



Country & Partner Institution

Unit 1 – LABYRINTH THEATRE FOR CULTURAL HERITAGE

Activity n°

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Description of content

Labyrinth Theatre (or Sensory Labyrinth Theatre) is a theatre methodology developed by Iwan Brioc, a Welsh consultant in Applied Theatre and Director of Theatr Cynefin, a UK-based platform for community activism through theatre.

. In his process of creating this methodology, Iwan was inspired by the „Poetics of Senses” of Enrique Vargas and the practices of Augusto Boal who was one of his trainers along his professional parcourse.

On his personal website, he describes Sensory Labyrinth Theatre in the following words:

Individual audience members journey alone through a darkened threedimensional labyrinth and along the way encounter moments and meetings that provoke subconscious sensory memories (sensory portals) into which they are gently invited to fall. In accepting this invitation constructs such as time and space, me and you, the inner and the outer start to collapse. Framed for the audience as ‘theatre,’ this space also takes on the added dimensions of the aesthetic space – memory, and imagination: so that consciousness and this

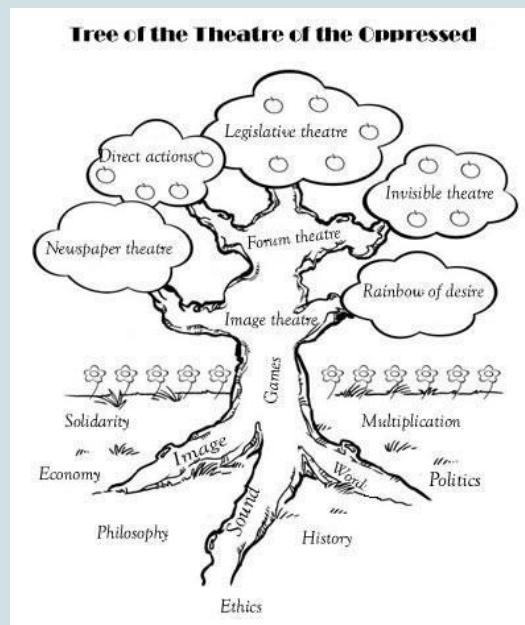
conditioned process of construction we call ‘reality’ can become an observable phenomenon – observed by the ‘character’ of the traveller in the performance.

Actually, labyrinth theatre is directly linked to at least four different theatre methodologies/concepts: Sensory Theatre, Theatre of the Oppressed, Social Theatre and Context-Oriented Theatre.

Any type of theatre is „awakening” the senses, but the Sensory Theatre focuses on a different kind of engagement of the audience.

If in Ancient Greece, according to Aristotle, the purpose of drama was a kind of purging or catharsis of emotions, the modernist view of Brecht inclines towards the more utilitarian role of theatre. Brecht thought that theatre should appeal not to the spectator's feelings but to his reason. While still providing entertainment, it should be strongly didactic and capable of provoking social

change. He argued that in the predecessors' plays the spectator tended to identify with the characters on stage and become emotionally involved with them rather than being stirred to think about his own life. To encourage the audience to adopt a more critical attitude to what was happening on stage, Brecht developed his "alienation effect" - the use of anti-illusive techniques to remind the spectators that they are in a theatre watching an enactment of reality instead of reality itself. Brecht is not ignoring the emotions, but he is rather focusing on revealing the human experience as it is, beyond any particular context. Therefore, a theatre play is always bringing on stage society in its complex forms – whether it is the fundamental dimension of human existence or the manifestation of „microsocieties“, such as couples, families, small social groups, etc. Another important figure for redefining the role of theatre was Augusto Boal who, in his attempt to create a „people's theatre“ in Brazil in the 1980s, developed a model that turns the stage into a forum where audience and actors can propose strategies for overcoming oppression. This is how Theatre of the Oppressed was born – by breaching the fourth wall between actors and audiences – and by turning the spectators into spect-actors. The uniqueness of this approach lies in the motivation that draws the audience to „invade“ the stage. By depicting a situation from the real-life drama of the spect-actors, „they identify, recognize or resonate with the character of the protagonist and are drawn to intervene often out of compassion“. For example, in Forum theatre (part of Theatre of the Oppressed – see fig.1) a play is performed depicting an unresolved conflict and re-performed opened to anyone in the audience - to enter and replace the actor whom they identify as playing the oppressed, and show how they would act to resolve such a situation.



