

# Getting Creative with “Take a Step Forward”



Alexandre Fonseca

**DYPALL**  
DEVELOPING YOUTH PARTICIPATION  
AT LOCAL LEVEL

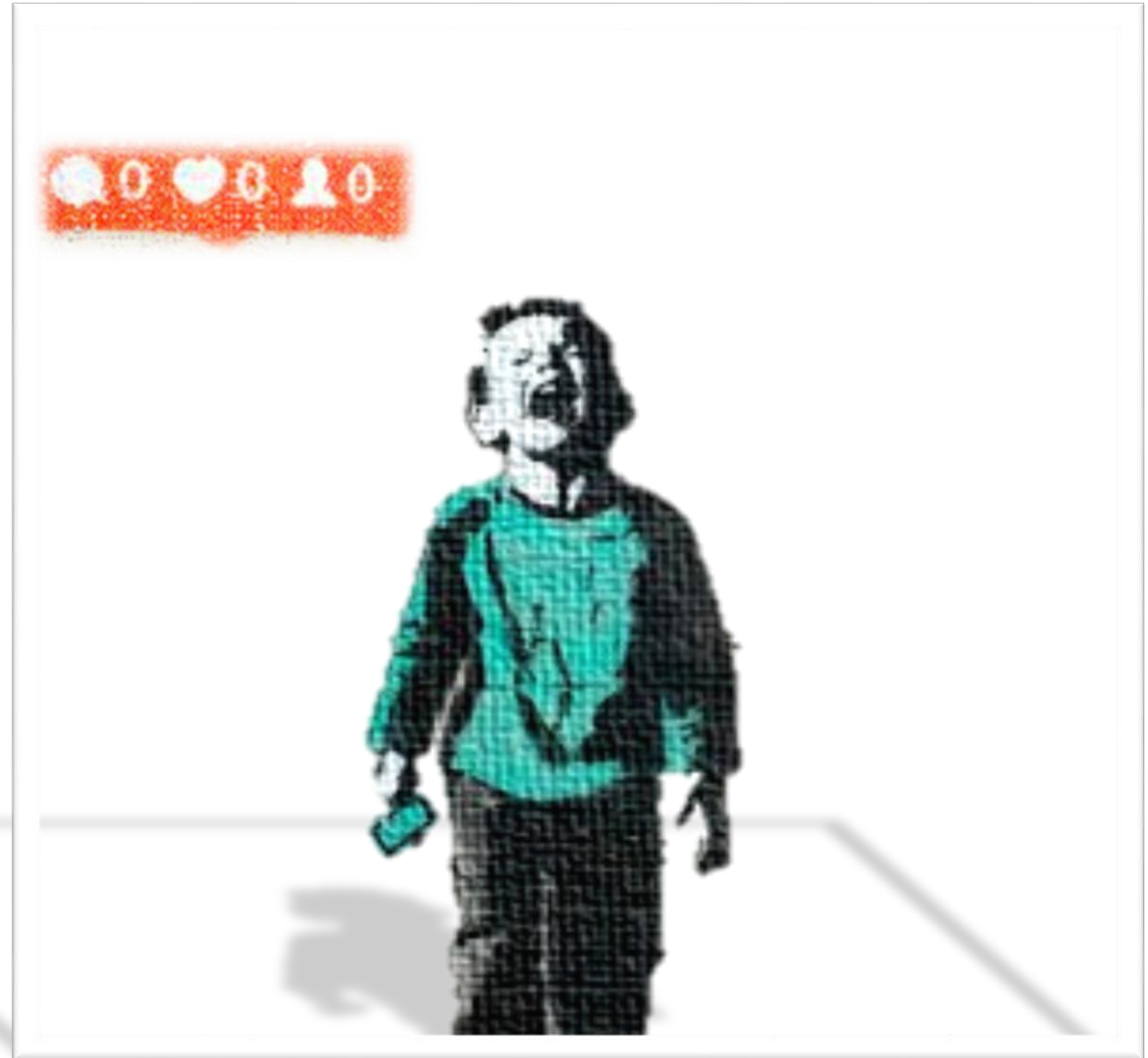


Jéssica Jacinto

  
**Agora**  
AVEIRO

# The Interview

*Role-play based on the  
Refugee plight*







Tabitha



Merveille



Homam



Silvia



Clare



Innocent



Valerie



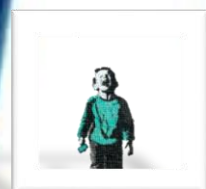
Giving a voice to people seeking refuge



Martin



Margaret



Bienvenue



Alexandre



Daisy



Olivier



Zac



Willeke



Sanne



# BalkanSteps

Connecting experiences, events and volunteers in solidarity and action, focusing on current refugee and humanitarian situation in the Balkan region and Europe.

