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TOOLKIT



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The "Sustainability on Stage 2.0" project aims at equipping youth workers with a deeper understanding of sustainability while empowering them with the skills to use theatre as a powerful tool for environmental and social change.

By integrating sustainability into their youth work practices, participants are prepared to drive local and international initiatives that connect with nature, encourage ecological responsibility, and promote sustainable principles among young people.

This project follows the great success of the initial **"Sustainability on Stage" Youth Exchange conducted in 2022** that focused on youth and the integration of theatre as an expression method for sustainability related issues.

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The decision to focus on sustainability in the performing arts responds to an urgent need for holistic approaches to ecological and social challenges. Sustainability and performing arts intersect by offering immersive, emotional experiences that can inspire people to adopt more sustainable lifestyles. Through theatre and other creative methods, participants can connect with nature, raise awareness of environmental issues, and engage their communities in transformative ways.

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This toolkit is designed with the following core objectives:

1. Developing **ecological awareness** and understanding among youth workers.
2. Providing innovative, **theatre-based approaches** to youth work that incorporate sustainable practices.
3. Strengthening the capacity of youth workers to act as facilitators and **advocates for sustainability**.
4. Enabling participants to inspire young people and their communities toward **ecological and social change**.

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Sustainability on Stage 2.0 offers a blended learning approach with four main activities:

1. Online Training: A 4-week virtual course that introduces participants to the four dimensions of sustainability—ecological, social, economic, and cultural—providing a comprehensive framework based on the Gaia Education model. This phase includes interactive webinars, collaborative tasks, and independent learning designed to establish a foundational understanding of sustainability.



2. Residential Training: A 6-day immersive training held in the natural surroundings of Infiesto, Spain, where participants delve into theatre techniques such as Sensorial Theatre and Theatre of the Oppressed.

These methods enable participants to explore sustainability on a deeper level and to understand how theatre can foster connections with nature and facilitate social change.



3. Community Engagement: After the residential training, participants are encouraged to apply the tools they have learned by organising workshops and dissemination events in their communities. These activities serve as a way to engage local communities, raise awareness of sustainability, and provide practical applications of theatrical techniques in promoting ecological values.

4. Toolkit and Follow-Up: This toolkit, developed collaboratively by the project team and participants, captures the methods and insights gained throughout the training. It serves as a resource for youth workers across Europe, offering guidance on integrating sustainability and theatre in youth work. This toolkit ensures that the project's impact extends beyond the initial participants, supporting long-term change and the continued sharing of best practices.



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A network of partnering organisations from **Spain** (Creando Floresta), **Italy** (Tempo Di Vivire Associazione di Promozione sociale), **Serbia** (Književni klub “Olovče”), **France** (Octop’us), **Turkey** (Akdeniz Naturel Yaşam Derneği), and **Portugal** (Teatro Dos Barris - Associação) has contributed to the project, each bringing expertise in youth work, sustainability, theater, and non-formal education.

This collaboration ensures that Sustainability on Stage 2.0 benefits from a diversity of perspectives and practices, enriching the project’s approach to sustainability in the performing arts.

This collective effort makes the toolkit a robust resource, adaptable for youth workers in diverse cultural contexts and inspiring a broader network dedicated to ecological and social sustainability. Through the efforts of these organizations, the project reinforces international cooperation and builds a strong community of youth workers committed to sustainable change.





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The project's framework is based on the four dimensions of sustainability outlined in the Gaia Education model:

- **Ecological Sustainability:** Promoting responsible interaction with nature to reduce human impact on ecosystems.
- **Social Sustainability:** Fostering inclusive, resilient communities through social justice and equity.
- **Economic Sustainability:** Encouraging sustainable economic practices that prioritise long-term ecological health.
- **Cultural Sustainability:** Preserving cultural diversity, values, and worldviews as essential elements of sustainable development.

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The project employs several innovative methods:

- **Ludo Pedagogy**

is an educational approach that uses games to create a cooperative, engaging learning environment. By embedding learning in playful activities, it promotes creativity, group cohesion, and critical thinking. In Sustainability on Stage 2.0, Ludo Pedagogy is central to both online and in-person activities. For instance, games like The Garden of Beans and Less is More make abstract concepts like resource sharing and responsible consumption more relatable and memorable. These games encourage participants to engage deeply with sustainability topics and connect with each other in meaningful ways.

• Sensorial Theatre

Sensorial theatre has two fundamental characteristics:

- 1) It is a participatory theatrical language, which includes and involves the spectator in the scene, as a co-protagonist.
- 2) The action is experienced through all the senses: it is a multi-sensory experience, both for the actor and the audience, which assume the complexity and integrality of life.

The multi-sensory experience is a tool that promotes sensitivity, imagination, empathy, as it appeals to the organic bases of human life and to the emotional reactions that are generated in the encounter with the other and with nature.

Through the embodied learning process, it allows us to explore our relationship with ourselves, with others and with nature through our bodies, for a deep understanding of the holistic concept of the 4 pillars of sustainability.



By using sensorial theatre tools we promote the reconnection with oneself, with nature, and foster a deep understanding of the oneness among nature and human beings, then the responsibility we have with and into nature and in this world as active agents of change.