Analysing different perspectives of the same situation often leads to a better understanding of the reasons behind it and offers potential solutions, which brings us to the initial intention of Boal – foster change in the world. The Theatre of the

Oppressed falls under the umbrella of Social Theatre, which has a similar goal - it does not focus on aesthetics, it follows a rather specific social agenda. According to Thompson, J., & Schechner, R. it usually takes place in very diverse locations (from prisons, refugee camps, and hospitals to schools, orphanages, and homes for the elderly) and it involves mainly participants from vulnerable, disadvantaged, and marginalized communities. Therefore, by using the non-conventional space for its manifestations, social theatre also turns „non-performers” into performers. According to Iwan Brioc, in Context-Oriented Theatre the attention falls upon the context, as the aesthetic space is seen as a „portal to beingness”, bringing together in one place the inner and the outer, the full catastrophe of being alive. The way Universitur Association perceives and applies it, Labyrinth Theatre could be nested under the Applied Theatre category (together with Community Theatre, Theatre for Development, Theatre in education etc.). It is participatory and context-oriented, and it can have a significant impact on the group that builds it, on the spect-actors and on the image of the place that „hosts” it.

Learning outcomes and competencies

Some of the current members of Universitur had the chance to meet and work with Iwan Brioc himself during various youth projects developed by Epsilon III Association and its partners in 2008-2011. The brilliant idea of using labyrinth theatre inside museums (and the credits go to Lucian Branea) was totally embraced and carried on by Universitur from its founding onwards, given the fact that its founding members were studying or teaching Geography of Tourism. Therefore, using labyrinth theatre as an interpretative tool for space in general, and cultural institutions in particular became a priority for the NGO. Labyrinth (2010-2012) was one of such valuable experiences for the present members of Universitur. It was an international project co-funded by the Lifelong Learning Programme of the European Commission and coordinated by Epsilon III Association and the Bulgarian NGO BIVEDA. The central outcome of this project was to configure a training course and a series of workshops that support the use of participatory theatre approaches, methods and techniques in institutions managing and exhibiting heritage across Europe. The project resulted in two handbooks: “Back to our senses. A Labyrinth handbook for trainers”. “It’s all about Games. A Labyrinth handbook for trainees”. Labyrinth of Conflicts was the very first project of Universitur (Youth in Action Programme, the former Erasmus+) which aimed to address issues such as intercultural conflicts and migration, while also interpreting Romanian rural space through the eyes of youngsters with different backgrounds, using labyrinth theatre. Fairy tales and fables (Basmе și fantezme) was the first performance „open to public” and was inspired by superstitions and traditional fairy-tales, promoting immaterial heritage among its creators and spect-actors. With the Gypsy Girls (La țigănci) was the first performance dedicated to literary heritage. The theme was inspired by the short story written by Mircea Eliade, and several moments of the labyrinth aimed to recreate the atmosphere depicted by the author. It also marked an important moment in the development of Universitur, since 8 of the members decided to move in together and live in community in a big, old house to be also used for performances, workshops and other cultural events. Lead (Plumb) was a sensory labyrinth theatre performance dedicated to the poets George and Agatha

Bacovia which was organised in their memorial house. Apart from promoting the literary heritage in a participatory way, the collaboration with a public institution with rather conservative views was an important step, that shaped the association's future view on the matter. All the experiences mentioned above had a significant impact on how Universitur perceives uses and interprets heritage. They also highlighted the crucial need for preservation and promotion of heritage, especially when it comes to its intangible side – traditions, customs, oral literature etc. Labyrinth theatre is an excellent tool for provocation – it stimulates the curiosity of all people involved and it draws attention towards the theme and the space used for the performance. Therefore, it adheres to one of Tilden's principles of interpretation: „The chief aim of Interpretation is not instruction, but provocation.”¹³ It generates awareness almost instantly and it has a more significant impact than other methods (both as intensity and time-lasting) due to its strong link with emotions and consciousness. Moreover, preparing a labyrinth theatre performance is possible only by learning the conventions and behaviours of the spaces and communities in which it unfolds, so it prompts mutual understanding and social dialogue which will eventually lead to tolerance, acceptance and change for the better.

