

EVENT DESCRIPTION SHEET

(To be filled in and uploaded as deliverable in the Portal Grant Management System, at the due date foreseen in the system.

⚠ Please provide one sheet per event (one event = one workpackage = one lump sum).)

PROJECT	
Participant:	PP2 - L'ISOLA CHE C'E APS
PIC number:	893966454
Project name and acronym:	MHE-ROMA - MEMORIA HISTÓRICA EUROPEA del pueblo ROMANÍ - European Historical Memory of Romas — MHE- ROMA

EVENT DESCRIPTION			
Event number:	[1]		
Event name:	[EUROPEAN PROJECT MHE-ROMA HISTORICAL MEMORY OF ROMA - ROMANÍ GODI EVROPAQI]		
Type:	CO-DESIGN WORKSHOP FOR TRAINERS and SEMINAR IN ROME for STAKEHOLDERS' ACTIVATION		
In situ/online:	in-situ		
Location:	ITALY, ROME		
Date(s):	15-17/04/2024		
Website(s) (if any):	https://asocnakeramos.wixsite.com/nakeramos/s-projects-side-by-side		
Participants			
Female:	21		
Male:	25		
Non-binary:	na		
From country 1 [ITALY]:	39		
From country 2 [SPAIN]:	4		
From country 3 [CROATIA]:	3		
Total number of participants:	46	From total number of countries:	3
Description			
Provide a short description of the event and its activities.			
<p>The first meeting was held at the headquarters of the Association L'isola che c'è APS in Rome from 15th to 17th of April. As scheduled, the associations presented themselves and analysed all project actions, with particular attention to the definition of roles, internal and external communication and the recommendations of the Project Officer. They shared some outline directions on young people roma and non-roma involvement. Partners in the same country as the 2 in Italy, planned meetings to share a</p>			

calendar and work plan that can assure smoothly operations. The second day (16/04) in a room dedicated in the city centre of Rome, the Seminar on Romani culture and language was held.

Tiziana Cristiano from L'isola che c'è (IT) introduced the project MHE-ROMA and welcomed the President of 8 Municipality in Rome where the Italian actions will take place.

After a brief speech of thanks, stressing the importance of a project that works on social cohesion between Roma and non-Roma people, the project's partner associations have been invited to introduce themselves and the aim and planned actions of MHE-ROMA project.

Prominent figures from the Romani community as Seo Cizmich from Nakeramos (ES), Graziano Halilovic from Roma Onlus (IT), and Maya Grubisic from Kali Sara (HR) introduced those present to the discovery of the history of the Romani people too often forgotten by general history as well as by the Romani population itself.

Thanks to the testimonies of what the organizations are accomplishing in the 3 countries involved, very different one from another, the seminar led those present to the story of the origin of the Romani language, its beauty as a source of narratives now forgotten by the Romani people themselves but which need to be remembered in order to create a new consciousness in young Romani and non-Romani people throughout Europe.

During the last day of meeting the partners shared the methodology they will involve in the project: EduLarp, Theater of the oppressed and Social theatre.

ANNEXES:

1. PHOTOS CO-DESIGN WORKSHOP
2. PHOTOS SEMINAR
3. AGENDAS
4. SHARED METHODOLOGY FOR FIELDWORK (Milestone 1)

1. PHOTOS CO-DESIGN WORKSHOP



2. PHOTOS CO-DESIGN WORKSHOP



3. AGENDAS

ROMANÍ GODI EVROPAQI

EUROPEAN PROJECT MHE-ROMA HISTORICAL MEMORY OF ROMA



Funded by
the European Union

SEMINARIO
"MEMORIA STORICA EUROPEA ROMANÍ"
16 APRILE 2024 Ore 17:00 - 18:00
Via Liberiara, 17 - ROMA

17:00-17:15

**Apertura seminario: Associazione Roma Onlus e
Associazione Isola che c'è**

17:15-17:30

**Presentazione progetto MHE-ROMA Memoria Storica
Europea Romaní - Associazione Nakeramos**

17:30-17:50

**La storia di Jasenovac (Uštica) , campo di sterminio -
Unione Croata Romaní "Kali Sara"**

17:50-18:10

**Il Genocidio dei Rom e Sinti in Europa - Graziano Halilovic
Roma Onlus**

18:10-18:45

**Seo Cizmic - Direttore della Romanó Kher di Barcellona
Il Genocidio linguistico Romaní in Europa
Storia dei personaggi storici rilevanti della comunità
Romaní del secolo XX**