In this project, in addition to sensory theatre, the somatic approach has been introduced, which promotes a deep awareness of oneself in action, to promote the integral development of the human being, to work on deep listening, connection, respect, dialogue and co-creation and to recognize nature as an actress on the scene as well, a living organism, not a mere decoration or scenography.

- **Social Theatre**

Social Theatre is a means to build communities around social justice and change, through the use of theatre. In general, it means working with communities who are not professional theatre makers, in settings that are not traditionally associated with theatre.

- The main tools introduced in this toolkit are inspired by the techniques of the **Theatre of the Oppressed (T.O.)**, one form of social theatre that was coined by the Brazilian theatre practitioner Augusto Boal. It is a participatory approach of theatre that explores social and political issues, fostering dialogue and collaborative action.
- Image theatre, one specific method of the T.O., invites participants to explore how we can express concepts and ideas with our body. **Forum Theatre**, another method, transforms the audience into "spect-actors" who can interact with the performance and propose alternative actions to a presented conflict. By stepping into roles and experimenting with outcomes, participants gain insight into real-world sustainability challenges and explore the ways their actions can contribute to positive change.



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The main target group of this project are **youth workers** who are active as facilitators, trainers and educators. Equipped with new tools and methodologies, they are empowered to bring sustainability-focused theatre practices into their own work with young people. Their role extends beyond this training, as they carry forward the mission of sustainability by inspiring and educating future generations.







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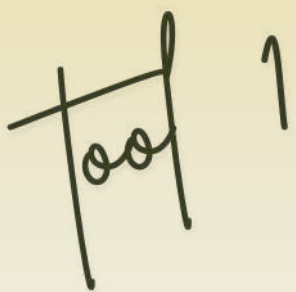
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Objective:

To create a safe and welcoming virtual space for participants to share their current mood, build empathy within the group, and foster a sense of connection at the beginning of the training course.

No. of participants:

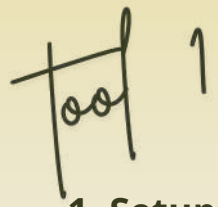
Up to 30 participants (can be split into breakout rooms if needed)

Duration:

15–20 minutes

Materials needed:

- Online meeting platform (e.g., Zoom)
- Screen-sharing capability
- Slide or shared document with a colour palette or virtual sticky notes (for participants to choose their "emotion colour")



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1. Setup:

Share a slide or document on the screen that shows a variety of colours. You can use tools like Google Slides, Sandbox on Padlet or Miro for this, where participants can click on or mark the colour they relate to.

2. Introduction:

Explain to the participants that each person should pick a colour that best represents their current mood as they begin the training course. Mention that this is a space for open and respectful sharing, and that a single word or short phrase is enough.

3. Choose and Share:

- Ask participants to look at the colour options and mentally choose one that resonates with their mood.
- Going in turn, each participant can say, "I picked yellow because I'm feeling energetic and excited," or "I chose blue because I'm feeling a bit nervous about the new experience."
- In large groups, consider using breakout rooms of 5-6 participants for more intimate sharing.

4. Optional Group Reflection:

If time allows, prompt the group with a question, such as "What's one way we can support each other this week?" This helps participants think of ways to foster a supportive virtual environment.

• Variation

If a colour slide or document is unavailable, do a "one-word check-in" in the chat. Ask participants to type one word describing their current mood, then invite a few participants to share why they chose their word if they feel comfortable.

If you want to include some theatrical element, let participants express their mood with a body movement and a sound.

Tool 2

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Objective:

This tool aims to establish a shared understanding and common ground among participants, creating a temporary community that respects individual (I), communal (WE), and spatial (SPACE) needs.

No. of participants:

Up to 30

Duration

1 hour 30 minutes

Materials Needed

-Offline: Flipchart, markers, post-its

Online: Collaborative platform with a whiteboard feature
(e.g., Zoom Whiteboard, Padlet)

Triangle I, WE, SPACE

tool 2

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Offline Setup

1. Draw a large triangle on a flipchart, labelling the top "I," bottom left "WE," and bottom right "SPACE."
2. Explain the objective and ask participants if they understand. (5 minutes)
3. Hand each participant 3 post-its and prompt them to write one need for each category (5 minutes). Guiding questions can include:
 - "What do I need to feel safe in this group?"
 - "What do WE as a group need to thrive?"
 - "How should we treat the SPACE we all share?"
4. Allow participants to place their post-its within the triangle, one by one, sharing their thoughts aloud (30 minutes).
5. Divide participants into three groups, assigning each one category (I, WE, or SPACE). Each group integrates ideas into an artistic expression, such as a poem, song, or skit (15 minutes).
6. Have each group share their creation, closing with a collective celebration or applause.

Online Setup

1. Use an online whiteboard to replicate the triangle.
2. Show participants how to add post-its to the virtual platform.
3. Divide them into breakout rooms, assigning each group one triangle section. Use Zoom's broadcast function to send instructions to all rooms.

Variations

If time is limited, collect all post-its yourself and read them aloud. This modification can reduce the session by up to 30 minutes while ensuring each voice is heard.

