



SOCIAL ECOLOGICAL THEATER

TRAINING FOR THE SOCIO-LABOR INTEGRATION OF REFUGEES AND
ASYLUM SEEKERS IN THE EUROPEAN UNION



TRAINING MANUAL

COFINANCIADO POR LA UNIÓN EUROPERA A TRAVÉS DEL SEPIE



**Cofinanciado por
la Unión Europea**



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ACKNOWLEDGEMENTS

This training manual is the result and culmination of two years of continuous study and practical research on the applicability and effectiveness of theater as a tool for integration among refugees and asylum seekers in various countries of the European Union (EU). The study is part of and derived from the Social Ecological Theater (SET) project, led by the Spanish social enterprise Naturgeis, with invaluable and always encouraging support from the Italian agricultural union CIA-Toscana and the Portuguese association Corane.

Both the project and the manual presented here would not have been possible without the significant financial contribution from the small-scale educational project grants of the Erasmus+ program of the European Union. However, above all, the work documented and systematized in this manual was made possible thanks to the participants of the pilot workshops held in Portugal, Italy, and Spain, who are members of the refugee or asylum seeker community. From the very beginning, they understood the importance of the activity, provided their trust, and contributed their efforts and observations, resulting in a collective and collaborative work that has been extremely rewarding. All the participants in the project and the workshops firmly believe that the work done and the manual presented below will be useful for the integration of these population groups in the geographic scope of the European Union in the near future.

We also want to express our gratitude to the Active Social Theater Project, organized annually since 2019 by the City Council of León, the association Juventudes Activas, and the aforementioned social enterprise Naturgeis, with the aim of using theater as a tool to combat social exclusion among vulnerable populations. The decision to include, from the first edition of their theater workshops, one exclusively dedicated to migrants and refugees was undoubtedly the seed from which the Social Ecological Theater project was born and where, in a very improvised way, the theatrical pedagogy that is now more systematically captured in this manual began to take shape.

Lastly, we would like to thank all the other organizations, institutions, and individuals who directly or indirectly made it possible and/or facilitated the



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implementation of the actions and activities included in the SET project, which led to the creation of this manual. Among them, we want to give special mention to the NGOs DIACONIA-Spain, the Spanish Commission for Refugee Assistance (CEAR), the NGO Rescate, and the San Juan de Dios Hospital, who have played a fundamental role in our direct contact and continuous work with the refugee and asylum seeker population even before the inception of this project. We also extend our gratitude to the company IRMA, and particularly to its president Juan Antonio Sánchez Rodríguez, who helped and encouraged us from the beginning to embark on this type of projects without whom none of this would have been possible.

Lastly, we can only hope that the outcome of this project makes them all proud of our work and that the maximum number of migrants, refugees, and asylum seekers benefit from the integrative and socio-labor inclusion tool that we have created..



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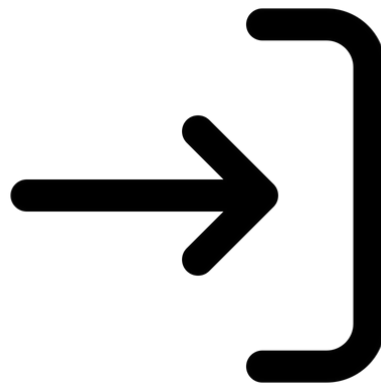
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INTRODUCTION

*"The theater cannot disappear because
it is the only art where humanity faces
itself".*

Arthur Miller



BACKGROUND

The **"Social Ecological Theater: Training for the Socio-Labor Integration of Refugees and Asylum Seekers in the European Union"** manual is the result of two years of continuous work within the framework of the Social Ecological Theater (SET) project. It includes a series of activities aimed at creating and developing a systematic, standardized, and widely applicable theatrical didactic methodology that contributes to the integration of individuals from these groups into the diverse social and labor realities of the European context, particularly in the field of agroecology.

The SET project, as well as this manual and its pedagogical strategies and didactic contents, arise from a dual observation. Firstly, from a critical perspective, there is a notable lack, or at least scarcity, of practical mechanisms and tools that efficiently and concretely foster direct connection and contact between refugees and asylum seekers in the various European Union member states and the everyday contextual realities they commonly face during their reception phase. While it is true that the majority of member states and the European Union itself have made significant economic, material, and human efforts to facilitate their maintenance and the development of integration processes, from our point of view, these efforts have often been limited to promoting pedagogical, educational, and solidarity actions that, while valuable, have not fully culminated in a concrete and direct integration of these populations into their new life contexts, particularly in socio-labor aspects.

On the other hand, the observation of previous projects carried out by Naturgeis, the parent company of this project, highlighted the great capacity and potential of regulated and supervised theatrical practice as an integrating and inclusion mechanism at the social, cultural, and, perhaps most importantly, labor level among members of the refugee and asylum seeker community. This served as an important impetus to develop the work of the Social Ecological Theater (SET) project, which is documented in this manual, and aims to address the aforementioned shortcomings.

The actions that make up the SET project include an initial research phase, which lasted for the first eight months of the project. During this phase, all available materials related to this type of integrating and inclusive theater were located, examined, and analyzed. Additionally, the knowledge and expertise gained from direct experiences with this type of theater after three years of working in this field



in other projects among these communities through theater practice were incorporated.

Following this, an initial didactic guide was developed, outlining a theatrical didactic approach that was tested during a pilot workshop involving refugee and asylum seeker participants in the city of Málaga, Spain. This initial experience served to address some identified errors and refine the methodological proposal, allowing it to be adapted and applied in different action contexts within the European Union.

To this end, a training course for trainers was designed and conducted to guide the implementation of this innovative didactic approach among refugees and asylum seekers in the Tuscany region of Italy, through the CIA-Toscana agricultural union, and in the northern border region of Portugal, through the CORANE Association. Two additional pilot courses in these locations, with significantly different contextual realities from the site of the initial pilot workshop in Spain, further refined the didactic guide, mainly focusing on making it more flexible and inclusive to ensure its applicability in various spaces and contexts, in other words, to make it continentally applicable.

Finally, with these modifications and through intensive collaborative work among the different responsible parties in the didactic area of the project in the three countries where it was implemented, the pedagogical and theatrical methodological foundations were established for the development of this manual: "Social Ecological Theater: Training for the Socio-Labor Integration of Refugees and Asylum Seekers in the European Union"



OBJECTIVES AND CLAIMS

Among the aims of this manual, the main one is to gather and present a structured pedagogical methodology based on innovative theatrical didactics, which can be standardized at a European transnational level and specifically oriented towards the social and occupational integration of adult asylum seekers and beneficiaries of international protection, primarily in the agroecological sector.

To achieve this, the text intends, through a specific yet flexible approach, to promote the establishment of theatrical training processes that foster the transmission of specific linguistic knowledge, values, socio-cultural practices, and European environmental awareness among the targeted population. The goal is to facilitate their social and occupational integration according to their interests, prior experience, abilities, and personal potential.



We are also convinced that the manual and the methodology contained within it will serve to facilitate and expedite the professionalization and social, cultural, and occupational integration of adult asylum seekers and beneficiaries of international protection within the rapidly expanding agroecological sector. Thus, the aim is to combine the knowledge, abilities, and/or interests in the primary sector identified in a significant portion of these adults from these groups during previous projects and work processes with the growing interest and strategic-business potential of agroecology. In this way, the aspiration is to align the personal and professional interests and potential of the participants-workers with that of a rapidly growing economic sector that increasingly demands interested and skilled labor.

On the other hand, the proposed theatrical pedagogy seeks to contribute to the protection and care of the environment and the fight against rural abandonment and depopulation. As it is primarily intended for employment integration in the agroecological sector, which promotes sustainable agricultural practices and a strong commitment to environmental care and respect, theatrical didactics hopes to contribute to promoting collective environmental engagement in the fight against climate change and carbon footprint reduction. Additionally, it aims to address the abandonment, depopulation, and demographic aging that severely affect many rural areas and spaces in several European Union member states.

Finally, this didactics arises with the intention of being an effective contribution to social theater for the purpose of integration and inclusion, particularly in the still relatively unexplored field of pedagogical and methodological theatrical work among refugees, asylum seekers, and, more broadly, migrant populations with widely diverse cultural and social backgrounds from that of their host country. In this regard, both the TSE project and the Manual of Ecological Social Theater: Training for the socio-occupational integration of refugees and asylum seekers in the European Union, aim to be pioneering reference works that enable, promote, and contribute to the subsequent continuous development of projects and proposals with integrative and inclusionary theatrical work with these populations as their central focus of investigative and/or practical work.



CONTENT AND METHODOLOGY

Under the protection of the proven socio-integrative value of theater, the text and the didactic methodology contained within it emerge with the intention of establishing themselves as a useful and efficient practical guide that enables professionals in socio-integrative theater and the field of social inclusion through artistic practices to work – or intend to work – with refugee collectives, asylum seekers, and, by extension, migrant populations. It aims to provide them with a tool that guides their steps towards promoting and facilitating the social and occupational integration of these collectives in different rural European contexts.

To achieve this, a specific didactic and methodological approach is presented and proposed through workshops developed in a chronological and linear manner. These workshops consist of a set of four phases, which we have generally defined as follows: initial contact and pre-assessment, relationship and contextualization, deepening cultural integration (conflict and resolution), and labor insertion in the agroecological sector. Each phase corresponds to and addresses the different procedural stages that we have identified in the process of approaching socio-cultural contexts and realities, which often differ greatly from their places of origin, experienced by refugee and asylum seeker participants.

For each phase, methodological explanations are provided along with a series of theatrical exercises examples that allow the achievement of the different objectives established for each phase. It is important to clarify that many of these exercises or games derive from well-known theatrical methodologies and typologies, some of which may appear initially unrelated to one another.

Therefore, within the framework of didactics and according to the objectives pursued in each phase, exercises have been included ranging from those derived from socially-oriented theatrical methods such as Theatre of the Oppressed, to strictly pedagogical ones like Glottodrama, as well as more playful approaches such as Invisible Theatre or Clown, and other fundamentally artistic methods such as the Stanislavski Method, Poor Theatre, or the methodological system of Scenic Points of View, among others.

Additionally, particular theatrical exercises and games have been included and developed, generally to be applied during sensitive or complex moments of the integration process for the specific user populations. These exercises have been designed and adapted ad hoc, specifically aimed at the socio-cultural integration



and, more specifically, the labor integration in the agroecological sector of these populations during the final phase of the project.

While the phases have been established as general orienting standards in the integration process, given that both pilot workshops and past experiences with theatrical projects and integration work with these collectives confirm their general applicability and alignment with the natural process of adaptation, learning, and integration, the same cannot be said about the applicability of the exercises. This only highlights the main challenge we have encountered when developing this didactic approach: the notable differences among the different users, beyond the fact that they all belong to the refugee and asylum seeker collective.

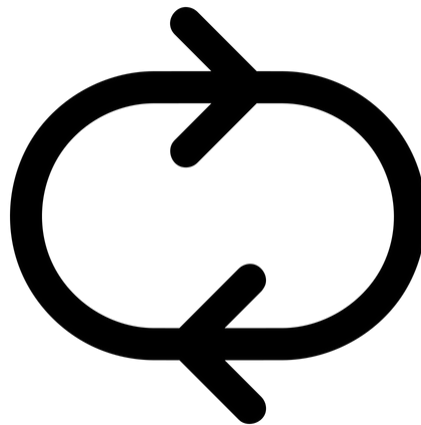
It is evident that all workshop participants, as beneficiaries of international protection, are necessarily compelled to undergo a process of adaptation and integration into their new life reality, which shares similarities and challenges. However, depending on aspects such as their national, social, cultural, and linguistic background, age, previous education, abilities and knowledge, origin status, and countless other factors, the application of the proposed theatrical didactic methodology is subject to a high degree of variability. It requires the responsible parties to possess notable adaptability in relation to the individuals and groups involved.

Given this difficulty, one of the key objectives of the pedagogical team during the development process – which we have tried to reflect in this guide – has been to create a didactic methodology that is applicable and generally oriented towards the entire adult population belonging to these collectives. To achieve this, we have included flexible and adaptable application mechanisms that provide pedagogues and theater professionals with different options and a high degree of choice when establishing the path.



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THEATER AND SOCIETY: TOWARDS A TRUE INCLUSIVE THEATER

“Programming a theater is thinking. And it could also be said that doing theater is getting involved in social life, getting involved in the struggles of that society”

Alfonso Sastre



THEATER AS A TOOL FOR SOCIAL INTERVENTION

In the last decade, much has been written and studied about the potential of theater and drama as a tool for social intervention. Social intervention refers to actions, proposals, or policies aimed at addressing deficiencies in a social system that generate negative impact. In this sense, theater, in addition to being an artistic discipline, is increasingly being observed and used as an operational and functional instrument to address issues in which society as a whole or certain groups have shown problems or shortcomings, usually related to political questions and situations strongly linked to inequality and the risk of social exclusion among certain sectors and population groups.

The social character is inherent in theatrical practice and operates at various levels. The most obvious is perhaps the organizational level, as its practice usually involves group and collective work, and in the case of performance, it necessarily involves direct contact between performers and audience members, as well as the involvement of technical personnel.

On the other hand, it is clear that both the dramaturgy and the selection of theatrical representations are usually not detached from the concerns, tastes, and preferences of the surrounding reality, at least in the Western tradition. Even in the case of so-called independent works, which are not driven by strictly commercial purposes, it is undeniable that their creation and selection for preparation and rehearsal are influenced by socio-cultural contexts, problems, and conflicts, or at the very least, the affected concerns of those who decide to carry them out.

Closely related to the above, it also seems obvious that theatrical works and their representations never emerge in absolute emptiness. Whether conscientiously inheriting the classical model or adopting apparently more revolutionary and countercultural forms, theatrical practice is always indebted to a tradition whose inertia it still follows even in its most successful attempts at opposition, revolution, transformation, or rupture. This inherent diachrony reflects the socio-temporal connection that is essential to theater, which not only links collectives but also, like other cultural and artistic manifestations and practices, does so through the incomprehensible and elusive dimension of time and its increasingly graspable evidence.



However, undoubtedly, it is in the educational and pedagogical realm where the social character of theater has undergone and continues to undergo significant transformation from the last century to the present day. This does not mean, by any means, that it is a novel aspect. A cursory observation from the first performances of mythological events, through classical Greek and Roman theater, tragedies and comedies, and the rest of the theatrical currents throughout history, up to the most contemporary works born within the framework of the so-called postmodernity, is sufficient to realize that theater is always linked to an educational, ritualistic, knowledge-transmitting component, or at the very least, it acts as a tool to highlight identity and positional realities.

It is true that the importance of this aspect as the ultimate intentional goal, in contrast to the entertainment or emotional generation associated with theater, has varied from one era to another. However, it is also true that in no case, not even among works and currents that claim to exclusively stimulate the senses or provide pure entertainment, has this aspect completely disappeared. Theater always conveys something, and within that "saying something" always lies a certain pedagogy. This pedagogy can be instructive, reflective, ritualistic, propagandistic, critical, propositional, expository, or demonstrative, but theater is fundamentally a form of education, understood as an inevitable social transmission and communication.

However, as previously mentioned, the way theater is used has undergone a significant transformation that has often not been fully addressed as a whole. While the didactic nature of theater as an artistic discipline has been and still is based on the axis of the relationship between those who propose and those who receive (the audience), there is no doubt that this relationship has evolved.

THEATER, INTEGRATION AND INSERTION

Grandiloquent phrases such as "integrative theater" or "theater for social integration," among many others, have been used and are increasingly common to refer to various activities and presentations encompassed within the context of contemporary theater with social purposes. However, it is striking to observe that when it comes to understanding the exact definition of this type of integrative theater (or "for integration"), there is no unanimous, clear, and well-defined answer.