[ABOUT BALKANSTEPS](#)[PROJECTS&ACTIVITIES](#) ▾[VOLUNTEERS' STORIES](#) ▾[CONTACT](#)

## Learning About Good Practices of Integration



Sometimes many events combine

## Big problem, my friend !



In South and North America,  
migrants and refugees are being left

## “LJUBAV I ŽIVOT”: Stories Of War, Kafana Love and Remembrance [Part III]



Follow ...

# A word about role-play...



I get into a role fairly quickly

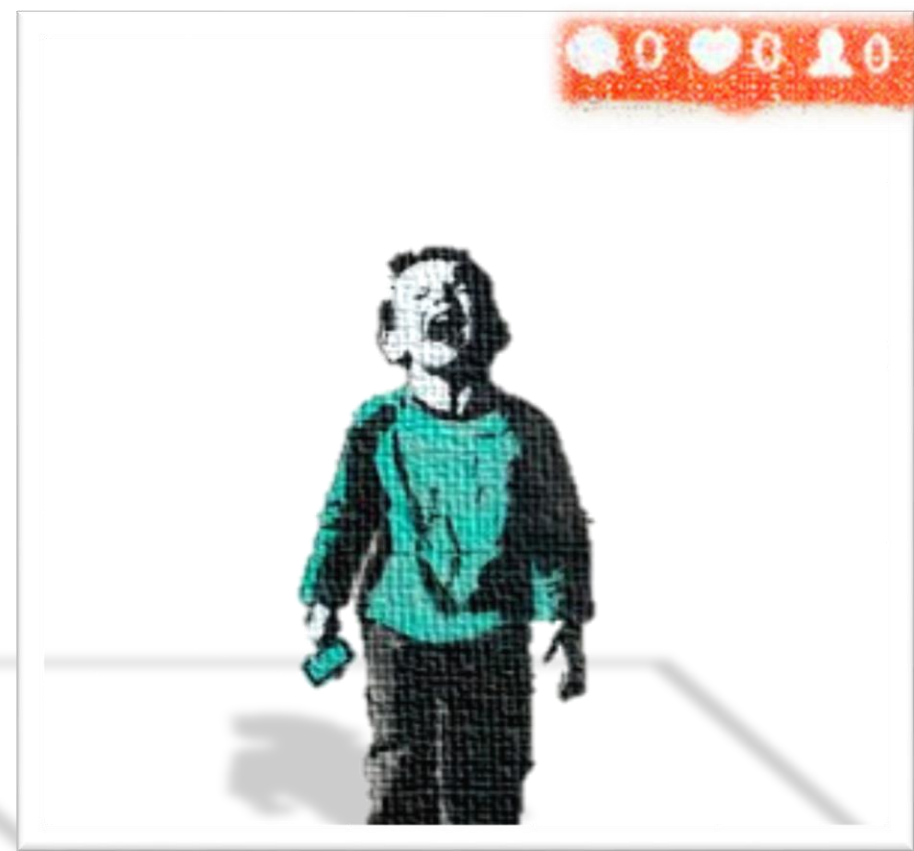


I need quite some time to get into a role



I find it almost impossible to get into a role

# A word about role-play...



I find it better when there is a lot of details in the character description



I do not like details in the description of a character and I rely on my imagination