Tool 3

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Objective:

Introduce Image Theatre (Statue Theatre) as a tool, and explore social sustainability values through non-verbal expression.

No. of participants:

8-25

Duration:

20 minutes

Materials needed:

None

tool 3

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1. Ask two volunteers to start by shaking hands and then freezing in position as statues.
2. Prompt the group to observe and interpret the image, asking, "What story does this image tell in terms of social relationships or values?"
3. Have one "statue" move into a new posture relative to the other, creating a new image, and repeat the observation and discussion.
4. Next, have participants pair up and create statues, changing poses based on prompts like "collaboration," "empathy," or "trust."
5. Conclude with a debrief, asking, "How did it feel to embody these values?" and "Which poses felt the most meaningful, and why?"

Variations

To explore other sustainability dimensions, change the words used for prompts (e.g., for the ecological dimension, use words like "biodiversity," "resilience" or "climate action".).



Tool 4

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Objective:

Use theatre as a medium for social change, analysing and addressing issues around social sustainability, exploring alternative actions in conflict situations, and understanding sustainable community practices.

No. of participants:

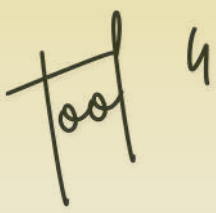
8-30

Duration:

90-180 minutes (depending on group size)

Materials needed:

Costumes or props (optional), small pieces of paper, and pens



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1. Begin with an introduction to Forum Theatre: In Forum Theater, a short play or scene, usually indicating some kind of oppression, is shown. Afterwards, any member of the audience ('spect-actor') is allowed to step forward and take the place of one of the oppressed characters, showing how they could change the situation to enable a different outcome. Several alternatives may be explored by different spect-actors. The other actors remain in character, improvising their responses. A facilitator (also called Joker or "Curinga") enables communication between the players and the audience.

2. Collect topics related to social sustainability that participants wish to address (e.g., situations of oppression, conflicts, community issues). Have them brainstorm in small groups, writing ideas on small papers. Afterwards, let each group present their ideas and group them together in plenary.

3. Form groups around specific topics. Each group develops a short scene presenting a conflict, as realistic as possible. The scene should contain a protagonist with a need (specifically a

human right) and an antagonist who denies their right to access this need, ending with an unresolved issue.

4. Perform the first scene and invite the audience to suggest solutions or interventions. Audience members ("spect-actors") can take over the role of one of the oppressed or "neutral" characters. The scene is enacted again and the proposed strategy is tried out.

5. Begin with an introduction to Forum Theatre: In Forum Theater, a short play or scene, usually indicating some kind of oppression, is shown. Afterwards, any member of the audience ('spect-actor') is allo

5. Reflect on the interventions and the process, discussing barriers to solutions and potential real-world applications.

6. Repeat the process for other scenes, if time allows.

Variations

If time is limited, reduce the number of scenes or focus on fewer interventions per scene.



Tool 5

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Objective:

Provide participants with opportunities to reflect on their experiences, track their personal journeys, and integrate learnings daily.

No. of participants:

Up to 30

Duration:

10 minutes to 1 hour, depending on the format

Materials needed:

Notebook (optional)

Tool 5

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1. Reflection can be integrated in different ways, based on the day's activities and group needs. Choose a format that best suits the group's flow:

- Solo Time: Set aside 10-30 minutes at the end of the day for participants to reflect individually on questions such as, "What was my biggest learning today?"
- 1-on-1 or Small Group Reflection: Encourage active listening in pairs or small groups, where participants share their day's experiences.
- Large Group Check-Out: Gather everyone to answer a prompt (e.g., "Describe today in one word"). This can be brief or allow each participant a few minutes to speak.

Variations

If time is limited, reduce the number of scenes or focus on fewer interventions per scene.



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1. Value individual participants:

Make them all feel unique. Everyone is important (though no one is indispensable). Proximity, availability, transparent communication, and understanding are essential for building trust and openness, especially in fostering creative processes.

2. Support the group:

Create a family-like atmosphere that includes the training/ coordinating team. Start with understanding everyone's initial needs, ensuring everyone begins on roughly equal footing. Group dynamics and trust-building activities are key as interactions start. Cultivate networks among all participants, directly or indirectly involved, throughout the sessions.

3. Respect Diversity:

Consider it a learning opportunity,

a varied group always boosts sustainability.

When planning an activity, try to attract different audiences so they can enrich one another. And, of course, respect is paramount.

4. Appoint a care manager:

Someone skilled in active listening and handling unexpected issues. This person should focus on social well-being, ensuring that no one is left out, needs are met, and a warm, trusting environment is maintained.

5. Master Group Energy Management:

Manage group energy from the initial excitement to the farewell at the end, handling moments of surprise, boredom, learning, and fatigue along the way. It's an art worth mastering for a positive group experience.

Tool 6

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Objective:

Reflect on personal consumption behaviours and their environmental impact

Understand the concept of the ecological handprint and its relevance to sustainability

Explore how theatre can be used to address sustainability issues

No. of participants:

8 - 30

Duration:

90 minutes

Materials needed:

Devices with internet connection (one per participant)

Tool 6

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1. Calculate the Ecological Footprint:

Introduce the concept of the ecological footprint, explaining that it measures an individual's environmental impact.