With the exception of inclusive theater, which is generally and firmly linked to the active social inclusion and participation of individuals with physical and/or



intellectual disabilities, it seems that the idea of linking theater and integration has become a vast catch-all category that encompasses almost all types of theater activities and projects that, guided by dramatic expression and practice, work or aspire to work for the integration, adaptation, and inclusion of groups or social collectives who, for various reasons, are considered somehow isolated, excluded, or partially different from a supposed—and largely fictitious—dominant social majority that is used as a reference for normality and carries a real risk of marginalization and isolation.

In the search for elements that define what integrative theater truly is, the prominently collective nature is the first distinguishing element that stands out and somehow provides a sense of cohesion to these types of actions and projects associated with theatrical activities. In the context mentioned above, where theater is used as a tool for social intervention, collective recipients become the primary defining boundary that sets integrative theater apart from other theatrical performances that, despite having social purposes, do not specifically focus on delimited and distinct groups. Generally, they tend to offer general processes or actions aimed at facilitating personal processes—often of a therapeutic nature—among participants, regardless of their group membership and without the need for a shared real issue.

Linked to the previous point, the second essential element in determining what integrative theater is lies in attributing a certain "vulnerability" to the target groups of the integrative or inclusionary performances. This is undoubtedly the most controversial and challenging aspect to address and work on within the framework of such theater projects. Beyond the existence of objective evidence or the presumed good intentions of those proposing and implementing these types of theatrical activities and actions, reaching the conclusion that a particular group or collective needs intervention and considering that one has the capabilities to provide it appropriately are highly sensitive decisions that always present significant challenges and risks.

The consideration that a particular group or collective requires this "help" or intervention often stems from reductionist simplifications or outright obscene prejudices, mainly when such determinations are based on values or widespread and generalized considerations within society that are often not subjected to self-reflection and questioning by the proponents. Instead of a prior objective, in-depth, and continuous observation of the existence of a real issue that can be addressed through a theatrical proposal for social action among these groups.



In this regard, although it is evident and easily understandable that the majority of theater projects and interventions do not have the time and resources to conduct analytical sociological and/or anthropological fieldwork that would provide sufficient direct knowledge of the intrinsic and surrounding reality of the groups they aim to work with, it is strictly necessary to have a preliminary approach to this reality. In most cases, it is crucial to rely on experts and/or organizations that possess the knowledge and experience in this field.

All this is aimed at trying to avoid what is undoubtedly the biggest flaw afflicting many projects encompassed under the grandiose label of integrative theater, which is to act as subsidiary tools in service of pre-established ideas based on a highly questionable evaluation of what constitutes "normality," generally associated with a cultural domination exerted by the social majority and conceived by those who lead it. In other words, true integrative and inclusive theater should aspire to address specific deficiencies resulting from demonstrated needs of those who participate, rather than seeking integration to become a "homogenizing" process by the dominant majority society and its powers-that-be.

At this point, once a problem affecting a specific group has been identified, it is objectively determined that they require or can benefit from external intervention, and it is determined that the instrumental use of theater can contribute substantially in this line of action, there inevitably arises a questioning of how this intervention can be carried out through dramatic activity. The selection of a specific and defined praxis of action is the third element that, in our understanding, should determine any project or action encompassed under what we have loosely referred to as integrative theater.

The absence of a homogeneous methodological foundation and shared minimum objectives is another major problem when clearly defining what integrative theater is. In classical Social Theater, the common goal of breaking away from the traditionally one-way nature of theatrical practice and performance to generate an awareness of agency among the audience was a tangible objective that permeated and linked all actions, projects, and proposals encompassed within this type of theater. This, in turn, found its meaning within the contextual framework of democratization and the struggle against the oppression of ruling classes and was a response rooted in the interest of certain artistic sectors in promoting participation, opinion, awareness, and ultimately, social empowerment. All of this allowed the theater projects encompassed in this type



of theater to be strongly linked by objectives, methodological approaches, and a marked socio-political intention and positioning.

In contrast to the unity of classical Social Theater, the projects and activities encompassed under the label of integrative theater today are often characterized by intentional and methodological dispersion, which probably explains to a large extent the difficulties in defining and delimiting it. While it is undeniable that all these proposals are direct inheritors of the recently chronologically democratized theater—and art and cultural activity as a whole—it is also true that the new forms of collective theater with social purposes seem to be characterized by a multiplicity of options, strategies, proposals, aims, goals, commitments, and methodologies. This variability should not be understood as inherently negative or limiting, but in the specific case of theater for integration/inclusion, it seems to be manifesting as clear evidence of a lack of commitment or clarity regarding a shared strategy and objectives to address social problems.

Furthermore, just as before, this can only be understood within the context in which it develops: postmodernity, characterized by an expansive revolution in terms of quantitative options and positions, and paradoxically, also by a lack of a potentially attractive and efficient referential position that can become a unifying response to social problems.

In this sense, the scattered and diffuse amalgamation that shapes the set of theater proposals and projects with social purposes is nothing more than a reflection of a much larger process closely related to the lack of alternatives and clear positions when addressing the different social problems of the contemporary period. In our opinion, the high level of specialization of many of these projects and activities, in most cases, responds to the widespread lack of clarity in "what" is intended to be achieved and "how" it is intended to be done. It also frequently demonstrates a lack of a clear and intense commitment to essential "why" and "for what" justifications that give them a sense of action and practice.

In the face of this scattered multiplicity without a defined strategy or joint commitment, which acts as the fourth characteristic and determining element—in this case, with a negative connotation—of the majority of these dramatic activities and projects aimed at integration or inclusion, it seems that a theatrical response to some of the most prominent social (and inevitably political) issues has begun to emerge in recent times—mainly in the last decade. This response has managed to acquire a certain comprehensiveness and cohesion, primarily supported by a series of specific themes that serve as a central nucleus, acting



as a binding link and positioning and guiding many of these theatrical projects and proposals towards specific and restricted ideological perspectives within the unstable postmodern context.

Issues of gender, feminism and associated demands, the integration of migrant and refugee populations, the fight against drug abuse, the social reintegration of incarcerated individuals or those at serious risk of social exclusion, tolerance towards previously inconceivable and/or collectively unacceptable identity differences, and the prevention of violence, among others, while not new within the framework of theater with social purposes, have gained strong prominence in recent years as thematic pillars and programmatic foundations around which this notion of integrative theater is constructing its distinct identity as an identifiable discipline.

The most notable aspect of these thematic frameworks and their associated objectives is that they have been necessarily linked to ideological involvement and political positioning. In this sense, the initial laxity of integrative theater proposals, which were characterized initially by a certain pretense of neutrality but in reality resulted in well-intentioned yet socially inconsequential projects in the long term, has been replaced in Western countries by much more committed proposals connected with the surrounding environment and everyday life. Ultimately, these new proposals are allowing the germination and emergence of a genuine theater for integration and inclusion. Although it is clear that this theater is still in its early stages and lacks maturity, it is beginning to reveal an interesting potential as a truly useful, efficient, and profound instrument for social transformation.

While still plagued by many notable shortcomings, affected by a certain deep methodological dispersion, often associated with reductionist dogmatism, lacking the revolutionary character of previous periods, and varying in the success of its practical execution, this new type of integrative and inclusive theater emerges in a context where theater is no longer just a supplement or occasional patch in addressing certain social issues. Instead, it has reemerged as a primary social tool closely linked to new identity demands, the requirements of respect and tolerance, political correctness, and the new problems of exclusion risk associated with the contemporary period. This theater strives to carve out its own delimited disciplinary space firmly grounded in real and practical utility, adopting the ontological and epistemological flexibility that is characteristic and demanded by the current period.



THEATER FOR THE INSERTION OF IMMIGRANTS AND REFUGEES

Within the framework of this new theater, one of the most recent and seemingly far-reaching focuses is the adaptation, integration, and inclusion of immigrant individuals in their host contexts. It is interesting to note, paradoxically, that the general application of theater among these groups is still a very recent and emerging phenomenon. It is only in the last decade that systematic and widespread theater projects, programs, and educational activities exclusively oriented towards members of this collective have started to emerge. However, these initiatives are still quantitatively scarce and, as previously mentioned in the context of this new social theater, they lack an established theoretical, methodological, and epistemological foundation that can provide clear and profound guidance.

Before proceeding, it is important to clarify the inclusion of immigrant populations, refugees, and asylum seekers within the same working collective. Although there are notable legal differences emphasized frequently by various international organizations, there is no doubt that a significant portion of the difficulties, adaptive obstacles, exclusion risks, and integration problems in host societies/cultures are shared. The adaptation to a new culture, often significantly different and even excluding in certain aspects, difficulties in accessing the job market and basic services such as health and education, and the learning of a new language are some of the challenges that extend to both immigrant populations and refugees and asylum seekers. In this sense, it is clear that many of the techniques, methodologies, and theater projects developed for integration are valid and it is easily understandable that they often involve an inclusive and applicable approach for both population groups: immigrants on one hand and beneficiaries of refuge and asylum seekers on the other.

However, it is worth noting that, as the legal consideration of each group differs, there are also divergences and differences – or at the very least, dissimilarities – that significantly influence the approach to inclusive theater and integration work among them. In broad terms, these differences arise from the fact that while the immigrant population, regardless of the subjective assessment of their legal status, is mainly composed of individuals who, for various reasons, seek to build a life in another country, refugees and individuals seeking international protection are those who have been forced to seek asylum in a host country due to a previous, often traumatic, situation. While one could deeply discuss – and



probably endlessly – to what extent there are also major reasons that explain the departure of many immigrants to the European Union, it is unquestionable that in the case of refugees, this is an inherent aspect that is linked to their status as beneficiaries of international protection.

Another significant difference that explains why this manual, within the framework of the TSE project, primarily focuses on refugees and asylum seekers rather than the general population of migrants is the fact that while the latter are generally compelled to immediately integrate into the labor market upon entering the European Union borders, newly arrived refugees and asylum seekers have a relatively extensive period of reception and integration during which, with the support of assistance provided by each state associated with their status, they have additional time – compared to immigrants – to participate in guided integration and inclusion activities. Among these activities are those, like the present one, that utilize theater as a fundamental tool to facilitate their socio-professional integration.

Although many of the methodology, techniques, and exercises proposed in this manual can also be applied to migrant populations, it is important to emphasize that it has been specifically designed and developed for the refugee and asylum seeker population based on our previous experience with this group. Moreover, it takes into account significant factors such as the complications of integration and inclusion resulting from their often traumatic past and the ample time available to engage in a complex and continuous process as proposed.

Returning to the matter at hand, it is interesting to note that this lack of substantial focus on immigrant and refugee populations in host countries within inclusive and integration-oriented theater is particularly striking in our time, where migration has acquired a significant quantitative and qualitative relevance. Unlike what occurred until the early 20th century when migrant populations frequently had to partially or completely relinquish their cultural origins in order to integrate into host societies – notable examples being the Irish and Italians in the United States, Spaniards in Germany, Portuguese in Switzerland, or Arabs in France – the new immigrant groups tend to defend their cultural values and principles even in their host countries. In this way, and in line with the idea of globalization, they are not willing to abandon their customs and values solely for the sake of integration, which cannot be demanded logically based on the prevailing notion of tolerance.

This can be partly explained by an increase in cultural tolerance, particularly in major cities, where it has been perceived as almost inherent in recent years, rather than the establishment of true multiculturalism. Consequently, what tends



to occur in practice is the formation of ghettos, where immigrants and refugees, in order to preserve their cultural essence, tend to confine themselves or limit themselves to closed groups that are semi-tolerated by the dominant society. Their ties and connections with the larger society are generally limited to what is absolutely necessary, and they do not experience a tangible and close everyday coexistence.

"Immigrants who cling so strongly to their customs, clothing, cuisine, celebrations, religion, and language will find it difficult to integrate into the host society, except in strict work-related contexts that enable their economic accommodation. For the rest of their social life, they tend to group themselves together, forming closed communities with nearby residences, gathering places, and local shops and businesses. These enclaves resemble village-like relationships embedded within the industrial city where they often settle for employment reasons. However, this phenomenon is not solely the responsibility of immigrant groups. The host society often accepts and reinforces their closed way of life, promoting or facilitating their confinement in special neighborhoods, seeking to confine them to self-sufficient enclaves that are more or less isolated. This containment aims to restrict their inevitably disruptive exoticism to limited and specific areas. These peculiar social groups become embedded within another society and are often regarded with distrust and hostility" (Campos, 2005:5).

It should be noted that, in addition to a lack of interest or awareness, perhaps what explains the lack of proposals aimed at a real and tangible integration of refugees and immigrants within the framework of the new social theater are some of the issues associated with theatrical work with members of these communities. Starting with the usual complication of language and continuing with mutual cultural incomprehension and all the associated difficulties, it seems evident that undertaking a theatrical integration process of this kind requires a special predisposition, significant resources, and prior imperative knowledge, which, as previously mentioned, is not always easily accessible among the limited material and human resources of theater groups and collectives that carry out - or intend to carry out - social work through dramatic art. In other words, the implementation of such a project seems to require extra effort and considerably greater potential to address the specific difficulties and complexities associated with these communities than what is required by other activities or proposals encompassed within the framework of inclusive and integrative theater, generally aimed at other



culturally closer human groups, who are also perceived to face a real risk of exclusion.

Although not specifically dedicated to the migrant or refugee population and not even included within the framework of integrative theater, it is essential to mention the Glottodrama project (and methodology) as a reference in theatrical language teaching. Resulting from continuous collaboration between foreign language teachers and drama teachers, and with significant support from the European Union's Erasmus+ program during the first two decades of this century, this innovative and widely recognized project/methodology is characterized by using theatrical techniques for teaching foreign languages to non-speakers. Although this teaching extends to anyone, as previously indicated, not exclusively immigrants or refugees, there is no doubt that it has been a global theatrical initiative that has also served as a reference for the still very few projects that have addressed the integration of these communities through dramatic art and theater.

It is worth mentioning Montreal as a reference city for initiatives in this regard, where a series of theatrical initiatives and actions aimed exclusively at the integration or denunciation of the situation of the immigrant population have been developed for years. In Montreal, due in large part to the significant human and labor flow linked to the city's economic activity, attracting people from virtually all parts of the world to settle there, and the consequent frequent integration needs, important theatrical initiatives oriented toward this purpose have emerged and developed in recent years. This has led to a significant tradition of "immigrant theater" or "immigration theater" in the city.

Within this line, one of the pioneers can be highlighted, the playback theater workshops program carried out by the company Ollín Teatro Transformación, led by the prestigious director Alejandro Morán. Since 2001, they have carried out important and constant theatrical work aimed at facilitating integration through acting and raising awareness of the problems faced by Spanish-speaking immigrants who move to live in Montreal. Following, to some extent, the path set by this company, many other groups and collectives have worked on this issue in the city. The Grupo Intercultural Canaima de Artes Escénicas, with a very different methodological approach from Ollín Teatro, has also developed significant and remarkable work in integrating theater and immigrant population in the Canadian city. It is a mixed theatrical work group consisting of both local and immigrant populations from different parts, mainly Hispanics, Arabs, and



Europeans. Several of their plays have exposed and reflected on the migration process and the importance of roots. Among these, *Tramas*, written and directed by Máximo Chiaraluce in 2017, stands out. The play portrays the often complicated experiences of a group of immigrants whose lives become intertwined. The presentation featured dialogues in Spanish, French, Arabic, and Italian.

Also in Montreal, one year earlier, in 2016, the LatinArte Foundation produced the play "*Somos ici*," which aimed to "convey the immigrant experience of feeling part of Montreal." Directed by Margarita Herrera and written by Florence Bobier and Leticia Tórgo, the play used the backdrop of a tragic fire in one of the city's most iconic buildings to tell the story of a group of Latin American immigrants who share their life experiences, memories, and dreams. With a multilingual script based in French but including dialogue and narration in Spanish, Portuguese, and English, the play received a positive reception in Quebec's capital and, like the previous examples, also served to raise visibility for the immigrant community in the Canadian metropolis.