# A word about role-play...

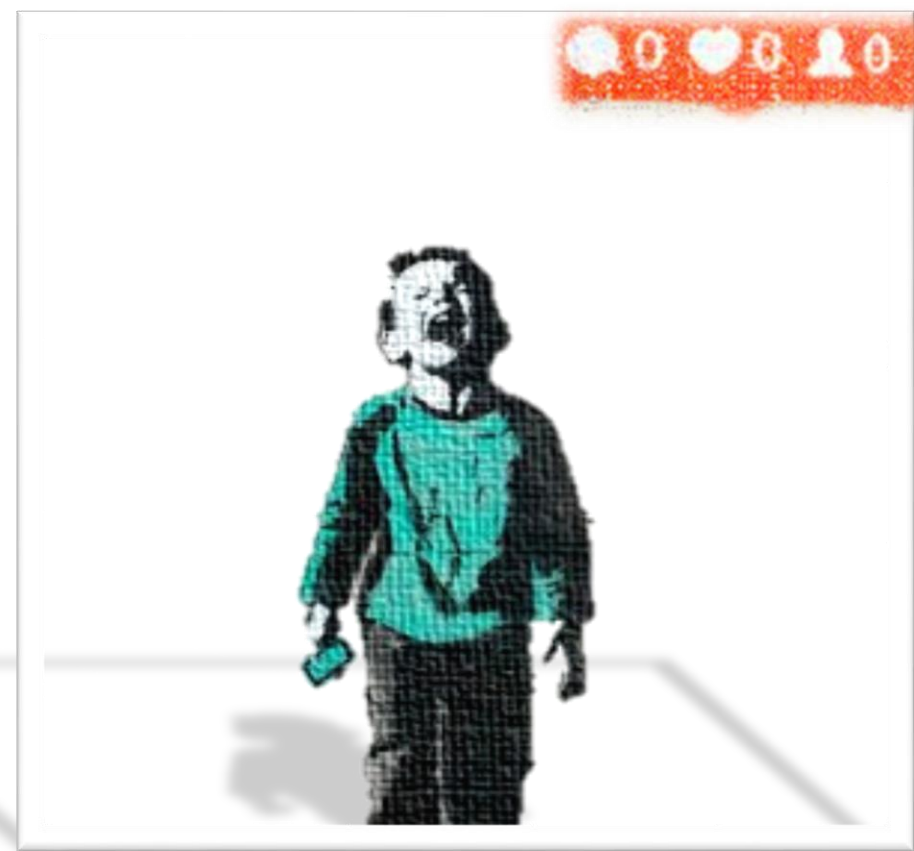


I enjoy fast-paced role-plays



I prefer slow and reflexive role-play

# A word about role-play...



I find role-plays useful



I cannot see the utility of role-plays



# THE Interview (Alex)

Maybe I will change  
the title to "an  
unexpected conversation"  
- Alex

get out of our comfort zone  
face a different reality

→ TO GET CLOSE OF A PERSON  
AND UNDERSTAND THEIR PROBLEMS.

→ YOU CAN USE IT LIKE AN  
ENERGISER.

It's a workshop for youth in order to  
improve their empathy and as a tool to  
understand and reflect on the feelings

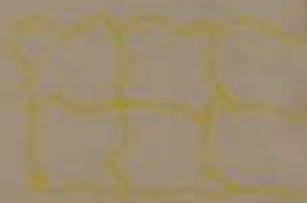
Also in a personal life. (Stay different's dynamics)

people in general,  
in order to try  
to understand  
someone's situation.

education workshops  
human rights



for work on  
with  
migrants/  
refugees  
good tool for empathy  
and active listening  
when I felt there was a  
person from me