SAVEZ ROMA U REPUBLICI
HRVATSKOJ "KALI SARA"





PARTNERS MEETING

ROME, 15th-17th April 2024

15th APRIL

6:00 PM - 7:30 PM Opening meeting at via Efeso 2/A, at the premises of the Association "L'isola che c'è" APS.

- Partners' Presentation;
- Introduction of the project, and the modifications made for final approval (NAKERAMOS);
- Project actions sharing, summary of roles and responsibilities;

8:00 PM Typical Italian dinner with partners at "Al Peperoncino" Restaurant (attached Menu)

16th APRIL

10:30 AM - 11:30 AM

- Verification of identified Deliverables, deadlines and the GANTT chart;
- Summary of WP activities;
- Sharing of Youth working techniques;
- Selection of final show characters.

11:30 AM - 1:00 PM Methodological training meeting at via Efeso 2/A, at "L'isola che c'è" APS.

- Introduction to the Edularp methodology (L'isola che c'è APS)

1:00 PM Lunch

5:00 PM - 7:00 PM Seminar open to the public at Via Liberiana 17 (See flyer)

8:00 PM Dinner with partners

17th APRIL

10:30 AM - 12:30 PM

Methodological sharing for the production of the document (deliverable) to be submitted to the European community.

1:00 PM Conclusion of work



4. SHARED METHODOLOGY FOR FIELDWORK (Milestone 1)

MHE-ROMA

A SHARED METHODOLOGY FOR FIELDWORK

L'isola che c'è APS

'Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or EACEA. Neither the European Union nor the EACEA can be held responsible for them.'

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TECHNICAL REFERENCES

Project Acronym	MHE-ROMA
Project Title	MHE-ROMA - MEMORIA HISTÓRICA EUROPEA del pueblo ROMANÍ - European Historical Memory of Romas
Project No.	101143658
Project Coordinator	ASOCIACION MULTICULTURAL NAKERAMOS
Milestone N. - Type	1 - report
Work Package	WP2
Task	2.1 - Co- design methodology
Lead beneficiary	L'isola che c'è APS
Contributing beneficiaries	Roma Onlus, Kali Sara, Nakeramos
Due date of milestone	M4
Beneficiary Author	L'isola che c'è APS Tiziana Cristiano, Chiara Crosio, Graziano Halilovic

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EXECUTIVE SUMMARY

How the manual was created

In the process of developing a methodological model within the MHE-ROMA project, the creation of the manual drew upon a comprehensive review of existing literature and project organization direct experiences over the years.

The authors of the manual, who also served as facilitators and participants in many other Erasmus + projects, leveraged their direct involvement and expertise to enrich the content with practical insights and real-world experiences seeking to innovate.

Firstly, it adapts the approach to suit the aim of social cohesion of two groups nowadays not often mixed. Workshops will be conducted, ensuring, safety, free of prejudice, relevance and effectiveness in contemporary contexts.

Secondly, it extends the application of a combined methodology to the field of non-formal education thereby broadening its scope and relevance within the social sciences landscape. Through this iterative process of knowledge exchange and refinement, the manual represents a valuable contribution to the ongoing discourse on the value and applicability of theatrical and gaming non formal methodologies in addressing complex societal challenges.

How to use the manual

The goal of this manual is for project trainers, facilitators and partner organizations within MHE – ROMA, to become more familiar with the methodology of EDU-LARP, SOCIAL THEATRE and THEATRE of THE OPPRESSED. The manual serves as a guide to the process of creating and maintaining young participants workshop and has been compiled in as clear and straight-forward a way as possible, providing helpful hints and activity ideas, additional resources, and examples.