Allow participants to calculate their own footprint using this online calculator:

<https://www.footprintcalculator.org/>

[home/en](https://www.footprintcalculator.org/home/en). Afterward, discuss their reactions to their results. Suggested questions include: "How do you feel about your result?" and "What surprised you?"

2. Introduce the Handprint Concept:

Share the concept of the ecological handprint, which focuses on positive actions to reduce environmental impact. Information on this can be found at this webpage:

<https://handprint.in>

. This shift from footprint to personal handprint encourages participants to focus on their constructive impact.

3. Handprint in Action – Mini Speed

Theatre: Conduct a brief theatre warm-up using statue theatre: Say words related to sustainability and participants make statues with their bodies to represent these words.

Then, divide participants into small

groups to create short scenes (up to 5 minutes) that showcase ways to enlarge their ecological handprint. Optionally,

provide concrete themes, such as sustainable consumption or nature conservation.

4. Present and Reflect: Each group presents their scene, followed by a short feedback session. Discuss practical ways these ideas can be applied.

. Reflection and Conclusion: Wrap up with a reflection on the messages in the scenes and how theatre can serve as a tool to raise environmental awareness. Invite participants to summarise their personal handprint in a symbolic gesture or sentence and share with the group.

Variations

Ask participants to calculate their footprint before the session to save time.



Tool 7

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Objective:

Cultivate creativity by transforming trash into art

Shift participants' mindset regarding waste

Encourage neighbourhood clean-up initiatives

No. of participants:

Up to 30

Duration:

Flexible (assigned as homework and shared in the group session)

Materials needed:

Social media account

Upcyclable trash from participants' neighbourhoods

Arts and crafts materials

tool 7

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1. Assign as Homework: After discussing ecological sustainability, assign the task as homework, prompting participants to consider: "What is the trash telling me?"

2. Neighborhood Clean-Up and Creation: Ask participants to collect trash they find around their neighbourhood that can be upcycled creatively. They can use any materials available to them.

3. Document and Share: Participants document their process, taking photos of their creation before, during, and after. They then post the final product on social media along with a brief response to the generative question.

4. Sharing in Session: During the session, each participant presents their artwork, discussing their process in a 5-minute sharing circle.

Variations

For participants unable to collect trash, offer alternatives like writing a text, performing a short improvised piece, or composing a poem based on the generative question.



Tool 8

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Objective:

Use body language to express environmental issues
Explore possible solutions to environmental challenges
Inspire participants to take action on sustainability

No. of participants:

8-25

Duration:

40-80 minutes, depending on group size

Materials needed:

None

tool 8

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1. Preparation Phase: Begin with a discussion on pressing environmental challenges. Divide participants into three groups, each selecting a specific environmental problem to represent with a group statue.

2. Presentation Phase:

- Round 1: The audience sits with their eyes closed. Group 1 comes up and builds up their image. When they are ready, the audience can open up their eyes and observe the image. Invite interpretations and ask what an "ideal" version of the image might look like. The audience is invited to come up and act as sculptors, changing the expression and posture of the statues by gently moving body parts, pulling on invisible strings or showing a facial expression that the statue has to copy. Once the audience is satisfied with the ideal image, the actors of Group 1 can leave their roles and explain their view on the situation.

- Round 2: The same procedure as with group 1, but this time with more interaction. Once the real image is built up by group 2, tell them that you will tip on their shoulders and they can say a word, a short sentence or make a sound that fits their role. The audience then adjusts the statue to represent the ideal image. You can again go around and tip on the statues shoulders to hear new words/sounds.

- Round 3: Group 3 follows the same process. Once the ideal version of the image is set up, let the audience also create a "transition" image to show a step between the real and ideal images.

Tool 8

3. Debrief: Gather participants for a reflection and discussion: How was it to be the audience? How was it to be an actor? Were the images (especially the ideal and the transition images) realistic? How do you imagine the transition in "real life"? What are practical steps that individuals or communities can take to move from the "real" to the "ideal" image?

Variations

This activity can explore other sustainability-related issues by changing themes. You can also add subtle, repetitive movements to the statues.



Tool 9

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Objective:

- Foster a deeper connection with oneself
- Enhance sensory awareness and self-care
- Build acceptance and mindfulness through sensory exploration
- Promote the understanding of how human beings are part of nature, by experiencing the organicity of our body first, as a base to reconnect with nature then

No. of participants:

8-14 (up to 20 with experienced facilitators)

Duration:

1.5 to 2 hours

Materials needed:

- Comfortable, private space with a clean floor (e.g., dance floor, yoga mats, or natural outdoor setting)

(We suggest to use this activity as an introduction to the following one
"Reconnection with Nature")

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1. Introduction and Meditation: Welcome participants and introduce the session's purpose. Set a calm environment and start with a brief meditation or grounding ritual.
2. Sensory Exploration: Invite participants to blindfold themselves and explore various senses one at a time:
 - Sight (initial blindfolding)
 - Listening
 - Kinesthesia (movement around their own axis)
 - Touch
 - Smell
 - Taste
 - Reopening Sight (slowly unblindfolding)
3. Reflection: Allow participants time to write reflections in a journal and then share their experiences, either verbally, through sound, or with movement.