In line with the proposals carried out in Montreal, in recent years, there has been a proliferation of works around the world aimed at showcasing the difficulties of integration faced by migrant populations. Some examples of this include "*Migrantes, teatro para un espectador*," an Argentine-Chilean production from 2017 composed of three short plays that address the migration phenomenon in Buenos Aires, from different periods and contexts. In the theatrical work "*Boza!*" from 2018, a group of immigrants share and perform life stories of individuals who were forced to leave their countries in search of a supposedly better future in Spain. The piece delves into the raw drama of leaving one's homeland, the odyssey of the journey, and the problems faced in their day-to-day lives in the European country, always from an identifying perspective seeking to move the audience, promote a change in perception of the migration phenomenon, and ultimately foster tolerance and integration. This play was particularly interesting because it was created and performed by the company *Teatro Sin Papeles*, formed by a group of artists from six different nationalities who share the experience of being undocumented immigrants, refugees, or asylum seekers.

While it is evident, as seen in the examples mentioned so far, and many others, that the issue of immigration has had significant thematic prominence within the organizational framework and daily creative and actor preparation work of many groups, it is also noticeable that, in a general sense, this has not led to a specific



regulated methodology or a typology of theater that allows us to properly speak of an inclusive theater for immigrants and refugees.

In this regard, this theater, up to now, seems to have had a fundamental common goal in the operational and social objective of making the immigration issue visible, but not necessarily in having jointly developed standardized processes of learning and theatrical practice that would allow for a comprehensive - not even partial - use of dramatic art as a tool for integration among members of the immigrant and refugee community. Thus, while it is certain that groups working with these communities have undoubtedly developed specific techniques and methodologies that have facilitated their learning and approach to theatrical disciplines and dramatic work, it is also true that these have not only rarely been documented or standardized but have also not been considered as a fundamental end or objective of the theatrical process, but rather as a means or mechanism to generate works and proposals that expose and denounce the social problems and integration challenges frequently faced by these groups.

Faced with the aforementioned and considering this lack, it was repeatedly emphasized throughout the introductory part of this guide that it was the continuous observation, during a previous project, of the benefits of theater practice among several groups of refugees and asylum seekers that led us to consider the convenience - one could almost speak of necessity - of generating a line of work exclusively focused on developing, or at least beginning to outline, a theatrical didactic methodology specifically oriented towards these communities. Based on the envisioned integrating value and, above all, the potential that we believed dramatic practice could achieve if a specific and specialized methodology could be generated, it was decided to attempt to create and shape a true inclusive theater aimed at these populations, which is what has been attempted to be conveyed in the following parts of this manual.



THEATRE, REFUGEES AND AGROECOLOGY: THE TSE PROJECT

Prior to the TSE project, the first theater workshops that we launched with the refugee population and asylum seekers, back in 2019, served as a notable confirmation of the validity of theater practice as an intervention and early integration tool among recently arrived individuals and asylum seekers. Throughout these initial works with these populations, still marked by a strong experimental character, we learned that dramatic practice was an exceptional and particularly useful instrument in several ways.

Among the first and most evident positive and fruitful results was the relatively rapid and simple achievement of uninhibited behavior and overcoming of shame by the participants, many of whom initially presented themselves partially or completely overwhelmed—or at least scared or inhibited—by their new contextual reality.

By embracing the playful nature that enveloped and permeated the theater exercises and activities, in addition to the loss of shame and connected to this, it was not difficult to create an atmosphere of trust that fostered interpersonal relationships among the participants and between them and the workshop coordinators and project leaders. In this sense, theater practice was, in a way, one of the first doors opened to the new social and cultural world into which the participants were venturing.

From the early sessions of the workshops, it also became evident that these intentionally planned sessions served to introduce participants to a certain cultural understanding of the host country. Thus, in addition to being an efficient complement for those who did not speak Spanish in the formal language instruction they received at their reception centers¹, many of the exercises aimed to promote a cultural understanding of the host country and region in an extremely respectful and delicate manner. They taught customs, behavior patterns, and some noteworthy aspects of the reality that could be novel or complex for the participants.

¹ In Spain, as is the case in much of the European Union, during the reception phase, refugee reception centers and asylum seekers offer language courses in order to facilitate the learning and improvement of the country's language for those who are unfamiliar with it, thus promoting their integration and social inclusion.



Precisely at this point, the workshops showed a special and prompt performance, and in subsequent editions, they delved deeper, applying new exercises and methodologies² aimed at promoting cultural understanding and, through it, facilitating social integration in the host country.

Along with this, the workshops were also conceived and approached as a mechanism for cultural expression through which participants, in addition to immersing themselves in the host culture, could showcase their own culture, using their skills, knowledge, and personal and collective characteristics. Likewise, the classes aimed to provide a space for discernment that allowed participants to distance themselves from their concerns, at times, and to bring to light and denounce the difficulties and injustices—often numerous—associated with their migratory journey from their home country to the host country. In this sense, a therapeutic and sociological value was attributed to the activity, which was intended to serve as a catharsis and a mechanism for self-discovery for the participants, as a form of exposure and reflection on their reality and vital interests for the organizers, and ultimately, through the representations that culminated the workshops, as a means of social denunciation and fostering awareness of their issues and some of the injustices they faced among the attendees.

Although, in general terms, the assessment and interest in these initial inclusive theater workshops among the refugee and asylum-seeking population were more than positive, both among the organizers and coordinators and the participants themselves, it is worth noting that they also served to observe and identify the limitations and problems that the use of theater presented as an integration tool.

Among these, one limitation became evident consistently and prominently: the workshops had difficulty retaining many of the participants. This, as we could ascertain through direct observation and ongoing dialogue with the participants and the staff at the reception center where most of them stayed, was explained by the fact that although the workshops were highly appreciated and considered a useful tool for socio-cultural integration, they could not compete with other activities that were seen as addressing the main concern of the majority of these groups: job integration.

² It is worth highlighting the inclusion in the subsequent editions of the workshops (2021 and 2022) of role-playing exercises and the methodology of invisible theater. Through these, we managed to guide and prepare participants in a supervised manner on how to navigate the activities that we anticipated would become part of their daily lives in the short term during their initial integration into the host society.



Thus, while the theater workshops were perceived as valuable, efficient, and interesting, they often ended up being abandoned or set aside, partially or completely, when participants were presented with the opportunity to engage in other activities that they believed could be more useful in terms of obtaining and developing paid employment in the near future. Rather than demoralizing the organizers, this observation sparked a process of reflection and self-criticism that led to a fundamental change in the essence of the workshops, namely, they needed to have a functional aspect in the field of job integration if they wanted to be perceived and act as a truly useful tool for these groups.

It was from this idea that these workshops, which as we mentioned had initially emerged with a high experimental component, began to take on a more concrete and targeted form. The first question to address was whether theater could truly be useful in facilitating job integration, and upon concluding—as was the case—that it could, it was essential to study and test how the link between inclusive theater and job integration could be realized.

Incorporating the labor aspect into the workshops represented a significant leap for our project and, moreover, it allowed us to delve deeper into the integrative nature of our proposal. By directing the workshops towards the primary concern of our target population, we not only added extra value but also aligned them with our objective of integration and inclusion through theater. However, to accomplish this, the first step was to engage in an open process with the workshop participants, jointly observing how they believed theater workshops could be useful for them and, equally importantly, how they would like and prefer to be assisted in terms of integration. In this way, the aim was not only to facilitate their entry into the job market but also to do so in an attractive and interesting manner that capitalized on their prior knowledge and abilities.

Through this process of bidirectional dialogue, a general idea of the potential job aspirations of the majority of the refugee and asylum-seeking population participating in the theater workshops was obtained. Additionally, different studies, research, and advice from specialized organizations were sought to develop a comprehensive understanding of the employment opportunities for these groups, taking into account their personal skills, previous education, and the demands of the job market. It was through this work that we discovered the value of agriculture as an area of interest and employment niche for a significant portion of this population.



THE PILLAR OF AGROECOLOGY: LABOR INSERTION, ENVIRONMENT AND RURAL ENVIRONMENT

The interest shown by a significant number of workshop participants, combined with the fact that many of them had extensive prior experience in agricultural work and activities in their home countries, along with the objective observation of their extensive knowledge in the field and their age and physical condition predisposition, motivated us to consider the possibility of using theater as a means of introducing them to the labor market in the primary sector. It should be noted that the majority of recent host population and asylum seekers are young individuals under the age of 30, and many of them come from rural areas in their home countries where agriculture is the main economic and livelihood activity³.

Based on the detection of this preference/inclination among many of the course attendees, the next step was to see the place it had in the labor market and if it was really capable of offering a dignified and adequate job opportunity for a wide majority of the interested parties who participated in the workshops and, if so, observe how theater and dramatic activity could serve to convey this connection between their interest and employment potential and their insertion in the labor market. This was a relatively simple task, since among the organizers and managers of the first inclusive theater workshops between refugees and asylum seekers was Naturgeis, a specialized social enterprise with a long and recognized⁴ history in the field of services and training in the ecological agricultural, livestock and forestry sector and which has also ultimately been the main person in charge of the present project Teatro Social Ecológico (TSE).

It was precisely the company's representatives who, considering the participants' interest in primary sector work, suggested the possibility of orienting the workshops towards promoting their integration into the field of agroecology, a sector that is experiencing clear economic and social expansion and increasingly demands more workers. Additionally, agroecology is strongly linked to the protection and care of the environment and tends to contribute to repopulation

³ In the workshops organized with these groups before the project, refugees and asylum seekers of sub-Saharan origin predominated, mainly from Mali among other countries in the area.

⁴ In 2014, "la Caixa" Welfare Projects, through its Social Entrepreneurship Program, awarded Naturgeis among more than 300 projects throughout Spain as one of the 20 with the greatest positive impact. Being Naturgeis the only entity graced with this distinction in Castilla y León in 2014.



and the fight against rural abandonment, which is a particularly serious issue in the region where these initial workshops took place.

This is how the last fundamental pillar of the TSE project was included, which, in a way, gave meaning and specificity to the labor integration of refugees and asylum seekers through a specific dramatic methodology that directly related to the promotion of environmental protection and the fight against rural abandonment.

Agroecology, in a very general sense, can be defined as an applicable science that utilizes "natural" ecological processes for agricultural, livestock, and forestry production, ultimately aiming to generate sustainable food. As a discipline, it is based on a series of fundamental principles/strategies such as maximizing efficiency, adaptability, natural recycling, preservation, diversification, technological rationality, synergy generation, solidarity, and ecological restoration. The Food and Agriculture Organization of the United Nations (FAO) states that the objective of agroecology, in its practical aspect, is to "optimize interactions between plants, animals, humans, and the environment," while addressing the need for socially equitable food systems where people can choose what they eat, how it is produced, and where it is produced.

Its recent popularity, largely driven by the increased interest among a significant portion of the population in responsibly caring for their food and a growing commitment to environmental protection, has led to an exponential growth of agroecological farms and operations in most Western countries. Consequently, this new way of generating and producing agricultural, livestock, and forestry products has become an important strategic subsector economically and socially, increasingly in need of manpower and individuals interested and qualified to work at various levels of activity.

Once the participants' labor interests were identified, based on their capacities and potential, and a suitable economic sector where they could find opportunities and room for development and growth was identified, the challenge lay in determining how theater practice could assist in this regard. To address this, it became essential to initiate a meticulous process of designing a well-developed strategy and methodology that would allow refugees and asylum seekers to not only enter the job market but specifically enter the field of agroecology.



To achieve this, the workshops were redesigned, retaining all the theatrical exercises and activities that had been observed to be particularly effective in terms of inhibition reduction and socio-cultural integration/insertion during the initial parts of the process. However, they were complemented and, as far as possible, focused even more deeply on understanding the participants' skills, abilities, and inclinations related to or applicable in the field of agroecology.

Additionally, an intermediate stage of the workshops was constructed, consisting of a process of labor dramatization. The aim was to specifically introduce the participants to the context of agroecological work in various aspects, such as language proficiency, gradually deepening their vocabulary and grammar according to the potential jobs they could perform, professional behavior (including exercises demonstrating behavioral and protocol forms, as well as common work practices in the European context, which often differed significantly from those in their countries of origin, such as respecting established schedules, using uniforms, implementing safety measures, etc.), and the processes of approaching and integrating into the labor market. This was primarily done through simulation exercises in which dramatized situations similar to those they might encounter during their labor insertion process were replicated.

Finally, the last part of the workshops involved a complete dramatization process that realistically simulated work in a subsector within the agroecological field, usually through a structurally complete narrative. The selection of the subsector took into account the participants' preferences, based on an overview, as we did not have the sufficient resources or potential to provide fully personalized training. The choice also depended on the knowledge, materials, and human resources available to successfully carry it out.

With a self-critical perspective, it is important to clarify and acknowledge the main limitation of the workshops as a labor integration tool. The theater processes aimed at integrating refugees and asylum seekers into the agroecological sector were considered highly useful in a generalized sense during their implementation. However, in many cases, they did not directly provide access to the agroecological job market but rather served as an initial training step that allowed participants to enroll in specialized courses or workshops related to various subjects and activities in the field. These subsequent training opportunities enabled them to enter the job market. Therefore, although a high percentage of the participants eventually found jobs in the agroecological sector, it should be noted that the specialization within the sector often required specific prior knowledge, necessitating further specialized training beyond what could be



provided through the theatrical work. In reality, this was not perceived as a negative outcome because in these cases, the theatrical work fulfilled its purpose as an introductory and formative tool that continued to facilitate the process of finding employment.

The small-scale implementation of this theatrical project yielded results that were highly valued by both the organizers, coordinators, and participants⁵. In addition to achieving a much higher level of involvement, satisfaction, and ongoing commitment from the vast majority of participants compared to when the workshops did not primarily focus on their employment integration, we managed to introduce them in a way that they themselves regarded as very positive, into an activity or vocational training for which they felt prepared and interested.

Based on the observation of these positive outcomes, taking into account the aforementioned considerations and the objectives set throughout this introductory chapter, particularly the goal of contributing to the creation of a "true" theater for integration that is efficient and utilitarian, the TSE project and the theatrical methodology aimed at the employment integration of refugees and asylum seekers outlined in the following part of this manual were conceived. In reality, as mentioned before, this methodology has drawn directly from the previous work and analysis conducted during and after these initial workshops. However, thanks to the financial support from the Erasmus+ program of the European Union and the collaborative efforts of Naturgeis in Spain, CIA-Toscana in Italy, and CoraNE in Portugal, three organizations with a high level of commitment and a distinguished track record, the methodology has been refined, made scalable and standardized, so that it can be applied on a large scale and serve as a recognized reference tool for the integration and inclusion of these populations through theater within the European framework.

⁵ In order to know the result of the work carried out in the workshops, satisfaction surveys were carried out on the part of the students where the dynamics and work in the field with practices were highly valued, since it allowed students to interact in real situations.



SOCIAL ECOLOGICAL THEATER

TRAINING FOR THE SOCIO-LABOR INTEGRATION OF REFUGEES AND
ASYLUM SEEKERS IN THE EUROPEAN UNION



ECOLOGICAL SOCIAL THEATER: METHODOLOGICAL PROPOSAL FOR THE LABOUR INTEGRATION OF REFUGEES

*"When the theater is necessary, there is
nothing more necessary".*

Peter Brook



PRESENTATION

As the central and core part of this manual, this section outlines the proposed didactic methodology for the cultural and employment integration of refugees and asylum seekers through theater practice. In an executive, concrete, accessible, and clear manner, we have tried to present and guide the reader on how to plan and implement a labor integration process among refugees and asylum seekers through theater. It is assumed that the readers of this text mostly have at least a basic knowledge of theater education, both in its artistic and social-integrative aspects, and they also have a prior interest in carrying out a practical process of this kind.

Using a linear chronological exposition, this section of the manual attempts to outline step by step the development of a comprehensive integration workshop for refugees and asylum seekers. The first aspect addressed is the initial planning, considering what has been referred to as given conditions/circumstances, understood as the observable human, spatial, temporal, and material components that should guide the approach and evolution of the process to achieve satisfactory results in line with the stated objectives.