**It's not torture its empathy**



*Non formal Educational  
methods  
from an artistic  
point of view*



# The elements of the installation - *characters*



14 years old  
refugee

The shoes of  
an activist

23 years old  
boy who is  
homeless

The shoes of  
a roma doctor





# The elements of the installation - *characters*



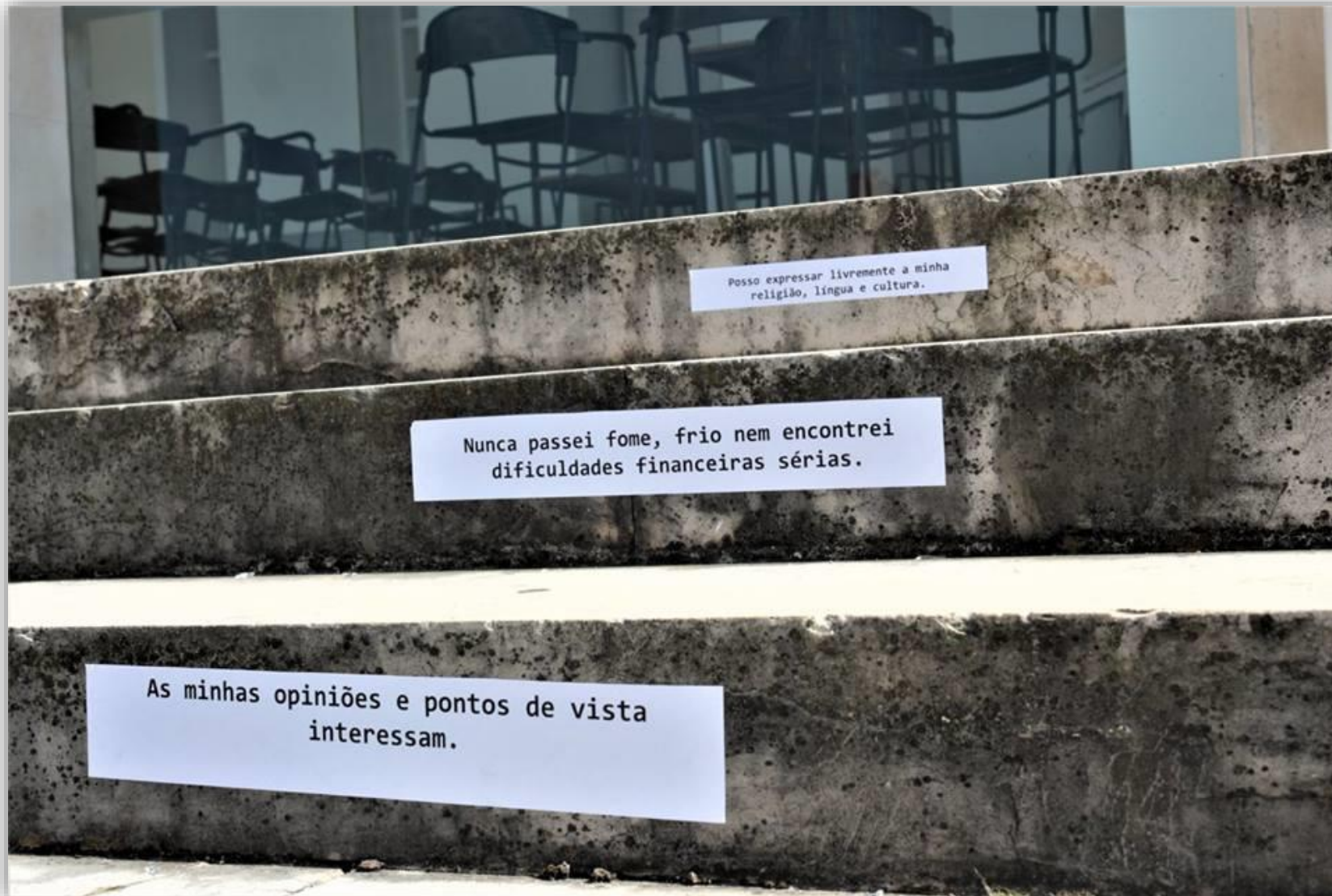
50 years old  
man who is na  
ex-recluse

15 years old  
girl who never  
finished  
primary school

35 years old  
sucessful CEO

Two  
mothers'/father'  
s pair of shoes

# The elements of the installation - *Questions*



I can freely express my language, culture and religion.

I have the opportunity to study and choose the job I aspire.

I am free to express the love I feel for someone.

My gender, nationality and sexual orientation never limited me.

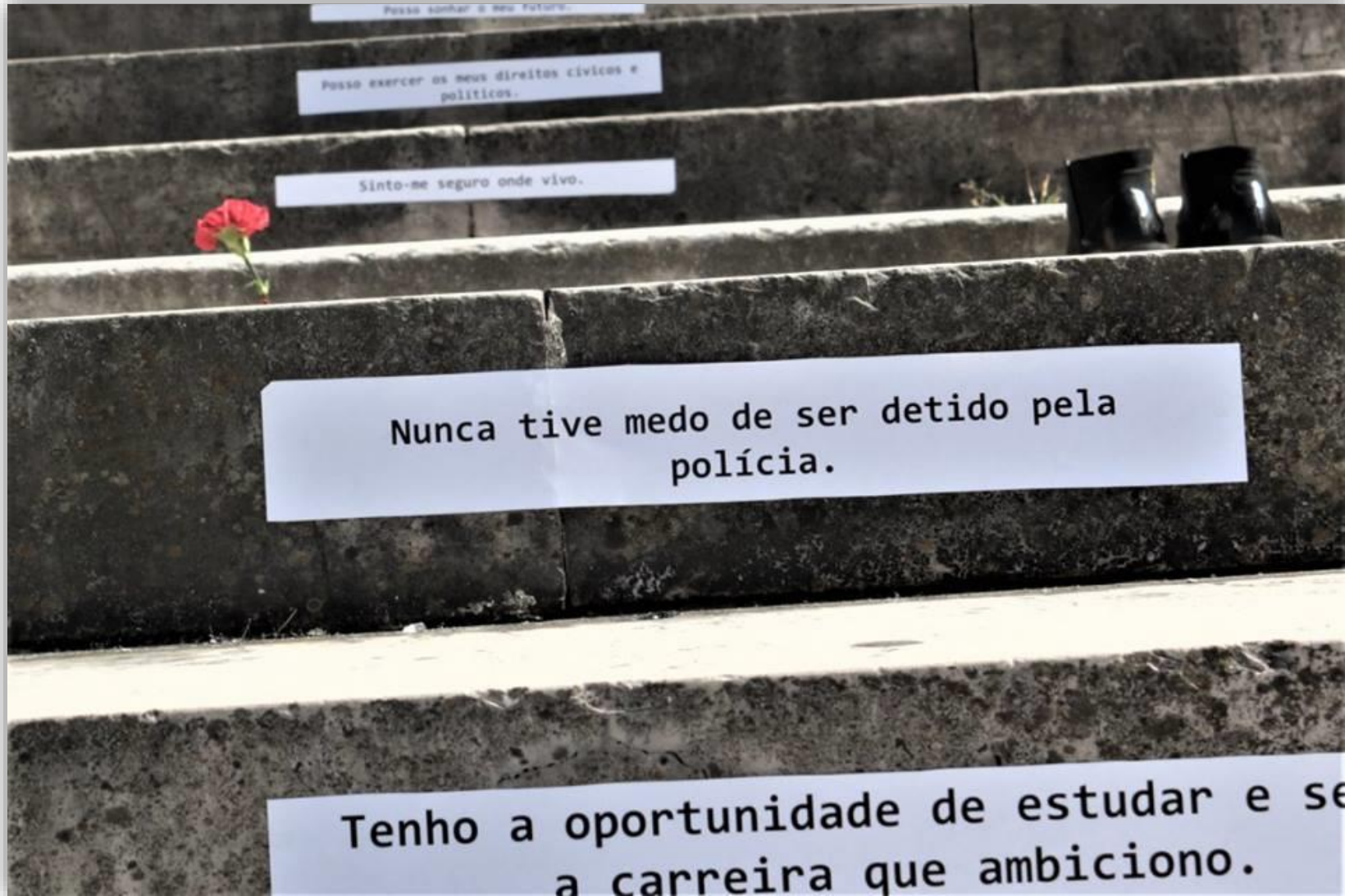
I have access to healthcare whenever I need.