Variations

For more advanced groups, extend time on each sense or add movement through space, focusing on how the body feels and responds.



Tool 10

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Objective:

Reinforce the connection between self and nature

Enhance sensory awareness of the natural world

Bridge personal experiences in nature with
performative expression

No. of participants:

8-14 (up to 20 with experienced facilitators)

Duration:

2-3 hours (can be split into two sessions)

Materials needed:

Natural, private setting (preferably a forest)

- Mats or blankets for sitting

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1. Introduction and Meditation: Begin by discussing the connection between humans and nature, setting a contemplative tone with a brief reading or meditation.
2. Sensory Exploration in Nature: Guide participants through sensory exploration of the natural environment with a dual focus: “be sensed by” and “sense” the environment. Ensure each sense, including kinesthesia, is given at least 5 minutes.
3. Creative Recollection: Give participants time to process their experience and express it creatively through dance, song, drawing, poetry, or other artistic forms.
4. Gift Forward - Performative Sharing: Pair participants and invite them to share their creative expressions with each other. Those who wrote can incorporate storytelling elements.
5. Reflection: Conclude with personal journaling and a group sharing circle to discuss their learnings.

Variations

Adjust the duration based on engagement levels and setting conditions. Splitting into two sessions can also allow for deeper exploration without losing the initial experience.



1. Prioritise Local, Sustainable Products:

Use locally sourced, organic products, ideally cultivated by small producers. While it may require more coordination, it brings unique care and warmth to the project, supporting local communities and reducing the environmental impact of transportation.

2. Encourage Minimalism in Materials:

Embrace simplicity by using fewer, well-chosen materials. Excess equipment often distracts participants and adds pressure for trainers. Instead, focus on fewer, versatile objects and prioritise human connection over physical resources.

3. Reuse and Repurpose:

Choose practical materials that can be reused across activities such as newspapers, cloth, ropes, and balls. Look to the surroundings for inspiration instead of relying on a wide variety of supplies. This approach reduces waste and makes sessions more eco-friendly.

4. Promote Green Travel:

From the start, encourage participants to choose environmentally-friendly travel options whenever possible, such as trains, buses, or carpooling. Offer support through pre-event communications, such as the participant call, infopack, and preparatory sessions, to help participants find and coordinate the best sustainable travel choices.

5. Make Vegetarian or Plant-Based Meals the Standard:

Opt for vegetarian or plant-based meals, which have a much lower environmental footprint than meat. This approach not only reduces pollution but also addresses issues like deforestation, water pollution, and animal welfare. Complement these efforts with other eco-friendly practices: provide recycling bins, encourage reusable water bottles, organise shared meals, and minimise single-use items.



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Tool 11

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Objective:

Demonstrate economic sustainability using a simple, practical example

Facilitate an introduction to the concept of sustainable economies through an experiential activity

No. of participants:

Up to 30

Duration:

Flexible (no time limit)

Materials needed:

A gift from each participant

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1. Preparation: Inform participants in advance via email to bring a gift for the exchange. This can be a handmade or found item intended for another participant, the host, or the group.

2. Execution:

- **Setting the Scene:** After a short session introducing the principles of economic sustainability, the facilitators gathered everyone in a circle and began the gift exchange.
- **The Exchange:** Each participant introduced their gift with a few words on why they chose it and how it represented sustainable values. For example, one participant gifted a notebook they made from recycled paper; another offered a small potted plant grown at home.
- **Exchange Format:** Participants placed their gifts in the centre of the circle, each selecting a gift for themselves from what others brought. Everyone ended up with a new gift while reflecting on the value of the item chosen,

its origin, and how it symbolised sustainable thinking.

3. Reflection and Sharing: After the exchange, facilitate a reflection to help participants connect their experiences with the principles of economic sustainability.

Some reflection questions can be:
"How did it feel to bring something created or found rather than purchased?"

"What did you notice about the different gifts and their sustainable aspects?"

"How does this experience relate to a more sustainable economy in a broader sense?"

Document and share the experience on projects or host social media.

Variations

If participants didn't bring gifts, provide time and space during the session for them to create or find an improvised gift onsite.

Tool 12

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Objective:

Help participants recognize different levels of needs
(basic, secondary, luxury)

- Encourage critical thinking about sustainable consumption and community well-being over material excess

No. of participants:

Groups of 5-6 (up to 25 participants)

Duration:

Approximately 60 minutes (10 minutes per phase)

Materials needed:

- Set of 35 cards representing goods/services (5 blank cards) per group
- "Needs" recording sheet
- Notebook and pens
- Less is more - cards + working sheet

tool 12

H S H KH

1. Introduction: Discuss concepts of resource limitations and overconsumption. Explain that each group will act as a local council deciding on essential community resources.
2. Phase 1 - Economic Growth (Expansion): In this phase of "abundance," each group selects 5-6 resources for their community and explains their choices.
3. Phase 2 - First Recession: Groups face environmental and economic constraints and must now discard 8-10 resources. They share their revised priorities.
4. Phase 3 - Crisis: With additional limitations, groups must discard another 8 resources, explaining their decisions to the other participants.
5. Discussion and Reflection: Pose these questions to the participants:
 - Did you find it difficult?
 - Have you done it with consensus?
 - How can we get rid of unnecessary consumption?
 - Do you think that one of the solutions is to promote what we can obtain locally?