Although this is an orienting part that has been approached with relatively flexible proposals, the observation of these preliminary conditions and the proposed initial planning aim to be comprehensive, leaving no aspect unanalyzed or unaddressed. It also aims to provide relatively rigorous guidelines with an idealistic aspiration of suitability, although always adaptable, adjustable, and compatible with the necessary malleability and variability of potential application.

Furthermore, during this first part, in conjunction with the exposition and evaluation of these given conditions/circumstances, a series of guidelines are provided to conduct an objective analysis of the needs and particularities of each group. This is intended to enable the person initiating the theater integration process to begin with an initial individualized observation of the issues, capacities, and potentialities of the human group they intend to work with. This step is essential to develop a methodological plan that is adjusted in terms of form and objectives to the participants' reality and life context, based on the mechanisms proposed in the following part of the methodological exposition.



The second part, referred to as the execution phase, provides explanatory descriptions of the four phases into which the theater-based integration process has been divided, as previously mentioned in the manual's introduction. These phases are: initial contact and pre-evaluation, relationship and contextualization, deepening and cultural integration, and labor insertion in the agroecological sector.

In this part, a detailed explanation of the reasons and objectives for each phase is provided, along with a list of exercises designed to facilitate the planning and practical implementation of the workshop. These exercises, presented and explained in depth, offer a wide range of possibilities for designing a tailored process based on the participants' individual and contextual characteristics, which were previously assessed and determined during the initial planning and evaluation of the given conditions/circumstances.

The third part of this methodological explanation focuses on formulating and indicating the aspects and methods aimed at conducting the most objective assessment possible of the integration process. To achieve this, a series of specific guidelines and recommendations are presented—although adaptable—for analyzing the main parameters and measuring and evaluating them.

Additionally, in this part, a dedicated section has been included to present mechanisms and orientative guidelines for integrating the theater process with effective employment insertion, either through access to other specialized courses in agroecological activities or direct inclusion in the sector.

Throughout the three parts of this second chapter, along with the explanations and exercises, constant references are made to the three pilot courses developed within the framework of the TSE project in order to refine and perfect the methodology. By including passages, anecdotes, and observations derived from these previous experiences in Spain, Italy, and Portugal, the aim is to exemplify, make the process more accessible, and illustrate the development of different phases, emphasizing the evolution, main challenges, and notable results. These references to personal experiences also provide a basis for practical advice, explained through the firsthand experience of the proponents of the didactic methodology.

Furthermore, some of the difficulties or controversial points have received special attention in the manual and have been addressed with separate explanations and observations. Particularly complex aspects such as language barriers, overcoming initial fear/embarrassment, assessing potential and interests, or



addressing socio-cultural differences have been given special attention, as they pose a unique challenge that, if not properly managed, can lead to significant problems or even failure in implementing the integration process through active theater practice among refugees and asylum seekers.

To fulfill the highlighted need of presenting this methodology as a flexible and adaptable tool, rather than a closed and strict proposal that would hardly cover the individual and circumstantial peculiarities of each process, the methodology has been presented as a multiple proposal. While it considers certain common and extendable aspects, it does not aim to generate a single exclusive course of action. Instead, it offers a limited range of possibilities, allowing each person who approaches and uses this guide to partially design their own process according to the observed circumstances, particularities, and contextual and personal constraints in which it will be carried out. In this sense, the intention is for those individuals to further develop this methodology based on the opportunities presented or even incorporate or modify part of the methodological proposal included in this manual.

The three parts included in this second section of the manual constitute and gather the entirety of the methodological material with potential practical application, thus serving as its core. In contrast to the theoretical reflection in the other two chapters of the manual, this section has a primarily didactic nature, aiming to guide, enable, and facilitate the implementation of an open methodology that guides the learning/teaching process to serve the ultimate goal of using theater as an effective mechanism for the integration of refugees and asylum seekers into agroecological work, for those who wish to pursue it.



PLANNING

The initial and indispensable step to carry out a process of integration and social inclusion— and any other type— through theater is planning. Vieites and Carides (2017: 7) make an interesting observation by pointing out that in the training processes in drama, "knowing how to do" is as important as "knowing how to do it"; and it is precisely in this second point where planning plays an essential role.

In a very general sense, planning can be defined as the selection and organization of all theatrical activities that will be carried out in a procedural manner, taking into account a wide variety of circumstantial and essential factors and elements. Much of the planning should be done — and it is highly advisable to do so — even before the start of the training process (preliminary planning), although the planning process should always remain open and adaptable to potential variations throughout, mainly during the contact phase at the beginning of the course.

The first and most determining element to consider when planning is undoubtedly the pursued objectives. However, these objectives operate inherently connected to other conditioning and often determining elements and factors such as the availability of human, material, and economic resources; the predisposition and interests of the participants; the development context and its particularities; or the available time, to name just a few of the most important ones.

The TSE project as a whole and the theatrical methodology in this manual essentially encompass, as a constitutive part and fundamental pillar of their very existence, a series of unavoidable objectives and specific circumstances that inevitably determine the potential implementation of other derivative projects that include integration workshops for refugees and asylum seekers. In this sense, it is evident that both planning and the rest of the actions and activities included in any of these proposals based on this methodology or inspired by it are



circumscribed and oriented by the general objective: to promote and facilitate socio-labor integration in the agroecological sector for refugees and asylum seekers.

Together with this objective, the methodological proposal is nothing more than a way to guide how to achieve it. Although, as we have repeatedly pointed out, it presents flexible and, to some extent, variable applicability, it remains a delimiting element and, therefore, should be observed with some rigor — at least in its general aspects — both in its forms and its contents when planning any process that intends to be included or adhere to the proposal derived from the TSE project.

While necessarily attending to these two elements, there is a wide margin of manageability and propositional character that, if not absolute, should at least be outlined in a concrete way. This should undoubtedly begin by means of good planning, which in turn should be based on these elements and will be the first and fundamental step to bring to fruition a theatrical integration process such as the one proposed.

To carry this out, it is essential to start with a phase of observation and preliminary analysis of the factors, realities, and variables that affect or are expected to affect the theatrical process. This will ultimately allow the initiation of the planning phase, which will begin to develop even before the workshops are launched and will mainly take place during this preliminary period and the first phase of the workshops. In this phase, based on a series of self-questioning and the attempt to answer them, the foundations will be laid to ultimately try to successfully carry out the social, cultural, and labor integration process of individuals belonging to the refugee and asylum seeker communities.



1. Pre-planning: observation of given circumstances and the 5 W's of the theatrical insertion process.

The principle of given circumstances is part of the well-known methodological proposal that Russian director and theater theorist Konstantin Stanislavski presented during the early 20th century. Broadly speaking, this principle was adopted and is used in the world of theater to refer to the set of conditions and environmental and situational determinants that affect and influence a character, conditioning, circumscribing, and explaining their actions and attitudes. Specifically, Stanislavski stated that given circumstances encompass the plot, facts, incidents, time period, location of the action, and way of life. He emphasized repeatedly that these given circumstances are assumptions that arise directly from the creator's, actor's, or director's imagination.

Following this idea and working mechanism among actors for character preparation, the concept of using given circumstances is applied to the planning of the theatrical process, specifically to the preliminary phase. This phase refers to all the preparation and pre-production stages of theater workshops that apply the TSE methodology for the integration and inclusion of refugees and asylum seekers.

Obviously, the observation and consideration aimed at the objectivity of the given circumstances/conditions, applied at the beginning and conceptualization of such a process, do not aim to generate or flourish in a particular actor's character creation work. Instead, it is based on the observation and contextual analysis of the real conditions, circumstances, and specific characteristics in which the theater integration process with refugees or asylum seekers is expected to take place. In this sense, the observation of the given circumstances must be methodical and as objective as possible, based primarily on obtaining concrete and generally quantifiable data. These data will allow for the specific



planning that will guide the integration theater workshops applying the methodology outlined in this manual.

Commonly associated with journalism, the well-known technique of the "5 W's" is based on posing a series of questions that need to be answered to ensure the correct and complete transmission of information. The questions, represented by their initials in English, are: What? Who? Where? When? and Why? Additionally, other three questions are commonly added: To Whom? How? and For What? The ability to answer these questions clearly, concisely, and concretely is key to the proper preliminary planning of the process. By doing so, the theoretical approach can be transformed into a practical and executable proposal that is efficient and has utilitarian value. As we will see below, most of these questions can and should be answered before starting the implementation and execution of the integration workshops.

In general terms, we have already mentioned the "What?", which explains and gives meaning to the present methodological proposal and should justify the theater training process that promotes the socio-labor integration of individuals with refugee status or seeking asylum. In other words, it refers to the target beneficiaries of international protection. Alongside this, related aspects such as promoting respect and care for the environment, contributing to the revitalization of rural areas, or fostering inclusive theater pedagogy among these communities complement the fundamental "What?" that acts as the cornerstone of these theatrical processes.

However, these are still well-intentioned declarations of objectives that, although playing a fundamental guiding role, still lack sufficient concreteness to be considered fully defined. In this regard, the first step in addressing the "What?" of a theater process of this nature is to transform the set objectives into tangible and quantifiable goals. In other words, it is necessary to transform the initial "What?" of such a process into a well-defined and delimited "For What?" that gives it meaning and turns the ideal into a concrete and tangible event. Thus, the



theater integration process becomes not only a contribution to a better world but also a tangible improvement in the lives of those directly affected and society as a whole.

To carry out this, however, it is necessary to take into account the rest of the questions and specific circumstances in which the process is known or expected to unfold. Only substantial observation, analysis, and assessment, adjusted to the intrinsic and surrounding realities of the entire theatrical process, will allow us to transform objectives into specific and achievable goals. Even when this is done correctly, we are always talking about an estimative or predictive part of the planning that, although it does not offer absolute guarantees, will establish an "achievable" milestone to pursue and around which the entire process will be oriented.

In order to establish a suitable process with a realistic goal, one of the first points that needs to be resolved during the initial planning of the process is to clearly establish "who?" or "who?" will be responsible for it, mainly because these individuals should be the ones who, primarily and prioritarily, help outline the objectives and guidelines that will enable the completion of the planning.

In order to establish an ideal profile, based on previous experience both in the courses carried out prior to the TSE project and during the pilot workshops that were conducted to develop the improvement of this manual - which we will detail later - it is necessary to provide a series of recommendations.

The first thing to remember is that this manual and the teaching contained in it have been primarily developed as a valuable tool for individuals, associations, and/or NGOs that regularly work with collectives or users who effectively receive or are eligible for international protection: refugees or asylum seekers. This, logically, does not exclude the possibility that other types of organizations or individuals, such as different types of agricultural organizations or specialized groups in inclusive and integration theater, can access and use the manual to



carry out a socio-labor integration process among these collectives if they deem it appropriate and/or advisable, but it is always preferable for the project to be led by people and organizations that have prior knowledge and experience with this reality.

Furthermore, another fundamental piece of advice is that the coordination of the course should not be entrusted to a single person, and there should be at least a division between those in charge of the teaching work and those in charge of the organizational work, supervision, and evaluation within the workshops that support the theatrical process. This separation is explained and justified for several reasons. The first and most important reason is the workload since the implementation of a course of this type requires such a high level of effort and commitment that it could hardly be borne solely by a single person. Additionally, the existence of multiple responsible individuals and the division of tasks guarantee a higher degree of efficiency.

The role of the didactic coordinator(s) is responsible for organizing and successfully carrying out the entire integration process through theater. They are responsible for pre-planning (together with the organizational coordinator), planning, and executing the workshops so that they culminate in achieving the stated objective of promoting cultural and socio-labor integration of the participating users.

To fill this position, it is advisable to opt for individuals who have, on the one hand, prior experience and training in the field of social and inclusive/integration theater, and on the other hand, possess attributes and knowledge that can be very necessary during a process of this kind, such as empathy, tolerance, effective communication skills - both verbal and non-verbal, open-mindedness, teamwork, commitment, or eloquence.

Alongside this role, the organizational coordinator(s) should act as facilitators and supervisors of the process. Their mission is to, in parallel and in harmony



with the didactic coordinator of the theatrical part, carry out all the non-teaching actions and activities that enable the execution of the workshops. These primarily include pre-planning (together with the didactic coordinator), generating or obtaining the necessary conditions and resources for the preparation and execution of the workshops (space, participation, dissemination and promotion, etc.), handling administrative and bureaucratic procedures, and additionally, supervising and evaluating the project's execution⁶.

The idea of separating this last monitoring and evaluation task from the didactic coordinator's duties is explained by the observation during the pilot workshops that, as someone directly involved and engaged in the workshops, they often partially lose perspective on the process and develop emotional empathy with the participants. Therefore, it is considered advisable for a third person, in this case, the organizational coordinator or another external person who is not as closely involved in the theatrical work with the participants, to provide a much more objective and impartial assessment of the theatrical integration process.

To fill this position, it is advisable to consider individuals with experience in coordinating and implementing social projects, preferably in the field of working with immigrants, refugees, and asylum seekers, and/or individuals with proven experience in the field of training in the agroecological sector.

In addition to these two roles, and in order to ensure efficient organization, prior planning, and successful execution of the theatrical integration process, it is necessary to mention the possibility, which is generally very beneficial, of establishing agreements with other associations or groups working with refugee and asylum seeker populations. As observed in pilot processes, these organizations can play a crucial role in covering several important aspects of the

⁶ Idealmente, it would be convenient to be able to divide the tasks of organization and supervision so that there would be a different person in charge of each. However, based on the observation that the resources for the implementation of this type of project are generally very limited, we have decided to propose a single figure responsible for coordinating both activities.



integration process in its preliminary phase. This includes bridging the gap between the proposed process and the potential users, prior knowledge of the latter, workshop dissemination, coordinated work with other educational activities undertaken by the users, and securing spaces to conduct the workshops.

More important than determining "who" will plan and execute the workshops, and perhaps the most crucial question to consider when shaping a theatrical proposal of this kind, is "to whom" it is directed: the intended recipients of the proposal. In this regard, if we strictly adhere to the didactic and methodological proposal, we know that the participants will always be individuals who, for various reasons, find themselves in a refugee situation or in the process of seeking asylum, and therefore, are beneficiaries of international protection in any of its degrees or stages.

The Office of the United Nations High Commissioner for Refugees (UNHCR) states that beneficiaries of (or applicants for) international protection and asylum are individuals who, for various reasons, are compelled or strongly pressured to "flee conflict and persecution. Their status and protection are defined by international law, and they should not be expelled or returned to situations where their lives and freedoms are at risk."⁷ In accordance with this, the European Common Asylum System (ECAS) of the European Union, although it has not yet established a shared asylum procedure, sets minimum common criteria for the treatment of all refugees, asylum seekers, and asylum applications within the EU.

In this sense, it is evident that refugees and asylum seekers share a series of characteristics and conditions that legally and humanely equate them, and partly approximate their processes of personal and vital development and unfolding. Among the latter, the escape from a generally traumatic and/or conflictive situation is absolutely decisive, as it gives the idea that, unlike the majority of the immigrant collective who "voluntarily" seek to make a living outside their place of

⁷ Definition collected by UNHCR on its website: www.acnur.es



origin, refugees and asylum seekers are especially forced or heavily pressured to do so by circumstances that are a priori presented as strictly exogenous and not properly as the result of a free and voluntary choice⁸.

Beyond the similarities derived from their determinant condition as refugees or asylum seekers, however, it is necessary to emphasize that they present a series of differentiating elements that must be taken into account during the pre-planning phase before addressing the integration process through theatrical practice, and even during the initial phase itself, when direct observation will help finalize the design and definition of the workshop planning and insertion process.

These defining characteristics of the individuals who make up and participate in the workshops will be absolutely fundamental to their approach and subsequent execution. Among these, one of the most important in generating a user profile, more due to its implications than its own significance, is the national origin. Knowledge of the participants' origin will allow the observation of a series of fundamental parameters for good planning and subsequent execution of the workshops, and must be taken into account as a primordial element when configuring workgroups or proposing subdivisions within them.

