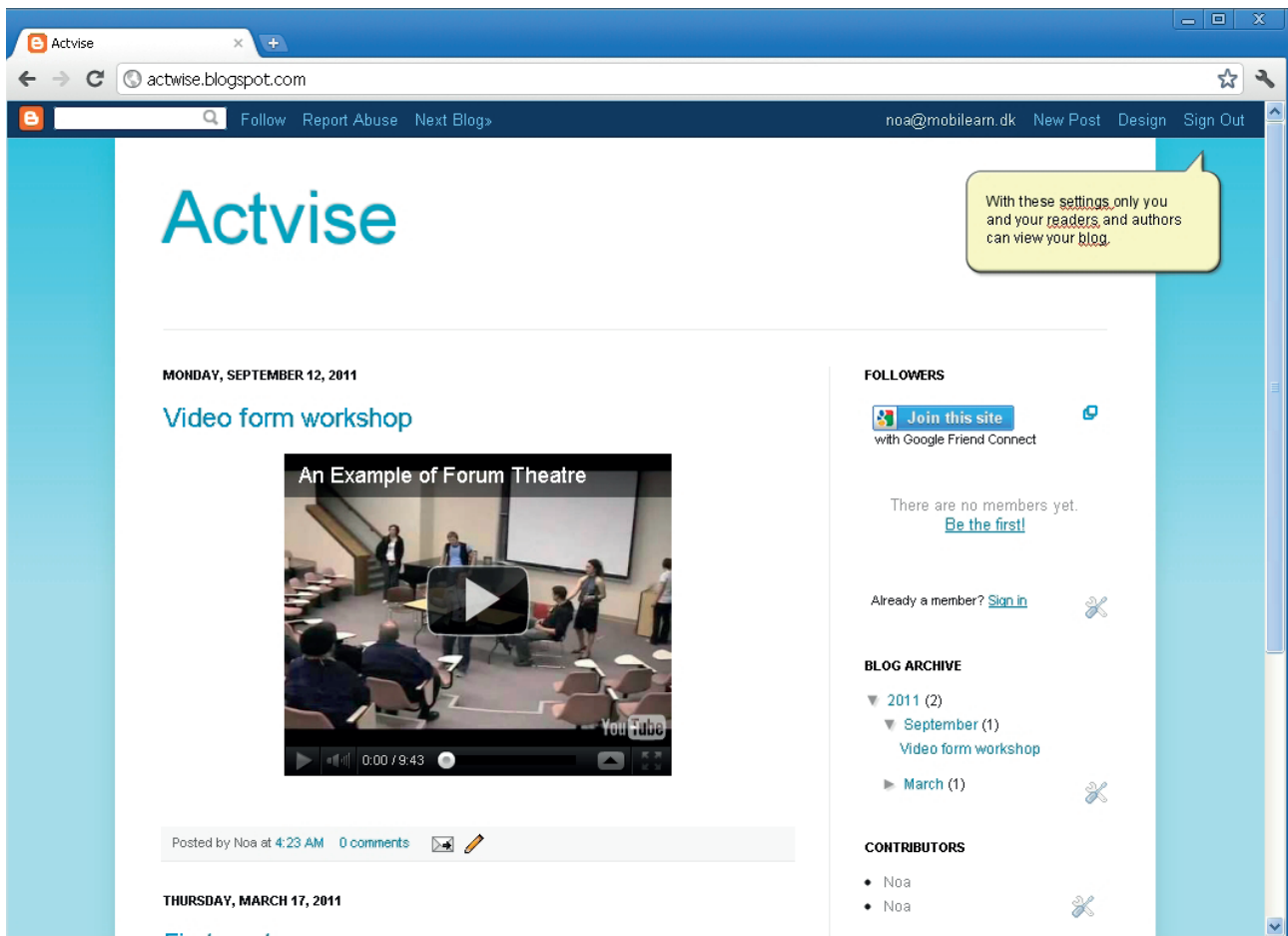
When you are ~~done~~ click publish.