Variations

To shorten, combine discard phases into a single round, requiring participants to reduce by 12 resources in one go, creating a more intense decision-making experience.

Tool 13

H A K H S H A

Objective:

- Illustrate the importance of cooperation and self-regulation in managing shared economic resources.
- Show how individual choices impact communal resources, highlighting the principles of sustainable use and long-term economic stability.

No. of participants:

25

Duration:

20 minutes for gameplay, plus 5 minutes per group for reflection (total ~45 minutes)

Materials needed:

- 20 small objects (beans, pebbles, or coins)
- 5 small cups or containers (one per participant)
- Paper and pen for recording bean counts
- Timer (optional)

tool 12

H S H KH

1. Setup:

Divide participants into groups of 5. Explain that each participant is a "gardener" sharing a "community garden" with a starting pool of 20 beans, representing shared economic resources.

2. Game Rules:

- Each round lasts 2 minutes.
- You tell everyone that each gardener should have 10 beans by the end of the game.
- At the end of each round, you double the amount of beans that was left in the pool, not exceeding the original 20 beans. - Simulating resource regeneration. (If the number of beans is 0 at the end of the round, you give no beans. If no one takes anything and there are 20 beans left, you also don't give any beans.)

3. Rounds: Repeat this process for 5 rounds or until resources are depleted, at which point you can re-start the game if there is enough time.

4. Reflection: Discuss how individual choices impacted the shared resources, focusing on sustainable resource management and personal feelings during the game.

Variations

- For last-minute adjustments, reduce the game to 3 rounds, with quicker rounds and a more condensed reflection.
- If you see that the group is well connected and fast in this game, you can try adding a rule of no speaking.

Tool 13

HA

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Objective:

- Raise awareness of economic sustainability through public engagement
- Facilitate interactions with the local community on sustainability topics
- Experience performing in a public space and encourage discussions with locals

No. of participants:

5-25

Duration:

90-180 minutes

Materials needed:

Posters, markers, and theatre props (depending on the group's ideas)

Tool 13

H S H KH

Before doing this activity, ask for permission from the local authorities to make a theatrical performance at a public market space.

1. Preparation: Begin with a brainstorming session on economic sustainability and examples (e.g., overconsumption, fair trade). Divide participants into small groups, each developing ideas for short market-based performances. Possible themes:

- Statue Theatre: Presenting statues related to economic sustainability for public interpretation.
- Forum Theatre: Depicting the dilemma between choosing cheap mass-produced versus locally made products.
- Product Lifecycle: A sketch following a product's lifecycle from creation to disposal.

Let participants scout the market and find performance spots. Finalise concepts and plan the performance flow together with the group.

2. Performances: Each group performs, with facilitators documenting with pictures and videos (with permission) for later reflection.

3. Debrief: Reflect on the experience, discussing interactions with the audience and lessons on public engagement.

Variations

If the market setting is unavailable, adapt the performance to a different public area or community space.



Objective:

- Recognize and honour the work and processes behind products
- Cultivate appreciation for cultural and artisanal goods
- Promote conscious, mindful consumption

No. of participants:

4 - 30

Duration:

Flexible (can range from a single 3-hour session to multiple sessions across several days)

Materials needed:

A local artisanal food or product chosen by each participant

Tool 14

H S H KH

1. **Sensory Experience:** Have each participant select a food or artisanal product from their culture or the local area. Instruct them to fully engage their senses with the item, beginning with sight, smell, and touch before tasting.
2. **Investigation:** Participants research the journey of their chosen product, tracing its origins, main ingredients, and production. They collect stories, images, and sounds from the product's place of origin, especially focusing on the value of human work and the cultural context.
3. **Performance Creation:** Each participant creates a brief performance, blending storytelling, sensory experiences, and data to connect the audience with the value of the product. If possible, share samples of the item with the audience as part of the experience.
4. **Sharing:** Pair up participants to present their performances as "gifts," allowing each person to share their research and reflections creatively with their partner.

Variations

This activity can range from a single exploratory session to a full program focused on economic and cultural sustainability. For a quicker version, participants can perform only for the group instead of a larger audience. This tool is highly adaptable for creative approaches.



1. Maintain an organised budget:

Every income, expense, and unexpected cost should be accounted for from the start. A meticulous order prevents surprises and allows the project to proceed with planned quality.

2. Better to have a little extra than fall short:

There's no sustainability if the budget is too tight. Creativity needs freedom, and sustainability needs longevity, so budgeting a bit more generously is wise.

3. Think and act locally:

Involve the local community and make use of local resources. Whenever possible, establish economic exchange with local producers, small businesses, nearby trainers, and local media.

Spending time and money locally increases the chances of sustainable success and ensures a lasting impact.

4. Together with nature:

Nature and its resources are your allies. Bringing nature into activities helps reduce costs and infuses real life into the sessions.