In this sense, it is evident that refugees and asylum seekers share a series of characteristics and conditions that legally and humanly equate them and, to some extent, approximate their processes of personal and vital development and unfolding. Among the latter, the escape from a generally traumatic and/or conflictive situation is absolutely decisive, as it gives the idea that, unlike the majority of the immigrant population who "voluntarily" seek to make a living outside their country of origin, refugees and asylum seekers are particularly forced or highly pressured to do so due to circumstances that are initially

⁸ We have previously pointed out our doubts about the extent to which the immigration process can be considered "voluntary" in a large number of cases and situations. However, it is essential to emphasize the nature of "extreme force" in which this occurs in the case of refugees and asylum seekers.



perceived as strictly external and not properly as the result of a free and voluntary choice⁹.

Beyond the similarities derived from their inherent condition as refugees or asylum seekers, however, it is necessary to emphasize that they present a series of distinguishing elements that must be taken into account during the pre-planning phase before approaching the integration process through theatrical practice, and even during the initial phase itself, when direct observation will help finalize the design and definition of workshop planning and the integration process.

These defining characteristics of the individuals who make up and participate in the workshops will be absolutely fundamental for their approach and subsequent implementation. Among these, one of the most important, more for its implications than its actual significance, is their national origin. Knowledge of the participants' origins will allow for the observation of fundamental parameters in order to carry out proper planning and subsequent execution of the workshops, and it should be considered a key element when configuring work groups or proposing subdivisions within them.

In this regard, it should be noted that the participants' origins are always accessible beforehand and will provide the workshop coordinators and supervisors with an idea, albeit initially provisional, of some of the advantages, opportunities, and difficulties that different groups may present. These factors, in turn, will be crucial for the pre-planning of the process.

Among the most important observable characteristics, which can often be known (or at least assumed) based solely on knowledge of the participants' country of origin, are language, the conflict or problem that explains their refugee

⁹ We have previously raised our doubts about the extent to which the migratory process can be considered "voluntary" in many cases and situations. However, it is essential to emphasize the character of "extreme compulsion" under which it occurs in the case of refugees and asylum seekers.



or asylum seeker status, their religious faith, their socio-economic background, their level of education, and their possible employment background, among others. Together, these factors can help generate a general profile of the participants.

It is important to note that frequently, knowledge of the participants' origins does not necessarily imply direct knowledge of all these associated realities by the workshop coordinators and supervisors involved in the theatrical integration process. Therefore, as part of the pre-planning stage, it is essential to conduct a study and research effort on the contextual realities that allow for a preliminary understanding of the participants.

To carry out this task, in addition to the vast amount of information accessible through various documentary sources, it is advisable and easier to approach associations or institutions that work directly with these populations, including the participants themselves, as they often possess direct and in-depth knowledge of the characteristics associated with specific nationalities and backgrounds.

Understanding the participants' origins will provide us with an initial general knowledge of the group, allowing us to develop a general profile that serves as a guide for the pre-planning of the process, taking into account factors such as cultural and religious aspects, language considerations, their previous life context, their potential job preferences, and the conflict situation that forced them to leave. However, it should be clarified that this understanding of their reality can only be fully achieved through direct contact with the workshop participants during the initial phase, which involves breaking inhibitions and establishing contact. It is during this phase that the general profile can be transformed into a much more personalized profile of the participants, which will ultimately be used for the definitive didactic planning of the integration workshops.



Within this question of "to whom?" (whom), we must also consider the composition and size of the groups that will participate in each workshop. Based on previous experiences and the need to personalize the theatrical process, it is advisable to limit the group size. In this regard, after conducting pilot workshops that helped refine the didactic methodology included in this manual, the recommendation is to have groups that do not exceed ten participants.

In the event of an expected high demand for participants, it is preferable to increase the number of workshops rather than attempting to carry out processes with more than the recommended ten participants. Ideally, if possible, groups of five to eight participants per workshop are recommended. This approach, as mentioned, will allow for a more individualized and personalized process that caters to the specific needs and preferences of each group and its individual members.

Conducting the theatrical integration process with large groups (more than ten participants) poses significant and serious didactic and organizational problems. These range from the difficulty of individualized approach to participants to issues such as a lack of specialization, difficulties in finding common interests in their employment integration journey, or cultural divergences that can cause a certain level of disintegration within the group.

These challenges lead us to address another aspect of group formation that is more complex and difficult to tackle than quantitative composition. When forming groups, in addition to considering their size, it is important to establish and consider a series of criteria that facilitate the proper and smooth development of the process. Among these criteria, the following are paramount and evident: length of residence in the host country, national, cultural, and religious background of the participants, age, language proficiency, and the participants' employment integration interests. While there are undoubtedly many other aspects to consider when forming workgroups for each workshop, this approach prioritizes these five elements as unifying factors to be taken into account.



In this regard, as we will delve into further when discussing previous experiences with this methodology, it is advised to establish groups that are as homogeneous as possible. This is largely justified by the fact that, in addition to facilitating integration and intergroup connections, members of groups with shared specific characteristics often face very similar situations and processes of integration and employment insertion. They are frequently confronted with similar or very similar difficulties and problems in the host country, and they generally have common preferences and interests or, at the very least, closely related ones.

Following this idea, and if circumstances allow, the general recommendation is to form groups with members who share a common national (or regional) and cultural background, are of similar age, and have a comparable length of stay in the host country. This, in turn, tends to result in groups with similar employment integration interests. Besides promoting participants' engagement and involvement in the theatrical process, it facilitates the realization of a joint and stable socio-employment integration process.

Based on previous experience, it is worth noting that the search for these common characteristics is not as complicated and complex as it may initially seem. Generally, waves of refugees and asylum seekers, unlike migration processes, are concentrated in specific regions and restricted to very specific locations. Therefore, it is not difficult to form groups with members who share similar or at least proximate origins and cultures.

However, it is common to encounter groups of refugees and/or asylum seekers from completely different geographic and cultural backgrounds. In such cases, the recommendation is to establish this differentiating criterion when forming the groups. This was the case in most instances during the pilot workshops where the methodology included in this manual was tested and refined. There was a significant and massive influx of people from the conflict in Ukraine, who joined another important group of refugees and asylum seekers from conflicts in sub-



Saharan African countries, primarily from Mali, as well as a group of refugees from Arab countries, and a significant collective fleeing political and social instability in Latin American countries such as Venezuela, Peru, Cuba, or Colombia, among others. It was precisely this situation that, after several trials, allowed for the prioritization of the geographical and cultural origin criterion in establishing and forming the groups.

Something similar can be said about age. Although based on studies and the events in the workshops, it is clear that in most cases, refugees and asylum seekers are young people or in early adulthood,¹⁰ it is also true that there is a significant group of individuals in other stages of life, primarily mature and advanced age, who are part of the beneficiaries of international protection. As observed in the pilot workshops, they may also show a strong interest in integration through theater. In this regard, it is important to clarify that the age difference is not an insurmountable obstacle with a little willingness on the part of the coordinator and the participants.

On the contrary, other aspects such as length of stay and the level of language knowledge and proficiency can indeed present a greater range of variability. One thing that became clear in the pilot workshops is a notable difference in language proficiency among users from the same background and with similar length of stay in the host country. In this regard, while homogeneity was established for the rest of the criteria mentioned, it was observed that it was beneficial to include individuals with varying language abilities in the language of the host country. These individuals facilitated and supported the integration of those with less language proficiency, and in the theatrical process, they often acted as mediators between the group as a whole and the coordinator, thereby enhancing the effectiveness and efficiency of the theatrical process as a tool for social integration.

¹⁰ This is confirmed by reports from the majority of organizations working with these collectives.



The methodological content contained in this manual is specifically designed and tailored for applicability in the context of the European Union as a whole, taking into deep consideration the shared reality of most European countries. Thus, it is evident that the proposal is specifically adapted and interdependent with respect to the reality and context of the EU that affects the process of reception and integration of refugees, as well as some associated aspects, such as the circumstances of reception processes, the current international and European¹¹ legislation that guides the general lines of action regarding the issue of international protection, and the actors involved.

In this regard, it is understood that there is a sufficiently homogeneous framework, context, and shared awareness across European countries regarding the challenges of social, cultural, and labor integration of refugees and asylum seekers and their life contexts, which allows for the proposal of a unified methodology. However, as we will analyze in-depth when we examine the pre-planning of the pilot workshops that have served to develop and refine the proposed theater didactics in this manual, this does not mean that there is an absolute similarity that can overlook some variations at the national, regional, and local levels, which in some cases will be decisive or highly influential when designing and planning the theater didactic process.

Despite this idea, it is undeniable that the planning and implementation of the process are largely subject to the particularities of national, regional, and local contexts, and especially significant are migration and refugee policies, current

¹¹ Currently, the Common European Asylum System (CEAS) establishes common criteria and minimum parameters for the treatment of all asylum applicants and applications throughout the European Union. However, as acknowledged by the European Commission itself, "under current rules, asylum seekers do not receive uniform treatment across the EU, and the proportion of positive asylum decisions also varies considerably among different countries." In this regard, and in the context of a broader reform of EU asylum rules, in 2020, the European Commission proposed a New Pact on Migration and Asylum, which establishes a common European framework for asylum management. The main objectives of the Pact are to provide a comprehensive approach to asylum and migration management, increase the efficiency of the reception system, combat abuses, and provide specific support to Member States most affected by this phenomenon.



legality and legislation, and integration programs and mechanisms. Furthermore, it is also important to highlight that, in a highly influential and interconnected manner, the processes of integration and inclusion of refugee populations and asylum seekers are closely affected by societal attitudes towards these populations.

Therefore, it is crucial for those organizing and implementing a socio-labor theater inclusion process in the agroecological space for these populations to observe and analyze the political, legal, and social context in which these activities will take place. This will allow for adapting the labor integration process to the possibilities offered by the spatial context and also adapting the cultural integration to the existing environment and general attitude towards these populations, which can range from circumstances where reception and acceptance are favored to others where, unfortunately, they are viewed with mistrust or even hostility or solely as a business opportunity.

Moreover, it should not be forgotten that this is a project of integration into a specific field, namely working in the agroecological sector. Given this fundamental fact, in addition to the general social, political, and legal climate regarding these populations, it is essential for the workshop organizers to have basic knowledge of the socio-labor context in the agroecological field of the areas where the integration process is planned or expected to take place. Even before starting the process itself, it is advisable to have at least a general idea of the potential job opportunities available in the geographical area where the workshops will be conducted. Furthermore, as will be discussed when addressing the methodology, this is crucial for planning and executing the final part of the theater-based labor integration training, which involves simulations of possible work scenarios for the participants.

To access this knowledge, it is recommended to collaborate with organizations or associations operating in the agroecological sector, working in close association or partnership with the projects in which the workshops are carried



out. At this point, it is essential to determine the level of involvement of these organizations, which can range from simple advisory roles to full integration into the project's organization.

In the context of the TSE project, a direct collaboration was established with agricultural organizations deeply involved in the agroecological sector. This facilitated not only better planning and implementation of the workshops but also provided direct access to specialized training and employment opportunities for the participants, many of whom were able to find employment in the sector after completing their theater training

Beyond this contextual "Where?" and in pragmatic terms, it is also essential during the initial planning phase of the process to address the question of a physical space that allows for the execution of the workshops. In this regard, and in a very simple way, it can be said that any conditioned space can be suitable for carrying out the inclusion workshops, understood as one that has appropriate dimensions for the size of the groups, adequate accessibility, and is minimally adapted for theatrical practice: a clear space with the presence of padded floors (the possibility of placing them ad hoc for the activity), absence of hazardous objects, sufficient ventilation, access to bathrooms, and preferably also dressing rooms.

In addition to meeting these essential requirements, it is also necessary and highly convenient to consider the location of the space. Selecting a suitable place that also has an ideal location will enhance the participation and consistency of the users in the theatrical process. When selecting an appropriate location, it is interesting to primarily consider proximity to their living or hosting area.

During the preliminary work for the TSE project and the pilot workshops within it, it was observed that locations far from their place of residence/accommodation not only hindered participation but often prevented consistent involvement. This



greatly compromised or impeded the execution of the workshops and the achievement of the established objectives.

In the common case where there is no suitable dedicated space available, it is recommended to seek assistance from organizations or associations that work regularly with these populations. Typically, they have spaces that are usually willing to be shared or rented at a low cost, and they show a high willingness to collaborate in this aspect of the project. Alternatively, it is also common to have access to spaces provided by public institutions such as local or regional governments. In such cases, in addition to the proximity criterion mentioned earlier, it should be noted that obtaining the use of these spaces often requires prior application procedures, so it is necessary to do so with sufficient anticipation to ensure availability when the theatrical workshop is planned to commence.

In addition to the base space for conducting the workshops and following the proposed methodology, it is also necessary to have access to suitable spaces for carrying out the proposed invisible theater exercises during the third methodological phase. While not absolutely necessary, it is recommended to have access to a specific space, at least during one of the workshop sessions, where work in the agroecological sector, chosen to be represented through theater during the final phase, is carried out.

Access to the former spaces is not complicated since the aim is to perform exercises that promote the integration and insertion of the users into everyday situations and contextual spaces of the host location, all of which are highly accessible. On the other hand, accessing an actual work space requires prior planning, and in many cases, its feasibility depends directly on the agreements made with companies or organizations operating in the sector. In any case, previous experience has shown that the majority of companies working in the agroecological sector usually demonstrate a strong willingness to participate and collaborate with the workshops in this regard. This initial engagement often



serves as a hook to later facilitate direct employment or training opportunities within the sector for the workshop participants.

In the context of planning the crucial preliminary phase of the theatrical integration process, the "When?" is just as important as the "Where?" This aspect also refers to the specificities of the social, political, and cultural contexts at the national, regional, and local levels, which shape a particular climate and social opinion regarding migration and the reception of refugees during the period when the socio-labor integration process through workshops is to take place.

It is essential to emphasize that these processes will be much easier to carry out in social contexts where the phenomenon of migration and refuge is well accepted or even promoted in some way. However, precisely for the same reason, these processes may have less relevance for the users, who will most likely find a wide variety of integration and inclusion options. On the contrary, theatrical workshops of this kind will be much more socially relevant in spatial and temporal contexts where there is a skeptical or directly opposing attitude towards the presence of these groups. In these climates and social environments, an integration and inclusion process like the one proposed becomes especially relevant, both for the users who will have an exclusive or almost exclusive tool at their disposal, and for the broader society, where such projects and initiatives are essential to promote a change in perception and prevent an entrenched rejection situation—often unjustified or intentionally promoted by certain powerful groups.

Within the "When?" and for practical purposes, another aspect to address and decide during the preliminary planning is the exact timing and duration of the workshops. As mentioned in the first part of the manual, one of the great advantages of refugees and asylum seekers during their initial period of stay, in comparison to other groups participating in theatrical workshops, is that they often have time available and are partially freed from other obligations, allowing them to engage in a relatively extended process. However, this should not be



interpreted as a free pass to propose excessively prolonged or intense processes that may alienate or intimidate potential users.

Although it is ideal in terms of educational effectiveness to design a sustained process over time, it is essential to establish a timeframe for the workshops that, in addition to considering the educational interest, also takes into account the users' possibilities. It should adapt as closely as possible to their available time and dedication. In this regard, a balanced approach is necessary, which allows for the establishment of a stable and sufficiently intense and durable theatrical process for effective integration and inclusion while remaining realistic and adaptable to the time and disposition that users can and want to offer.

The instructional team has not established a fixed timeframe, and it will largely depend on other observations, as mentioned earlier, regarding the groups of potential participants. Based on the four phases into which the process has been divided and the timelines used during the pilot courses, it is considered that the process should last between 24 and 72 hours, spread over two to four months, with a weekly frequency of one or two sessions to ensure continuous work. Each session should have a variable duration of one and a half to three hours. These timelines are provided as a guideline based on what the instructional team deems appropriate for conducting the process, but it is always necessary to consider that they must be adapted according to the context and users' factors, such as their capacities and disposition.