L'isola che c'è used the Larp Methodology with success in the previous project as G.E.A.R. Erasmus Sport in 2023, with a mixed group of young and elderly citizens. The aim of the game was to empathize with other opinions in the order to find out new solution for urban mobility, The methodology was very useful, and the game produced with the debriefing part a document to implement the urban activities. This document was proposed to Italian and Czech Republic local government as a reflection for fragile people in the city, and offers solution to sustain the use of bikes.

The activities are intended to bring together a diverse group of individuals, roma and non-roma, who will work together on a complex problem, drawing lessons from the difficulties or obstacles they might encounter along the way.

This manual has been designed to help project members understand how to apply different methodologies to young roma and non-roma participants, how to create an engaging and safe environment and how they can be used in the context of collaborative projects like MHE-ROMA.

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INTRODUCTION

MHE- ROMA project is structured in different phases, and for each phase the partnership chooses a different methodology. During the meeting in Rome, all partners shared the knowledge about the chosen methodology.

The Project context is complex and for this reason we have chosen to increase the awareness and participation of Roma and non-Roma young citizens gradually. In the first part of the project mutual knowledge will be the basis of the activities.

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The knowledge of the Romany culture will be proposed with group activities, dialogues, and group activities. At the end of the knowledge phase, before facing the heart of the project that involves a long workshop for the realization of a theatrical show in the Camp of Extermination of Ustiza, the partners chose to break the ice with the Edu-Larp methodology.

WHAT IS A LARP?

A **LARP** (Live Action Role Playing), is a live role-playing game in which participants play a character with physicality and not only with voice. **Edu-Larp**, is a Larp with educational purposes developed in the educational field.

The core of this type of game is to assume a different identity from its usual, with the result of confronting the world from a different point of view from the usual. The Larp for its realization requires an adequate number of participants (characters) and a facilitator, who deals with explaining, managing and focusing the game without ever letting the characters out of the role.

For this project we'll realize a **chamber LARP**, in while the participants will play the identification in the role. Experimenting by metaphor through the narration of a context makes learning more fluid and promotes the transformation of conflicts in favor of an attitude to negotiation.

A Larp needs:

- **A setting, a context** within which the characters move. This context can be real or fantasy (for this Project we agree is better a real context). To do this, the first phase of the LARP is the Set Up, in which rules, limits, safety words are introduced and the general cards of the story are distributed (FACT SHEET);

- The identification of a narrative need, or an **important topic to debate**. We choose a focus (objective) and a problem that is introduced through a narrative card that is given to all characters. It is possible to provide sub-tabs that unite participants in subgroups (families, corporations etc.) with the same interests/objectives. The story/context tab is intended to introduce the game. Everyone must know the present and past events related to the events, the names of the main characters (although they are not players present, but helped create the background) and all the names of the other participants (this only for the Larp camera). For this project we focus the topic on stereotypes linked to the perception of Roma culture. And vice versa on stereotypes linked to Roma's perception of non-Roma people.

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Character cards: At this point each character receives a personal card with name, surname age role, motivations, possible relationships with other characters and opinions with respect to the story. The card is used to define as small as possible the character and position of the character in relation to the topic, and must remain secret.

At the end of the game, fundamental step for the success of an EDULARP, is the de-briefing. In fact, one does not learn from experience but from the reflection that is made on it. At this stage, the facilitator asks the participants useful questions, which will not concern personal fun, but the experience. It is not a real questionnaire, but a form of group dialogue in which everyone can highlight the criticalities of his character, the difficulties encountered in carrying out a certain position or the pleasure of having held that role out of closeness to one's character.

After the game we are sure the participant will be more involved in the project and will choose to join the goals. For the theatre workshop we choose to test different methodologies, to allow all participants to be able to express themselves in the way that best suits their needs. The techniques used will be those of the theatre of the oppressed, of the social theatre, and of the poetry slam.