I can dream my future.





# The elements of the installation - *Questions*



I never starved, felt cold or encountered serious financial difficulties.

I can freely express my political views and civic rights.

I feel safe where I live.

I never feared to be caught by the police.

I feel that my opinions and points of view really matter to others.





# Results of the method



Não é tortura é  
empatia

Vi, pela primeira vez neve quando  
calcei os sapatos de quem nunca estiveram  
os pés na neve. Saí de cristais de gelo  
do cabelo e pertunam quando calcei os  
sapatos de quem nunca meiguilhem  
no oceano. Descongele, os sons de neve  
a cair, por entre chumbeiros mornos, a  
pontilhar p'pessoas. Quando ultrapasso  
a tua strega e revolta, cristaliza a Ter-  
tura da neve para nós esquecer aqui  
longe, na praia, que tenho de cuidar  
dos cravos. E tu? Quão longe te sentes  
de um sapato que calças? Que  
liberdade arrumaste depois de levar  
uma etiqueta? Quantos degraus  
concedeste a mais quando mudas  
de sapatos? Duvidante se pedis  
nubem? Quantos assumos selem

Instruções  
Coloca-te nos sapatos de outros,  
responde às perguntas em cada  
degrau. Se a resposta for sim  
sobre um degrau, se for não  
fica onde estás e responde à  
próxima. Muda de sapatos  
e responde às mesmas  
questões.

Se não podes ignorar que não sabem  
votar! Que escada é esta? E se a  
liberdade não tem género, nacionali-  
dade ou religião porque votam uns  
em brancos de ar quente e outros  
em amarelos? Liberdade não é disci-  
minação, padões só nos agulhos,  
nos jardins só gnomos e nos sapatos  
de loiça. Deem! Sentem um formi-  
gueno nos pés? Deixem cratões?  
E um nó na garganta, picadas no  
coração? Dias sem dormir, quei-  
maduras nas pernas e braços?  
Não é tortura o que estás a sentir,  
é empatia a olhar com a deta-  
lhada da indiferença.

Trazem armas diferentes,  
vêm desarmados. Nuns, inventam  
janelas, fazem música, dançam  
felas, declamam na rua. A arte  
é a única arma que existe aqui.  
Apremiem que liberto. Não de x'es os  
perdoem, celebras um fardo em  
que tudo está fechado não por ser  
dia de comemorar a liberdade. É  
da tua responsabilidade sair da  
teia e empurrar aranhas para  
que a revolução não se faça só com  
a ponta dos dedos. Tu que vives  
no país dos cravos, recusa que  
eles sejam vitais.

By Jacinto Storyteller  
2 #ARTRevolution







*Results  
of the  
method*





*Results  
of the  
method*