Another crucial factor to consider within the temporal planning of the courses is their connection to the agroecological sector. In order to provide real and tangible labor integration opportunities, it is essential to take into account the types of agroecological activities carried out in the course's location and, specifically, the periods when these activities require more manpower. This way, the workshops can be scheduled before these busy periods, favoring the potential employment of participants. Additionally, this will also allow for the planning of adjacent activities to the workshops, such as talks/lectures related to the sector



or visits to workspaces, during periods of low workloads, facilitating their execution and the availability of staff and responsible workers.

In addition to the length and temporal organization of the course, it is also important to consider its placement in the calendar, so that it aligns as much as possible with the users' interests. Therefore, it is highly recommended to try to avoid long vacation periods that may interrupt the process, but in certain locations, specific seasonal considerations may hinder or hinder the proper execution of the process.

Along with all the previous questions, there are other essential and necessary questions that must be raised and answered when addressing a theatrical process of integration and employment for refugees and asylum seekers, such as "Why?" and "For what purpose?" In addition to referring to the objectives of the TSE project and the processes derived from it, these questions involve ontological and political considerations regarding the role of promoters and organizers of these types of processes.

It is obvious that the decision to confront, plan, and execute such a theatrical process must be supported by a social commitment, partly associated with a partisan vision of the integration and inclusion of these groups. Thus, it is difficult for a process of this nature to be solely based on utilitarian reasons - although they are also important - without being linked to an ideological stance based on the observation of international protection and human rights, not only as inevitable realities given the circumstances but as desirable objectives within the framework of a general struggle for human dignity in universal terms, against injustice, and in favor of values such as tolerance and fraternity among nations, peoples, and individuals as a whole.

herefore, the TSE project, the present theatrical methodology, and any of its derived projects cannot be understood solely as a circumstantial and/or exclusively contextual tool, but must operate driven and motivated by a more



tangible and achievable spirit of international justice, humanism, and humanitarianism. However, this commitment can and should take into account contextual circumstances in terms of the execution of projects and theatrical processes so that these underlying values are directly united with praxis in an efficient manner to contribute to what ultimately drives - or should drive - all social projects: improving the lives of the collective as a whole and each of its individual members separately.

In line with this, in addition to this general vision, the projects derived from the proposed methodology for the socio-employment integration of refugees and asylum seekers must have a particular contextual framework (where and when), which often justifies or explains both the execution of the project and many of its forms and constituent elements.

The response to the set of questions and considerations previously posed constitutes the first phase of planning a theatrical project for socio-labor integration. It is an absolutely essential step to ensure the proper development of the process. This will take some time, and except for part of the observation regarding the participants in the workshops (who), which should be completed during the first phase of the workshops themselves, the rest of the questions can and should be answered clearly and concisely during a period prior to the start of the workshops, which may vary in duration but should not exceed a quarter.

Once, taking into account the given circumstances and conditions, it is precisely known what specific goals are intended to be achieved through the workshops, who will be responsible for delivering and organizing them, in what spatial and temporal context they will take place, the exact location, the specific duration, and the reasons why and for what purpose a project of this nature is necessary, then one is ready to move on to the next phase of implementation. This phase directly addresses the "How?" of the workshops, that is, the specific way in which the process will be approached and the methodology that will be used to achieve our goal of integration and inclusion. This is precisely what has



been concretely addressed in the following section of this manual, and as mentioned repeatedly, an attempt has been made to provide a flexible methodology that allows adapting the "how" to the specific characteristics of each integration situation, which can be observed precisely and mostly in the questions already posed and answered.

But before delving into the didactic methodology itself, in the next section and to conclude this point of the manual, a section has been included that collects and presents the theatrical experiences that the responsible individuals of the TSE project had during the planning of the pilot workshops, which have largely been the foundation for the development and refinement of the methodology. In this way, the aim is to provide concrete and evident examples of planning various theatrical processes in different and differentiated circumstances so that this can serve as a guide for the reader or readers in potential implementation of the proposed methodology, especially in the initial planning prior to the execution of the workshops. The intention was to highlight, above all other aspects, the initial problems and doubts, as well as their solutions, in these planning processes, considering that these, it is assumed, may be the same or very similar to those encountered and faced by those who decide to launch a process-project of these characteristics.

2. Planning and methodological structuring

To successfully plan and execute the socio-labor integration theatrical process in a correct and effective manner, it is essential to understand the possibilities and the specific way in which it will be carried out. Providing an answer to the question of how to do it is the most important point of this manual and the main focus of the TSE project. Thus, among the specific goals of the project during its development, the most important one has been to design and propose a theatrical training methodology that could guide and orient socio-labor integration



processes in the agroecological sector for refugee and asylum-seeking populations in different contexts of the European Union member states.

As mentioned before, a special effort has been made to ensure that the proposed methodology is not a completely rigid and closed guide, but rather a flexible and adaptable tool that allows users to design the methodological process based on the observation of specific conditions, contextual circumstances, and particular human and material components of each process.

This approach has been taken into account due to the evident fact that each theatrical process is unique and different, based on the detailed elements outlined in the previous part of this manual. Therefore, each process also requires differentiated and adapted treatment and implementation in each particular case. In this sense, the methodology is presented as an open guiding tool that, on one hand, offers a clear structural framework, while at the same time encompassing various alternatives for work and execution.

It is important to emphasize that this open methodological character requires prior knowledge of the methodological possibilities for those involved in a theatrical integration process of this nature. This knowledge will allow them to make an ad hoc adaptation for each workshop group in the theatrical workshops.

Furthermore, it should also be noted that, at least in a general sense, the specific selection of the methodological approach, dynamics, and exercises to be carried out in the workshops is another aspect that should be addressed from the initial planning stage, in parallel or subsequent to the assessment of the other components and circumstances of the process. However, this selection should always remain open and susceptible to possible variations, demands, or alterations of different kinds during its development and execution.

There are a series of circumstances that, according to the established planning prior to the process, will be absolutely decisive in establishing and presenting a concrete didactic integration process. Within the methodological margin of



maneuver, it will be essential to carefully observe these circumstances in order to carry out the workshops correctly. In addition to the overall duration of the process, it is crucial to consider the profile of the participants involved. As we mentioned earlier, when planning the workshops specifically based on the didactic possibilities offered at the methodological level, factors such as age, nationality, job interests, language proficiency, and other factors directly or indirectly affecting their theatrical learning and, within that framework, their social, cultural, and job market integration, must be taken into account.

We mentioned earlier that a general assessment of these aspects can be carried out during the planning phase prior to the start of the theatrical work in the workshops. However, it is only when the workshops are underway that a sufficiently concrete and comprehensive observation can be made to make final decisions, plan, and design the methodological variable to be used.

The planning of the theatrical integration workshops will be based on the proposal included in this manual. It outlines a structural division into four phases of procedural development that can be applied to the entire set of workshops, although the time and effort dedicated to each phase may and should vary and be adjusted according to the specific planning of each workshop.

As mentioned throughout this guide, the four established phases correspond to initial contact and pre-evaluation, relationship and contextualization, deepening of cultural integration and insertion (conflict and resolution), and labor integration in the agroecological sector. This subdivision reflects the natural and common process of cultural integration and labor insertion for participants from these population groups.

During the pilot workshops and even before that, with the previous theatrical training processes involving this population that subsequently led to the TSE project, it was observed that when approaching a theatrical learning process with the goal of achieving labor integration, almost invariably, all refugee and asylum-



seeking participants went through four stages or periods. These stages, in an evolving and progressive manner, reflected an increasing level of involvement, adaptation, and approach to the stated objective of cultural, social, and labor integration.

Based on this observation, and in parallel with it, the proposed methodology has attempted to program and plan the workshops in a way that aligns and structures them according to these four identified stages of theatrical learning. The aim has been to consciously and intentionally harness the natural evolution of the participants, enhancing it through theatrical planning to promote the efficiency, adaptability, and optimal outcomes of the integration and insertion process.

These four stages undoubtedly play a fundamental role in the execution of the theatrical workshops. However, during the planning process, it is important to take them into account in order to, on the one hand, understand the evolutionary process of integration through theater among the participating users, and on the other hand, pre-plan them to some extent, considering certain circumstances, in order to significantly enhance their subsequent effectiveness.



A) Introductory phase: contact and initial evaluation

The first phase, which we generally refer to as the introductory phase, is where the initial direct contact takes place between the participants and, furthermore, between them and the theater coordinator, and often with theater practice. It is a stage of utmost importance considering the type of participants, as in most cases, it will act as the first mechanism of opening and entry into a "new" context, and it will initiate and/or contribute to generating and conveying the relationship between refugee and asylum-seeking participants and the host country and society.

In this sense, this stage will be fundamental for several reasons. Firstly, it will allow the coordinator to observe who the participants really are (initial assessment), considering essential aspects for the execution of the theatrical process such as their skills and abilities, interests and preferences, level of commitment, and the purpose for which they attend the workshop, among others. This, in turn, will serve to comprehensively and consciously plan the rest of the process and guide it accordingly, always with the aim of labor insertion in the agroecological world.

Secondly, and in a more theatrical sense, this introductory part is crucial to promote inhibition release and build trust among the participants. In this regard, coordinators must have the ability to assess the specific needs of each group in this regard. For example, during the pilot workshops, some groups showed a high level of confidence and ease right from the beginning, requiring little time to move on to a deeper and more elaborate theatrical practice. On the contrary, there were other groups that started their processes more inhibited and fearful, needing much more time for contact and inhibition release than the previous ones.

During the methodological planning of this introductory phase, it is important to deeply consider who the participants are in order to design a process that is methodologically suitable for their abilities and preferences. We have mentioned countless times that this should not lead to immobility, and it is necessary to emphasize that the planning of this phase, as well as the rest, is only an initial guideline for the coordinator and should remain open to the group's potential and interests.

However, it is evident that a thorough understanding of the participants' characteristics will allow for an initial adaptation of the process to what is expected. In this regard, the anticipatory observation of aspects included in the



previous planning, such as the length of stay in the host country, country of origin, language proficiency, or age, will be extremely useful in order to methodologically plan this stage.

In a very general sense, and as we will see in more detail when addressing its execution, within this stage, there are four aspects to consider, which will determine as many sub-phases, as follows:



Presentation.



Introduction to physical work and theatrical warm-up.



Basic idiomatic notions for theatrical practice.



Initial contact and introduction to theater practice.

The presentation is the moment when the coordinator and participants meet in person for the first time, although it should be noted that it is not uncommon for some of the attendees to already know each other or even live together, usually in reception centers.

The presentation is a fundamental moment to start building trust and set a relaxed and comfortable tone of work with the users. Unlike formal presentations in other types of courses and workshops, the intention here, right from the beginning, should be to generate comfort and trust so that participants can integrate and engage as quickly as possible in the inclusive theatrical process.

Based on what has been observed in pilot workshops, it is recommended that these presentations be restricted to participants and the coordinator. Although it was not always possible to avoid the presence of representatives from collaborating organizations in the project, one conclusion is that formality and the presence of people who will not participate in the process afterward do not help foster the desired trust and uninhibited atmosphere among participants.



When planning these presentations, it should be considered that they should take place at most during the first part of the first working session and serve as an initial introduction between the coordinator and participants. Therefore, unlike formal and expository models, it is important that these theatrical process presentations, in addition to clarifying the process and anticipating objectives, facilitate an open dialogue and sincere interaction from the very beginning.

In this regard, it is recommended that the coordinator provides an explanation of what is intended to be achieved through the workshop, but it should not be overly long or detailed. On the contrary, it is highly recommended that the presentation includes an open feedback process, which will allow for real and tangible knowledge exchange and the early development of closeness and trust between the coordinator and participants. Thus, in addition to explaining the goals of the course, the coordinator should ask and show interest in what the participants expect and intend to achieve from the course, as well as their main motivations and aspirations for participating.

This initial interaction is essential for setting the tone and atmosphere that is intended and aspired to be maintained throughout the workshop sessions. While its duration should not exceed the first session and possibly may not even take up the entire session, it should not be strictly delimited. By this, we mean that it is beneficial to allow participants to freely express themselves and have unrestricted communication during this initial introduction. This not only allows the coordinator to have a general idea of the group's abilities and intentions but also enables the coordinator to gain an initial individual perception of each participant. Moreover, participants will begin the process with complete freedom to express themselves and present themselves without any inhibitions.

After the presentation, typically during the first session as well, it is recommended to make an initial contact with theatrical work. At this stage, the intention is not to provide formal dramatic training but rather to initiate an attractive and liberating first experience with theater practice. The goal of this



initial contact should be to spark participants' interest and fascination with the discipline, while also allowing the coordinator to gain a better understanding of their abilities and preferences. To achieve this, it is highly advisable to start with very simple exercises that contribute to participants' uninhibited expression, help overcome fears, build confidence, and foster intergroup knowledge.

This initial theatrical contact, if the coordinator deems it necessary and appropriate, can extend over several sessions, although beyond the first day, it should always be accompanied and complemented by other types of exercises and practices. For planning purposes, it is beneficial to have a varied range of simple exercises and not just rely on a closed list, so that the workshop facilitator has options to vary and adapt the initial contact process according to what the participants offer.

The intention is for these exercises to function in a bidirectional manner, serving not only to familiarize participants with the practice but also to generate a proactive dynamic through their performance, attitude, and behavior. This allows the coordinator to receive and perceive the necessary information to mold and adjust the process in a personalized manner as it progresses.

Another one of the initial steps during this introductory part is to initiate participants in warm-up and physical theater work. From the second session onwards, it is necessary to introduce warm-up sessions, and as the process advances, gradually incorporate exercises aimed at physical work, always within the possibilities and potentialities of the participant group.

These types of warm-up exercises continue throughout the workshop, but they have been included in this initial part because it is when the explanation of these exercises takes place, which should allow for their definitive incorporation and integration into the entire theater work throughout the workshop.

Regarding warm-up exercises, it is essential to introduce joint and muscle work, gradually adding aerobic and static physical exercises. When planning this



part of the process, the age and physical condition of the participants, including both their strengths and limitations, should be taken into account.

There is a wide range of general physical warm-up exercises and specific theatrical exercises readily available. Although we have included some in the methodological practice section of this manual, it is evident that many others can be utilized, always considering the appropriateness for the process and the participants.

However, in general, the proposal presented here, which is recommended to be considered when planning the process, always includes a gentle aerobic exercise (such as a walk with variations) that helps participants connect their minds and bodies to the theatrical process and distance themselves from external concerns. This is followed, in this order, by basic joint stretching, moderate muscle stretching, and, as the process progresses, simple exercises involving strength, speed, and agility.

These exercises should aim to mentally and physically prepare participants to engage in theatrical practice. Additionally, pilot workshops have shown that they are very useful for fostering group work and, during the initial phase of the process, significantly contribute to participants' uninhibited expression and development of trust.

In any case and as a warning, it should be taken into account that these exercises are exclusively oriented towards basic and necessary physical work. Under no circumstances should they constitute the main part of the classes. Experience has also shown that excessive emphasis on this part can have a counterproductive effect on the participants, alienating them or causing a loss of interest in the rest of the activities and the workshop as a whole. Therefore, the time dedicated to this type of activities should be carefully measured and should not exceed one-fifth of the total duration of the class.



In cases where workshop participants are not speakers or have difficulties with the language of the host country, it is important during this introductory phase to implement exercises that promote minimal use of the language, enabling the workshops to be carried out.

In this regard, there are two options. On one hand, if the situation requires it, it is interesting for the coordinator to incorporate specific exercises aimed at conveying basic knowledge of the language. These exercises should not pose significant challenges in other areas such as physical or theatrical aspects, but they are useful for beginning to incorporate and develop some basic notions of the language of the host country.