5. Be on time:

Punctuality and coordination are essential. Every step (preparation, execution, and evaluation) scheduled with responsible people and time frames fosters a real, sustainable economy.



К Н
К Н



Tool 15

H H AT K H

Objective:

- Explore different worldviews through improvisation
- Engage with personal and collective perspectives on the world

No. of participants:

Up to 15

Duration:

up to 60 minutes

Materials needed:

Zoom account with sound-sharing capability

Access to YouTube

Stable internet connection

tool 15

H S H KH

1. Group Formation and Song Assignment: Divide participants into three groups. Each group is assigned a song that represents a different worldview:

- Group 1: "Something's wrong with the world today" (Aerosmith) for the current worldview.

- Group 2: "Imagine all the people..." (John Lennon) for an ideal world.

- Group 3: "I Want to Break Free" (Queen) for freedom and breaking constraints.

2. Group Preparation: Each group creates a short 3-4 minute sketch inspired by their assigned song (25 minutes).

3. Performances: Each group presents their sketch to the larger group (10-12 minutes total).

4. Reflection: After each performance, invite popcorn-style responses to capture impressions. Then, ask each group how it felt to embody their assigned worldview (10 minutes).

Variations

Adjust the number of groups or songs based on participant numbers, either adding or removing groups as needed.

16
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A A K T

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H H T H

Objective:

- Create an intercultural appreciation space through personal stories or objects
- Connect sensory memory with cultural heritage
- Develop basic sensorial performance skills

No. of participants:

Up to 20

Duration:

3 hours (additional time if presented as a live museum)

Materials needed:

Personal objects with sensory or cultural significance
(brought by each participant)

16

H S H KH

1. Warm-Up: Begin with a sensory warm-up outdoors using natural objects, allowing participants to engage their senses fully (e.g., sight, smell, touch).
2. Individual Object Exploration: Move indoors, and have each participant use their own object to explore it through their senses sequentially.
3. Story Creation: Participants write a short story, poem, or song related to their object, drawing on personal or imaginative elements.
4. Observation and Interaction: Half of the participants leave their objects on the floor for the others to explore. Observers take notes on different ways others use their objects.
5. Personal Performance Creation: Each participant crafts a 5-minute micro-performance that shares their object's story through sensory and creative expression.
6. Live Museum: Create a live museum where participants present their objects in a small performance, sharing cultural and sensory meanings.

Variations

Create a static museum where each object is displayed with a written story, allowing for a more time-flexible setup.

Tool 17

A H

Objective:

- Embody and reflect on abstract worldview concepts of sustainability
- Explore values that inform sustainable action and thinking

No. of participants:

8 - 25

Duration:

20 minutes

Materials needed:

Small pieces of paper with concepts related to sustainability (one per group)

tool 17

H

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KH

1. Group Assignment: Divide participants into four groups, each receiving a sustainability-related concept that reflects a particular worldview, such as "Interdependence," "Cultural Diversity," "Harmony with Nature," or "Mindfulness."
2. Statue Creation: Each group has 5 minutes to discuss their concept and create a frozen statue that embodies it. Encourage creativity with body language, levels, and proximity.
3. Presentation and Interpretation: Each group presents their statue while the other participants guess the concept. Add depth by having groups animate the statue with a sound, word, or simple movement.
4. Reflection: Ask each group to share what they aimed to express and encourage reflections on how each concept connects to sustainable worldviews.

Variations

Adapt this exercise to other sustainability dimensions by adjusting the concepts assigned to each group.



Tool 18

A H H
S H H

Objective:

- Express ideas of worldview and sustainability using body language
- Create and share visions of a sustainable future

No. of participants:

8 - 30

Duration:

30 minutes

Materials needed:

Optional: coloured paper and markers for notes

Tool 18

H S H KH

1. Pairing Up: Instruct participants to form pairs, with one acting as a "sculptor" and the other as "clay." Demonstrate safe and gentle ways of how the sculptors can mould the "clay": by moving their body parts (with permission), pulling on invisible strings or showing a facial expression that the clay has to copy.

2. First Round - "The World in 100 Years": Sculptors create statues based on this theme. When finished, the sculptors think of a "secret" for their artwork, a short sentence/sound that they will whisper into the statue's ear. When they are done, open the "museum" and invite all sculptors for a "gallery walk" to observe the statues. The statues reveal their secret when someone stands in front of them and taps on their shoulder. Close the museum with an applause for the statues and let them unfreeze. Facilitate a short discussion on what participants observed, the emotions evoked, and reflections on future worldviews.

3. Second Round - "A Sustainable Future": Let participants switch roles and repeat the process, but this time the theme is a sustainable future.

3. Debriefing: Conclude with a group debrief on sustainability visions. Questions you may ask: "What did you see? Did the statues of the second round differ from those in the first round? What surprised you? What are the elements of a sustainable future?" Optionally, let participants write keywords in big letters on coloured papers to create a visual map of ideas.

Variations

This activity can also explore other sustainability dimensions by adjusting the themes of the statues.