Post settings

- Labels
- Schedule
- Location
- Options

Send feedback



Appendix IV: Appendix IV: Mobile manual

Send a picture



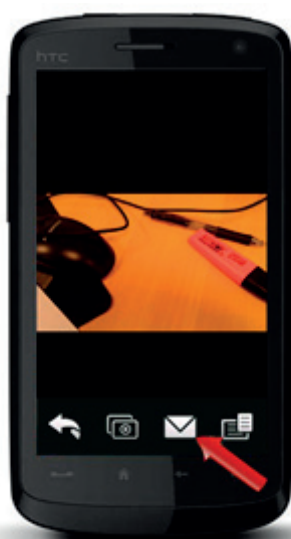
1. Find the camera in the phones menu



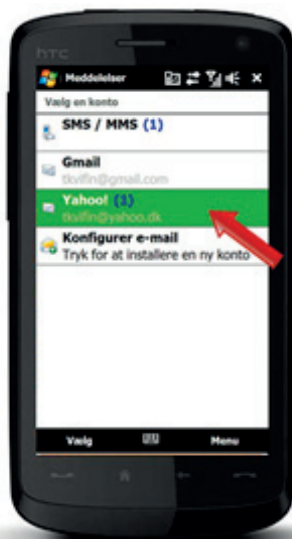
2. Find the 'album



3. Choose the image you want to send



4. Go to the e-mail on your phone



5. Choose to write a new e-mail (on some phones the picture will now be attached, on others the order of choosing picture and writing mail might be reversed)



6. Choose who to send to, the topic of the mail, and press send

To record a video



1. Find the camera in the phones menu

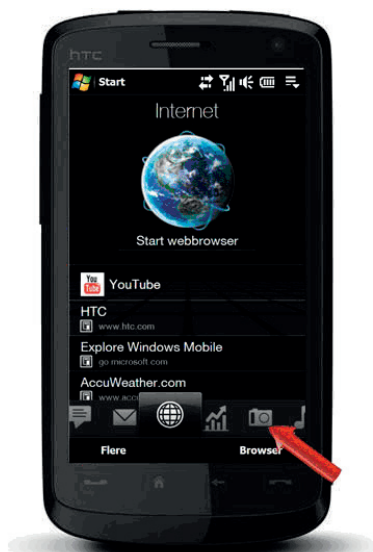


2. Choose the video setting



3. Press the button to start recording

Send several files in a mail



1. Choose menu when in an e-mail



2. Choose attach



3. Choose picture, audio message or files

Send a video



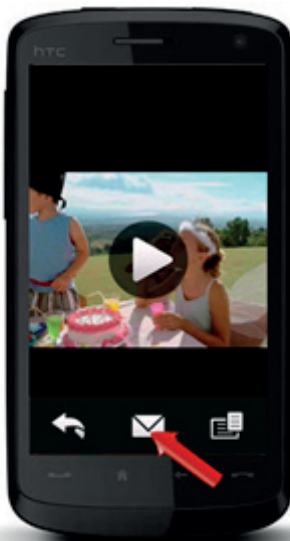
1. Find the camera in the phones menu



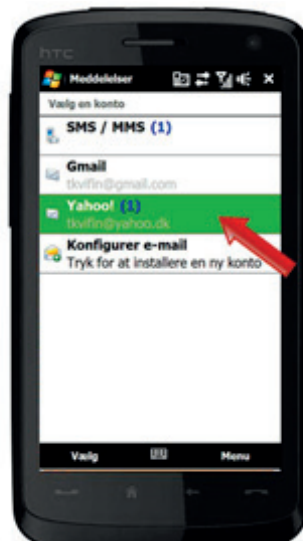
2. Find the 'album'



3. Choose the video you want to send



4. After choosing the video, go to the e-mail



5. Choose to write a new e-mail (on some phones the picture will now be attached, on others the order of choosing picture and writing mail might be reversed)



6. Choose who to send to, the topic of the mail, and press send

According to which phone the way to use camera and e-mail may vary. If in doubt, check with the instructions in the manual for the phone.

[illegible]