The other option is to use this language in a general way in the rest of the exercises included in this introductory phase, but emphasizing the way it is transmitted, so that both the exercises introducing theatrical practice and the physical and body warm-up work also contribute to the transmission of language knowledge. This should be done with extreme delicacy on the part of the coordinator, who should not expect anything other than slow but progressive progress.

It is important to note that theater classes are not, and should not become, language classes. In this sense, it is worth noting that almost all reception centers in European Union countries offer native language classes to users with specialized teachers. However, the possibility that theater can contribute to strengthening language learning should not be overlooked. For this purpose, any of the options mentioned or even both in a coordinated manner can be used.

During the pilot workshops, it was observed that the majority of non-speakers of the language of the host country, in addition to significantly reducing their fear of using the language openly, made significant progress in aspects such as conversation and expression thanks to the theater classes.



Therefore, when planning, it is recommended to make an objective assessment of the users and the potential of theater classes to improve the linguistic abilities and skills of the participating refugees and asylum seekers, without forgetting their purpose of theatrical integration.

Also, during this initial phase, a basic introduction to what can already be considered theatrical practice should be included. This will be put into practice when the coordinator detects that the group already has the necessary minimum confidence and ease. Beyond the initial "hook" games, this phase will seek to bring the participants in the workshops closer to a real acting practice with greater firmness and proximity.

The recommendation is to include this phase in the final part of the first sessions, dedicating no more than the last quarter of them. The exercises should not be particularly complex or demanding, but they should be properly theatrical. Among these, as specified later in the specific methodological proposal, are small works of basic interpretation without established text, mainly simple improvisations.

When planning, the coordinator must choose exercises that help introduce the participants to the culture or address some of the initial problems they are facing during their reception phase. To carry out these exercises, a series of given conditions must be clearly explained. In the case of refugees and asylum seekers who have recently arrived in the host country, prior knowledge of the users must be taken into account in the planning. In addition, theatrical work should be used to introduce situational components that facilitate their contact and cultural understanding of some of the many realities that such participants will face during their "new" everyday life.

The duration of the introductory phase will depend on the needs, capabilities, and response of the participants as detected by the theater coordinator. For example, it is easy to understand, and this fact should be taken into account in



the planning, that a group composed of refugees and asylum seekers from a highly differentiated cultural background, with a short stay in the host country, no previous theatrical experience, and whose members have experienced particularly traumatic situations, will require a much longer introductory phase than another group composed of people coming from a culture with connections to the host culture, a longer stay in the country, previous theatrical experience, and whose members have not been exposed to situations as traumatic as a war conflict or similar. The coordinator should appreciate this both in the initial assessment and continuously throughout the theatrical process.

It is important to note that the introductory phase is absolutely essential in terms of organization, as it allows the coordinator to carry out proper methodological planning. Thus, it is mainly during this phase that a consistent and well-founded initial idea can be formed about the extent to which the process should and can progress, always with cultural and employment integration as the guiding and fundamental objective.



B) Initiation phase in theater practice: relationship and contextualization

Once the participants have gained a minimum level of trust and have become sufficiently uninhibited to initiate the theatrical insertion practice, and the theater coordinator has had enough time to make an initial assessment of the group's abilities and interests, it is time to move on to the theatrical practice. The objective of this phase is not only to deepen what has been done in the previous phase but also to provide participants with basic notions and knowledge necessary for interpretation, so that they can approach the rest of the process with confidence. In a way, this phase is properly a training phase, where the goal is to enable refugees and asylum seekers participating in the workshops to acquire the essential skills for the execution of the two subsequent phases.

One initial aspect that we have been able to confirm during the pilot workshops is that the majority of users do not usually have prior knowledge of theater as a whole or acting/interpretation in particular¹². In this sense, the general conclusion we reached and put into practice was to approach this part of the process as if it were regular introductory workshops to theatrical interpretation, not very different from those that can be carried out in any center or school. Thus, to a large extent, we chose—convinced that it was the right approach—not to address this part of the process in a special way or to specifically consider the participants' particular status as beneficiaries of international protection or the newly established objectives of the overall process.

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¹² This is not a complete statement. During the workshops prior to the project in Spain, we found exceptions, among which a specific case stands out in which the participant was a renowned Lebanese playwright, who also had significant knowledge of acting.



they were regular introductory workshops to theater performance, not very different from those that can be carried out in any center or school. Thus, to a large extent, we opted—convinced that it was the right approach—to address this part of the process without giving special attention or considering the specific condition of the participants as beneficiaries of international protection or the recently mentioned objectives of the overall process.

Psychologically speaking, this allowed, among other things, to begin breaking the role and self-perception of being a victimized group that many of the participants, as refugees and asylum seekers, largely exhibited. In a way, approaching this part of the process as an introductory course to theater practice, similar to what any group of beginners would do, greatly facilitated and promoted both theatrical learning and, on a deeper level, participants starting to free themselves from many of their restraints and fears in order to delve into the realm of integration and social inclusion.

Before proceeding, it is worth noting that while we just mentioned that in most cases there were no individuals with previous theater knowledge, at least not professional or of any significance, it is also common to find that many of the participants have certain skills or knowledge in other artistic fields such as singing, dancing, etc. This should be taken into account by the process coordinators, as it can substantially contribute to an interdisciplinary approach that One initial aspect that we were able to confirm during the pilot workshops is that the vast majority of users do not usually have prior knowledge of theater as a whole or acting/performance in particular. In this sense, the general conclusion we reached and put into practice was to approach this part of the process as if they were regular introductory workshops to theater performance, not very different from those that can be carried out in any center or school. Thus, to a large extent, we opted—convinced that it was the right approach—to address this part of the process without giving special attention or considering the specific



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Dialogue.



Warm-up and physical work.



Introduction to theatrical interpretation: relationship and reaction.



Initiation to collective creation.

It is very important to clarify that, in addition to during the presentation and the initial sessions, something we discovered during the implementation of the pilot workshops was the relevance of maintaining an open and ongoing dialogue by



the coordinator with all participants throughout the entire theatrical process. It is worth noting again that for many refugees and asylum seekers, this activity is one of their first direct contacts with the host society, in addition to the often recent traumatic situations they have experienced in their countries of origin and during their journey to the host country, as well as the significant adaptation issues they generally face upon arrival.

In this sense, the workshops assume, and it is not a bad thing, a certain therapeutic role for the participants, allowing them to express and bring to light their pains, frustrations, concerns, etc. This, on the other hand, will also help us throughout the process to continuously assess and plan the workshop methodology, focusing on the main difficulties and complications expressed by the people involved in the workshops.

For the reasons just mentioned, one of the first aspects we noticed during the implementation of the pilot workshops was the need not to restrict this dialogue to the presentation or only the initial sessions. Even though it may seem like an activity that is not strictly theatrical, for the purposes of integration and to enhance truly useful exercises, it was essential to maintain this ongoing dialogue with the workshop participants. Furthermore, this dialogue served to create a climate of collective trust and significantly increase commitment to the activity.

To carry out this interactive dialogue, a group interview system was established at the beginning of the sessions, in which the coordinator, taking into account the interests and concerns detected among the participants, presented a series of group or individual questions. In this way, and in an entirely free manner, participants would share, narrate, expose, reflect, and give their opinions on the different topics proposed by the coordinator or those that emerged spontaneously, often leading to a collective debate where many of the shared problems and concerns of the participants were revealed.



The opening of this collective dialogue, which is largely connected to some of the guiding principles of the so-called Theatre of the Oppressed and Forum Theatre, proved to be a fundamental element throughout the entire process. It allowed the theater coordinators to identify and define the aspects and elements that presented the most problems and complexities during the initial phase, which in turn was crucial for planning the subsequent phases of socio-cultural and vocational integration.

Following this dialogue, which should occupy the first part of the sessions during this phase and even the subsequent ones, the initiation workshop for theatrical interpretive learning should be included. To carry this out, it is advisable to start with the warm-up exercises established in the introductory phase, but with increased intensity and complexity in some of the exercises. Additionally, it is important from this phase onwards not to limit the warm-up to a general one, but to adapt it specifically to each planned class.

In conjunction with the warm-up, it is also advisable and recommended to begin incorporating physical work during this stage. In general terms, it is evident that physical work should be gradually increased, taking into account the physical condition, abilities, and prior preparation of the workshop participants. The main objective of this work is to generate and promote a suitable physical and mental state so that participants can effectively engage in the theatrical exercises. Specifically, this training should focus on reinforcing the bodily aspects and elements that will be used more intensively or frequently in each session.

Furthermore, physical work plays a significant role in fostering relationships and intergroup understanding, and in a way, it helps to enhance self-confidence and a positive mood among the participants. This is also crucial for carrying out the interpretive work with adequacy. Similar to intergroup dialogue, physical work should be introduced in this stage and maintained throughout the theater workshops.



During this second phase of the process, the most relevant aspect is to begin with structured theatrical work. To achieve this, before diving into interpretation and dramatization, and based on the experience gained from pilot workshops, it is advisable to start with exercises focused on relationship and reaction, initially very simple and gradually increasing in difficulty throughout the workshop.

By relationship exercises, we mean those exercises primarily dedicated to the participants' interaction with each other, with the workspace, and with the context derived from the proposed conditions. To successfully carry out this type of exercise, it is crucial to consider the cultural backgrounds and affiliations of the refugees and asylum seekers participating in the workshop, and to be respectful of the limits and restrictions that directly stem from them.

Relationship exercises serve multiple purposes. On one hand, they promote the establishment of collective and individual interpersonal relationships among the participants, allowing for the generation of intergroup bonds on both collective and personal levels through simple theatrical dynamics and games. Additionally, these exercises encourage participants to observe and act within the given context, promoting an awareness of the actual space in which the exercises take place, as well as the various fictional spaces that are created for the exercise.

Closely related to relationship exercises are reaction exercises, which encompass a set of dynamics, games, or activities that promote an active response to external stimuli, whether derived from the context or space, or from other participants. This active response, in addition to being essential for theatrical practice, is particularly useful for the educational development of a collective that often tends to have a passive or submissive attitude towards the events surrounding them, due to a shared feeling of being orphaned in a foreign country and the often excessive paternalism of the organizations involved in the reception process.



Accordingly, the role of the theater coordinator is to promote, provoke, and even encourage the participants to overcome inhibition and take action in order to empower themselves collectively and individually. From a theatrical perspective, this capacity for reaction will be crucial when proposing more complex dramatic exercises aimed at tangible integration in the subsequent phases of the process.

The relationship and reaction exercises with which the structured theatrical training begins are an essential initial pillar around which to start building interpretive and dramatic work oriented towards socio-cultural and vocational integration. Moreover, these exercises are necessarily linked to other aspects/elements that we also consider essential throughout the continuation of the process, starting with the use of imagination.

During these exercises, it will be the first moment in the theater training process in which imagination is included and begins to be utilized. In contrast to the restrictions that will come later, where it will be a key element, here it will be absolutely subordinate to engagement. During this stage of training, the scope for utilizing creativity will be much broader. The use of this tool will be essential both to encourage the "liberation" of the participants and for them to eventually express their interests and concerns. In this regard, the main recommendation is for the coordinator, while initially acting as the inducer of exercises that promote imaginative use, to gradually step back and allow participants to propose and promote their own individual or collective ideas. Ultimately, these ideas will enhance not only their active attitude as participants in the theatrical process but also, to some extent, their role as creators and ideators of it.

Connected to this shift of delegation by the coordinator, another aspect that begins to take shape and will be crucial throughout the rest of the theater training is the assumption of responsibilities by the participants. By delegating a significant portion of the propositional work to the participants, the aim is also to foster responsibility and commitment, two values that are highly regarded both in



theater education and, beyond that, in their process of integration and inclusion during the extended period of reception in the host country.

Building on these relationship and reaction exercises and in accordance with what has just been mentioned, the expectation is for the process to evolve into a collaborative creation between the coordinator and the participants. In this sense, what usually occurs naturally and should be promoted by the coordination is the gradual progression from simple reaction and relationship exercises to more complex and elaborate ones that involve interpretive work.

These initial creation exercises generally serve to reflect personal issues and concerns, as well as collective ones related to the participants' condition. This provides valuable insight for the subsequent phase of addressing cultural integration and inclusion. While it is advisable to refer to the following section where some of these exercises are explained, in general, they tend to be related to different techniques such as improvisation and poor theater. They will also be closely linked to methodologies such as Theater of the Oppressed and Forum Theater.

It is important to note that this work may require the coordinator to provide a minimal yet fundamental explanation regarding aspects of narrative construction and structure. Thus, as these "creations" begin to emerge and develop, it is advisable to start addressing and explaining elements such as dramatic conflict and its potential resolution, the construction of characters both physically and psychologically, as well as their objectives and overarching goals.

It is these more elaborate theatrical exercises that should culminate in this second phase of work. Nevertheless, the recommendation for theater coordinators is to try not to impose the execution of these exercises but rather to encourage and induce their emergence and gradual complexity in a spontaneous manner. If these exercises reach a notable level, it is interesting to consider using marked plotlines and, occasionally, small texts.



When planning the methodology for this phase as a whole, and unlike the previous one, it is highly recommended for coordinators to give participants free rein, without forcing the search for specific thematic elements, but instead focusing on technical work. During the creation phase, it is important to prioritize spontaneity and the natural evolution of the participants. On one hand, this phase requires significant planning and selection of reaction and relationship exercises. On the other hand, it requires effort to allow these exercises to evolve into spontaneous collective creation. This will enable participants to acquire the basic interpretive skills for the subsequent stages of the workshop while increasing their self-confidence, assuming responsibility, and developing a propositional ability that we consider essential for their process of social, cultural, and professional integration and inclusion in the host country and specific context.

The duration of this second phase of initiation into theatrical work will depend on the coordinator's evaluation of the group's work. However, in general, it should extend for at least a quarter of the entire process. In this regard, it is important to emphasize the need to ensure that the group of participants possesses sufficient trust, knowledge, and initial skills to tackle the subsequent phases. Therefore, the recommendation is not to skim on the time dedicated to this phase. It is crucial that participants approach the following parts of theatrical integration with a solid foundation, enabling them to navigate with ease and confidence. It should be clarified that it is preferable to spend the necessary time on this initiation phase of theater rather than hastily progressing through the rest of the process inconsistently.

Finally, it is worth noting that during this phase, the coordinator will gain a clearer understanding of the potential and integration capabilities of the group members. Thus, it is during this phase that a consistent remaining plan can be determined regarding the subsequent phases of the refugee integration and inclusion process through theater.



C) Phase of integration and cultural insertion through theater

When participants have already acquired the basic theatrical knowledge, it is necessary to move on to a new phase in which, unlike the previous one, the focus will indeed be placed primarily on initiating a process of social and cultural integration. The objective of this phase will be to address, through theater, the problems and difficulties related to the period of reception and cultural introduction in a country that is initially foreign to refugees and asylum seekers, in a clear and direct manner.

At this point, in order to detect and confront these difficulties, it is essential to take into account both the insights and findings from the previous planning stage, as well as the problems expressed by the participants themselves during the open dialogue throughout the two previous phases of the process and even in the present one. Based on this prior knowledge, coordinators will have the ability to determine which aspects and elements are most significant when proposing specific theater exercises that contribute efficiently and effectively to fostering and promoting cultural integration and insertion.

Although each process is variable and directly depends on the composition of the groups and the life and cultural context in which the participants develop their "new" lives, through pilot workshops, and especially during the shared dialogue processes, the existence of a series of factors and themes that are almost invariably repeated among the majority of refugees and asylum seekers has been detected.

The constant and pronounced concern for the reception process itself and entry into the labor market (whether or not refugee status is granted, obtaining work permits and the possibility of regularization), bureaucratic aspects related to their status (such as the recognition and validation of educational and training qualifications, driver's license validation, or the request for social assistance, among others), or issues related to behavioral differences between their culture



of origin and that of the host country/space (in areas such as love and sexuality, gastronomy, speech and expression, language, social behavior, religious beliefs, political positions, etc.) are commonly repeated during the workshops. It is precisely in these types of aspects and themes where emphasis should be placed when designing exercises aimed at labor integration and insertion through theater, allowing participants to approach the host culture in a friendly and respectful manner while retaining their own essences, perspectives, and particularities at both personal and collective levels.