Tool 19

H T

A H H

Objective:

- Promote intercultural understanding and community building
- Highlight the worldview dimension of sustainability by fostering respect for diverse cultures

No. of participants:

Up to 30 (3-5 people from each represented country)

Duration:

Up to 2 hours per evening

Materials needed:

- Kitchen supplies for cooking
- Dining space with tables and chairs
- Audio-visual equipment (e.g., speakers, projector)
- Cultural decorations (optional, provided by participants)

Tool 18

H S H KH

1. **Scheduling and Preparation:** Assign one evening for each national group to host and showcase their culture. Each group plans a meal and cultural presentation. Make sure to give the participants time to think about different aspects of their cultures, encourage inclusion and perspectives of minorities, and guide them to think outside of the stereotypical cultural norms of their country.
2. **Traditional Meal:** The evening begins with the host group serving a traditional dish to everyone.
3. **Cultural Showcase:** Following the meal, the group shares a cultural performance, which could be a dance, music piece, storytelling, or interactive activity.
4. **Engagement and Interaction:** Invite all participants to join in or ask questions, fostering an inclusive, interactive experience.
5. **Reflection:** Conclude with a short reflection where participants discuss what they learned and share thoughts on intercultural sustainability.

Variations

If cooking isn't possible, the hosting group can highlight their culture through clothing, music, or traditional games instead.

K H K H T



1. Engage for Local Impact:

Create local impact as a core goal. Holding enriching sessions means little if participants leave without seeing that alternative lifestyles are possible. Engage the local community, sparking questions, curiosity, and discovery about new ways of living.

2. Celebrate Local and Cultural Roots:

Highlight local culture, whether of the area or the participants themselves, weaving it into the sessions as themes or continuity threads.

3. Influence Through Local Policy:

Politics plays a key role. A session that leaves a small imprint on local policy can encourage change toward a more sustainable world.

4. Inspire Through Reflection:

Reflection as inspiration. Encourage participants to look inward, fostering personal inquiry. Self-awareness is crucial for sustainability; we need to know where we are, where we want to go, and how willing we are to change. Including reflection deepens sustainable coherence and impacts participants.

5. Empower Change Agents:

Motivate participants to become change agents. If just 10% of participants leave each session feeling energised to influence their lives and surroundings through real examples, then the session was truly meaningful. This is the motivation to keep going as a coordinator/trainer.

T T

The Sustainability on Stage 2.0 toolkit is not just a collection of tools and techniques—it is a journey toward deeper ecological, social, economic, and cultural awareness.



By weaving together the four dimensions of sustainability, this toolkit empowers youth workers to explore the interconnectedness of their actions and the impact they have on their communities and the planet.

Sustainability on Stage 2.0 is a call to action for youth workers to carry these insights forward, becoming advocates for sustainability and champions of inclusive, innovative approaches to youth work. By fostering ecological stewardship, social responsibility, economic resilience, and cultural empathy, this toolkit aspires to shape a generation of leaders who can inspire others to join in the pursuit of a sustainable and interconnected world. Together, through creativity, collaboration, and commitment, we can build communities that not only sustain but also thrive in harmony with each other and the Earth.

H HAK A K H TH

Resources on sustainability in youth work:

- Green your youth project. A handbook. 2024. *ECOrasmus*, <https://ecorasmus.eu/>
- Sustainability in Youth Exchanges. 2022. *Yes to Sustainability*
- Bridgedale 360 2016 Online toolbox *Global Ecovillage Network*
- Gaia Education Online and offline educational programs regarding the 4 dimensions of sustainability (Ecological, Economic, Social, Worldview)

Resources on social theatre:

- Augusto Boal: "Games for Actors and Non-Actors", second edition published 2002 by Routledge
- The Wildcard Workbook: A Practical Guide for Jokering Forum Theatre. 2022. Theatre of the Oppressed NYC
- Best Practice Manual. Climate Justice. Action. Theatre. 2020-2022. Resilient Revolt

Resources on sensorial theatre:

- Editors: André Lepecki, Sally Bane. *The Senses in Performance*. Taylor & Francis, 2012.
- Maurice Merleau-Pont. *Phenomenology of Perception*. Routledge, 2013
- Constance Classen. *Worlds of Sense. Exploring the senses in history and across cultures*. Routledge, 2023.
- Edited By Phillip Vannini. *The Routledge International Handbook of Sensory Ethnography*. Routledge, 2024.
- Maria Pagliaro. *Todo Ya Esta Aquí Aunque No Se Vea: Enrique Vargas y el teatro de los sentidos*. Corre la Voz, 2016
- Valentina Valentini. *New Theatre in Italy. 1963–2013*. Series: Routledge Advances in Theatre & Performance Studies: © 2018 – Routledge
- Paola Ranzini. *Corpo, sensi e realtà nel teatro italiano del nuovo millennio*. Université d'Avignon (article).

WEB to Sensory Theatre Companies and Artists

- Teatro del Lemming, Italia - <https://teatrodellemming.it/chisiamo/bibliografia>
- Teatro de Los Sentidos, España - <https://www.teatrodelossentidos.com/>



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To all contributors, facilitators, and participants: Thank you for your commitment to a sustainable future. Together, we are shaping a world where creativity, collaboration, and shared values foster resilience, unity, and lasting change.

With gratitude,

The Sustainability On Stage 2.0 Team

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