The methodology of EDU- LARP is based on the following key principles:

- Experiential learning
- Participatory design: Participants learn to design edu-larp scenarios collaboratively, being involved in the creative process.
- Critical reflection: A strong emphasis is placed on analysing and reflecting on play experiences to identify educational goals achieved and areas for improvement.
- Evaluation and feedback: Ongoing evaluation and feedback is promoted among participants to improve the effectiveness of edu-larp experiences.

WHAT IS the THEATRE OF THE OPPRESSED?

The **Theatre of the Oppressed** is a theatrical method that uses theatre as a means of knowledge and as a language, as transformation of the inner, relational and social reality. It's a theatre that makes the audience active and serves groups of actors and viewers to explore, stage, analyse and transform the reality that they themselves live. It was decided to use this technique in order to involve young people in the first part of the tests with particular regard to the contents of the text.

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At the heart of the atrocities of the genocide of the Romani community, the voices of the victims are often stifled, buried under the weight of oppression and violence, by unsound policies and our European history. The Techniques of Theatre of the Oppressed in the Stories of the Victims of the Genocide of the Roma and Sinti Community are a useful tool to restore a voice. Through Theatre of the Oppressed, these voices can find a stage to tell their stories, to explore the feeling of pain, resilience and hope. In this theatrical space, the innovative techniques of Theatre of the Oppressed become powerful tools to honour victims and engage in the struggle against injustice and anti-gypsy. The methodological journey involves an approach that takes into account various techniques of Theatre of the Oppressed:

1. Theater Forum: On stage, the stories of the victims of genocide of the Romani community come to life. Through the Theater Forum, spectators/actors become witnesses and protagonists, invited to enter narratives and seek alternative solutions for a world where genocide no longer has a place.
2. Theatrical Image: Images are transformed into indelible memories, into moments frozen in time. Actors create scenes that reflect the tragedy and suffering of the victims, inviting the audience to connect with the emotions and experiences that shaped their fate.
3. Statuary: In the stillness of living statues, the weight of oppression manifests itself. Actors are transformed into immobile figures, symbols of broken lives and denied identities. Through statuary, the audience is called to reflect on the injustices of the past and the challenges of the present.
4. Performance Body: Victims' bodies become witnesses to violence and resistance. Through body movements charged with meaning, participants explore the pain and strength of genocide victims, transforming their bodies into a weapon of denunciation and hope.
5. Legislative Theater: On stage, unjust laws are put on trial. Viewers become legislators, engaged in the struggle for justice and dignity for victims. Through Legislative Theater, a dialogue is opened about collective responsibility and the urgent need for change.

6. Invisible Theater: In the shadows of silent testimonies, stories of courage and hope are hidden. Through Invisible Theater, audiences are called to acknowledge the presence of victims of genocide, to give voice to their struggles and to engage in building a more just and inclusive future.

Together, these techniques of Theatre of the Oppressed become tools for empowerment and transformation. Through art and action, the voices of genocide victims find a lasting echo, inspiring change and hope in a world where memory is a tribute to victims and justice is the foundation of peace.

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WHAT IS SOCIAL THEATRE?

Equally important is the choice of **Social theatre**. This theatrical practice guarantees the possibility to experiment and do research with the participants, so that the text can be calibrated on the emotions that the stories of the ROM characters will arouse in the participants.

The Social Theatre happens when the making of theatre is implemented in a social context (as the one of the project) with a social/educational objective: to activate the growth of the individual, the group and their relationship with the context (environment, relationships, family, work, etc.), through the practice of the theatre workshop and the creation of a final communicative act (outcome/show) involving all participants and an audience.

This approach proposes theatre as a place of looking, not only referring to the theatrical discipline but all the disciplines of art: writing, painting, music, dance.

CONCLUSION

Through the use of these combined methodologies, the project aims to achieve the following objectives:

1. Awareness on stereotypes, and issues related to the different communities involved.
2. Realization of collaborative actions, which will favour the production of the final show
3. A cultural exchange based on experience and sharing of identity.
4. Promotion of intercultural dialogue.

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By implementing these strategies, you can create an inclusive and welcoming environment where young people from both Roma and non-Roma communities can come together to express themselves creatively and build connections through different methodologies.