Like the previous two phases, this phase consists of four fundamental lines of work that should articulate and structure the classes during this stage of the process. Some are continuations and expansions of the previous work carried out during the previous phases. However, the lines related to direct cultural insertion are novel and characterize this part as its fundamental component.



In-depth dialogue.



Warming up and intensive and adapted physical work.



Theatrical exercises of cultural insertion and integration.



Collective creation for purposes of cultural insertion.

During the third phase of the process, building upon the established dialogue and debate throughout the previous two phases and relying on the presumed trust developed among participants and with the coordinator, there will be further deepening. This will allow for an even more direct and honest approach to the everyday problems of the participants, but above all, to their deepest concerns related to their refugee or asylum seeker status.

In this phase, in addition to the roundtable discussions and collective dialogues, interpersonal conversations will be attempted, primarily with the



theater coordinators. These conversations will help empathize and gain detailed insight into the prominent thoughts and emotions among workshop participants.

Based on the problems, difficulties, conflicts, cultural clashes, pains, anxieties, and frustrations freely expressed by the participants regarding their process of adapting to their new contextual reality, a methodological planning of integration and cultural inclusion exercises can be carried out during this subphase of the process. As we will see, these exercises will focus on classical methodologies and practices of invisible theater, improvisations, role-playing games, and immersive theater practices.

Similar to the previous two phases, there will be a continued emphasis on warm-up and physical work. In addition to being necessary and essential for any theatrical work, at this stage of the process, it will involve a significant intensification. This optimization of participants' physical condition will be pursued, taking into account their abilities and capacities, while also considering the previous work done in this regard. As we will explain in detail when presenting the exercises, the physical work in this phase should aim to be integrated into exercises that involve both the relationship and the reaction established in the previous phase, contributing to imaginative development while also beginning to address the issues of integration and cultural assimilation identified through the ongoing dialogue process between coordinators and participants.

Thus, contrary to what was proposed in the earlier stages of the process, the warm-up and physical work, in addition to preparing the participants on a physical and psychological level, should now serve and be used as a prelude to address and propose specific exercises for cultural integration and assimilation. Therefore, far from being a mere "preparation," warm-up and physical work will become integral parts of the theatrical process of cultural integration.



By theatrical exercises for cultural integration and assimilation, we refer to the diverse and heterogeneous set of exercises that, from different methodologies and perspectives, are used to promote and facilitate the introduction and adaptation of asylum seekers and refugees to the society and culture of their host countries and regions.

Building on the practical knowledge and ease acquired during the previous phases, the intention in this phase is to use theater to reproduce situations that are or potentially become part of the participants' life context. Particularly, those situations that may be especially problematic or challenging during their period of settlement, according to observations made. To accomplish this, different theater techniques and methodologies have been proposed.

To make this effective, the use of improvisation exercises that have already been implemented is suggested. These exercises will serve to recreate common situations that, due to their special difficulty, conflict, or potential usefulness and benefits, can significantly assist in the participants' social integration process. To carry out these exercises, coordinators need to be attentive and knowledgeable not only to what participants express but also to the specific context and environment of integration they face in their daily lives.

These improvisations necessarily lead to dramatization exercises encompassed within the role-playing methodology. Role-playing emerged in the mid-20th century as a form of applying psychotherapy commonly known as psychodrama. Typically used for overcoming traumas, it fictitiously transported patients to the scenarios where their conflicts unfolded and compelled them to confront them.

Applied to the integration of individuals in refugee situations or asylum seekers, the objective pursued with this type of dramatization is the same. The intention is to seek a series of theatrical exercises that recreate situations already experienced or potentially likely to occur, which are known or anticipated to be



particularly problematic for the participants or which, by their nature, pose or may pose some of the main challenges they will face during their socio-cultural integration.

To give just a few examples, among the fictitious situations recreated in the proposed exercises during this phase in some of the pilot workshops, we can mention interviews with the police and immigration personnel for asylum applications and investigations for granting acceptance, attending a church, and preparing and conducting various job interviews.

Regarding the approach to the exercises, it is important to emphasize that while the coordinator should have the capacity and sufficient perspective to propose them initially, it is equally important that as the participants understand the mechanics and purpose of the exercises, it is very interesting to gradually open up the possibility for them to take a proactive role, so they can start by suggesting some aspects themselves, initially, and to the extent possible, be able to lead and propose their own ideas.

Once the participants show significant ease with these types of exercises, it is interesting to consider the possibility of moving on to more challenging proposals. One such proposal that was decided to be included in some of the pilot workshops was that of conducting immersive theatrical work. Immersive theater is a particular form of contemporary performance characterized by emphasizing both the performance space and the participation of the audience.

During the pilot workshops in Spain, we had the opportunity to work with a professional theater group, to whom we asked to realistically recreate a job interview in various distinct stages. They were instructed to portray a series of very different characters that would put the participating audience, who were refugees and asylum seekers taking part in the courses, in "difficult" situations. Despite the initial fear and embarrassment shown by many of them, they all managed to eventually face the situation and overcome the complications



satisfactorily. The experience, besides being surprising and rewarding, proved to be particularly useful in demonstrating and putting into practice the learning carried out up to that point.

Another type of exercise that can be included in this stage is the technique of invisible theater. Originating from the Theater of the Oppressed, this theatrical technique involves performing a play outside the usual stage, usually in public open spaces such as streets, bars, shopping centers, public transportation, etc., without the audience being aware that it is a theatrical work. To apply this form of theater, we found in the workshops that it is advisable to start by placing the participants in everyday situations, without the intervention being specifically theatrical. For example, we would go with them to have coffee and ask one of them to order at the counter, or encourage another to ask a bus driver for directions. These initial situations greatly facilitated the participants' inhibition and confidence-building, particularly among those who struggled with language proficiency.

Once these types of actions were carried out smoothly, the next step was to introduce theater itself. To do this, interaction in everyday situations was maintained, but premises and objectives that necessarily required interpretation by the participant-actors were gradually introduced. Although this type of exercise initially posed many difficulties, persistence and prior preparation eventually paid off and led to some very interesting practices.

From the aforementioned participants' initiative, the process of collective creation begins, framed within the objective of integration and cultural assimilation. Following the established approach during the exercises, the intention is to hand over the responsibility to the workshop participants so that they can develop their own creative process linked to their cultural integration. This part is interesting because, in addition to the physical interpretation work, it will undoubtedly be the first to involve a series of small preparatory table work before considering the performances. It should be clarified that the intention of



this part is not to generate large theatrical presentations but rather to facilitate the participants proposing, addressing, and presenting fictitious situations through theater that can be easily related to their everyday lives or that, for some reason, represent a special challenge in their integration and insertion into a society and culture different from their own.

Regarding this third phase of theatrical initiation aimed at socio-cultural integration and assimilation, it should be noted that it is one of the most important and complex parts of the process, and it is also where a deeper and more intense theatrical work will undoubtedly be developed. Accordingly, the duration of this phase should be planned and carried out, ranging from a minimum of one-quarter to a maximum of half of the total duration, with a high probability of dedicating the most sessions to this phase.

The objective of this phase, linked to integration and assimilation, is for the participants not only to gain confidence but also to develop a proactive and creative attitude towards these processes that will shape their short and medium-term development. In this sense, the task of the workshop coordination is to propose initially and then step aside so that the participants are forced to develop their own leadership and problem-solving skills regarding the issues that affect them.



D) Labor insertion phase in the agroecological sector.

Once participants have demonstrated a minimum set of skills that enable their social and cultural integration and inclusion, in line with the main objective of the project to facilitate their employment in the agroecological sector, the final part of the process focuses on the design and implementation of a series of study and dramatization exercises. Considering the specific interests and potentialities of the refugees and asylum seekers comprising the participating groups, prior methodological planning for this part of the process is absolutely necessary. It should serve to select a set of exercises that will introduce participants to agroecological work that best aligns with their characteristics and preferences. To observe, detect, and understand these preferences, it is essential to pay attention to both dialogue processes and the execution of exercises during the earlier phases of the process. It is worth noting that these preferences can vary greatly depending on factors such as national origin, age, status in their country of origin, etc.

It is also important to emphasize that, although the agroecological work was well-received by the majority of participants during the pilot workshops, there were cases where it was met with disdain or disinterest by some participants. They believed it did not naturally correspond to their prior education, abilities, or, in some isolated cases, considered it a significant loss of status or even a humiliating job. In such cases, the recommendation for theater coordinators is not to attempt to force a change in attitude, but rather to promote a shift in perspective through involvement and empathetic induction.

This phase of socio-labor integration through theater, while directly indebted to previous phases, presents significant differences. Perhaps the most interesting difference is that certain activities carried out in the earlier stages are partially replaced or relegated to a secondary role, and a preliminary phase of analysis and study is introduced to further define the types of activities related to or within



the agroecological sector that best suit the participants. In general, this phase includes the following parts:



Focused dialogue.



Warm-up and basic physical work.



Approach to agroecological work.



Theatrical exercises for job placement in the agroecological sector.

As previously mentioned repeatedly, open and continuous intergroup dialogue, including the theater coordinator and the participants, is a fundamental element throughout the theatrical process to gain insight into the problems and realities faced by refugees and asylum seekers during their integration period, as well as to appreciate and evaluate the evolution of the theatrical process. In the final part of this process, intergroup dialogue, collective and open, will remain a crucial instrument, although in this case, it is the coordinator's responsibility to link and direct it towards the labor market.

If this connection is carried out correctly, it should result in the central theme of the dialogic interactions focusing on employment possibilities, specifically those related to the agroecological sector in its various aspects. Naturally, this does not exclude the possibility of continuing to address other aspects or topics of interest to the participants, but whenever possible, efforts should be made to orient or align them with labor integration.

Alongside dialogue, warm-up exercises and physical work will continue to be essential in the planning and execution of the sessions. However, considering the increased complexity and specificity of this phase, there will be some relaxation, and they will be limited to what is strictly necessary to safely perform the proposed exercises and maintain an acceptable level of physical fitness.

More important than the previous activities in this phase is the approach to understanding agroecological work. This is crucial for participants to become aware of the types of activities and jobs included in this sector, as well as the philosophy of respect and care for the environment and surroundings that characterize them. It is worth noting that many workshop participants have no prior knowledge of the agroecological sector, and even among those who have



previous experience or knowledge in agriculture and the primary sector, it is not uncommon for them to lack a clear understanding of what agroecological activity entails.

The approach to this knowledge can be done in various ways, but in general, based on the experience in pilot workshops, the recommendation is to strive for a practical approach as much as possible. Therefore, in the workshops, the proposal consisted of a dual approach, including a visit with practical activities to an agroecological farm in the areas where the courses were held. Based on this visit and taking into account the interests and abilities shown by the participants, a series of methodological studies of agroecological activities were included. This introduction to work in the sector, both for the participants and the theater coordinators, is crucial, as it allows for the subsequent development and execution of theater exercises specifically focused on activities within the field of agroecology that are considered more interesting and suitable for facilitating labor market entry or specific vocational training, based on the participants' interests, capabilities, and observed potential for future integration.

The organization of a visit or, failing that, a talk, presentation, or another activity that effectively introduces the participants to agroecological work is highly recommended, if not mandatory. Besides assessing abilities and interests, it provides a realistic and tangible perspective of the implications and requirements of these types of jobs for workshop participants and serves as an initial assessment of their genuine interest in this type of activity as a means of labor integration in the host country.

Whether this activity takes place or not, it is the theater coordinator's responsibility to analyze and determine how the prior study of the agroecological sector should be conducted. As mentioned earlier, it can be combined with a potential visit to an agroecological farm. However, among the main options proposed, there is a comprehensive and/or specific documentation task, preferably utilizing audiovisual resources that allow for direct and easy access. However, the use of written documentary material or on-site explanations cannot be ruled out.

Once the participants have gained a basic understanding of agroecological activity and, if possible, an initial idea of the specific branch or job within this field that they prefer or believe could be particularly suitable for their labor integration, the theater coordinator should design a program of exercises that address these observations and expectations. Similar to the previous phase, these exercises involve dramatic performances, but in this case, they exclusively focus on



potential tasks related to the acquisition and execution of jobs included or related to the agroecological sector.

Similar to the cultural integration and insertion phase, these dramatic performances will initially be proposed by the theater coordinators, but as the process progresses and participants gain confidence and fluency, they will have direct responsibility for planning and executing them. This will further reinforce the study and prior knowledge of the areas of interest. Within the limitations inherent to a theatrical process and recreation, their execution should strive to be as realistic as possible.

The primary objective of the dramatic performances and role-playing exercises is to make participants aware of and naturally familiarize them with the process of obtaining and executing various jobs in the agroecological sector. Therefore, as the exercises evolve, the aim is to create a sense of normality and cognitive preparation, both physically and mentally, regarding these types of jobs.

It is also worth noting that these dramatic performances and role-playing exercises are particularly interesting because participants not only assume the roles of "fictional workers" but, for their staging and representation, it is necessary for many of them to also occupy other roles or play characters unrelated to the potential positions they may hold in the recreation of an agroecological work environment. This, as evident, will allow participants not only to become aware of the potential job positions and tasks but also to access, or at least consider, the thinking process of the other people involved. This will provide them with an intuitive understanding of the psychology and actions of not only the workers but also other individuals who may potentially participate in the processes of obtaining and developing specific agroecological jobs.

This final phase is crucial for the culmination of the theater-based sociolaboral integration process. Regarding its duration, it is recommended that it be determined based on the interest and potential for developing a variety of "inservice" exercises in the agroecological field. However, based on the experience gained in the workshops, it is believed that this phase should not exceed a quarter of the total duration of the process.



FINAL CONSIDERATIONS

The next part of the manual includes, along with the explanation of the methodological planning and structuring that we just presented, a series of specific exercises for each phase aimed at meeting the needs and objectives we indicated for each of them. It is within these sets of theatrical exercises where the didactic facilitator will have greater maneuverability and eligibility when carrying out and planning the specific design of each workshop, always taking into account the considerations we mentioned about methodology and course structure. However, in order to facilitate the work, during the presentation and explanation of the games and exercises, advice and suggestions have been provided to guide those who decide to carry out a theatrical integration process, so that they can make the right choices. In this way, it is intended that anyone who accesses and intends to use the methodology has enough information to design their own work plan, adapting the workshop to the participating human group and their surrounding and contextual conditions.

In the next part of the methodological didactic guide, the phases into which the theatrical integration and inclusion process TSE has been divided and structured are presented separately. In each of them, in addition to a detailed explanation and presentation, a series of specific exercises aimed at their implementation and execution are included and explained in the simplest way possible. It should be noted that the selection of these exercises, although relatively wide and varied, is only a very general sample aimed at guiding potential theatrical processes of this type. Therefore, as much as possible, a series of bibliographical references and guidelines have also been included to allow those who use this manual to complement and access complementary exercises for the complete methodological planning of theatrical processes.

Likewise, with the aim of facilitating the implementation of integration and inclusion theatrical processes, and in response to the emphasized need for adaptability and flexibility, a series of recommendations and observations are included to facilitate and guide the selection of exercises that, due to their nature and level of difficulty, best adapt to each of the processes and their objectives.

Finally, as was done in the previous chapter of this guide, a narrated exposition of the previous experiences in the pilot workshops held in cities in Spain, Italy, and Portugal is included. These workshops tested and refined the methodology we propose below. This will serve to show, in a closer and more accessible way,



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the specific dynamics and differences in the planning of the processes and selection of exercises based on the different situations and human groups worked with during these workshops. Additionally, it will also highlight and underline some of the main problems or difficulties encountered during these processes, which it is easy to understand and anticipate will coincide with those that may be faced by those initiating and developing a process of this nature, as well as the solutions given and found for them.

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