Materials and equipment

A computer, blackboard/screen, videos from Youtube, flipcharts, pencils

Setting

Face to face with a teacher

Theoretical lessons

(IN ROMANIA) Labyrinth Theatre Company The founder of the Labyrinth Theatre Company (LTC), Bogdan Nechifor, came into contact with this method in 2008, during a training course in Milan, led by the Welsh director, Iwan Brioc. Bogdan says that he founded the LTC due to the impact this method has on the participants, be they builders or spectators. The LTC aims to develop and bring this type of performance in the Romanian cultural landscape. In addition to the performances and events they coordinate, the Company helped spread this methodology by disseminating it in several important Romanian cities (Craiova, Cluj, Sibiu, Timișoara and Iași) to new groups and associations. The Company is also one of the founding members of the international network The Republic of The Imagination, which deals with research and development of participatory arts at European level. Here are two examples of projects developed by the Labyrinth Theatre Company: iCarus Iwan Brioc supervised the entire creative process of the iCarus performance, directed by Bogdan Nechifor, which was attended by 30 artists

¹³Tilden, F. (1957). Interpreting our heritage: Principles and practices for visitor services in parks, museums, and historic places. University of North Carolina Press. 226 from various fields. The project was funded by ARCUB - Cultural Center of Bucharest within the program "Bucharest - Invisible City 2016. <https://arcub.ro/eveniment/icarus-spectacol-de-teatru/> Ariadne's diary - project

dedicated to high school students A project developed in partnership with The School Inspectorate of the Municipality of Bucharest, financed by the Bucharest City Hall through PROEDUS CIVITAS within the Civic Partnership for Education. The target group consisted of 40 students from 8 educational units in Bucharest. The workshop lasted 6 days and aimed to create three labyrinth theatre performances . ASYLUM Labyrinth Theater ASYLUM Labyrinth Theater was founded in 2017 and 4 labyrinth theatre performances were created - "Major Arcana", "Nest", "Metamorphoses" and "Behind the Scenes". In their opinion, Labyrinth Theatre „is an artistic manifestation that involves a direct and constant interaction with the viewer, a call to introspection on the nature of human emotions. It is an adventure of the senses, an introspective journey, where the illusion is homogenized with reality, dreams take shape and feelings acquire new values. Conventions and theatrical walls fall apart and the only things that stand still are the experience and the present moment.” In addition to the performances, the Asylum Labyrinth Theater also organizes development and self-knowledge workshops, open to the public, based on exercises and trainings specific to the Labyrinth Sensory Theatre method. "Lascăr Rosetti" Theoretical High School from Răducăneni, Iași During the project „We are different but similar” 50 youngsters and their teachers, coming from Finland, Poland, Greece, Bulgaria, Italy and Germany, used four classrooms to design a labyrinth theatre performance presenting different views (scientific, religious) on the origin of the world. Labyrinth-Creation and Book Club of "George Cosbuc" National College from Motru, Târgu Jiu 19 students of the George Coșbuc National College from Motru founded this club dedicated to organizing workshops based on non-formal education methods, among which they also use Labyrinth Theatre. One of their performances focused on the life and works of the great Romanian sculptor Constantin Brîncuși. Constanța State Theatre in collaboration with Constanța National Museum of History and Archeology - „Drops of History” Labirinth Theatre Performance "Drops of History” was a labyrinth theatre performance created on three planes. It was based on the life stories of people whose epitaphs are inscribed on the tombstones in the archeological park near the History Museum. The characters are inhabitants of the ancient city of Tomis (aprox. 2000 years ago), who speak about their joy and accomplishments, their dramas, sadness, remorse, thus recomposing the life of the old city. 227 The numerous people involved in creating this performance - 15 actors and 40 non-actors, the epic thread of the story, the ambiance provided by the ancient ruins, the light delivered only by candles, torches and lamps, the soundtrack inspired by Celtic music, and the itinerary going through three stage-like spaces recreated the atmosphere from two millennia ago and took the spectators back to a time and state of being described by Ovid in "Tristia" as "the joy of grieving in Tomis”.

The practice of labyrinth theatre is a complex process of interdisciplinary performance, so there is no „recipe for a perfect result”; given the fact that the performance depends on an infinite number of variables, the result you get will be perfect and unique. However, there are certain steps to be followed in order to reach your objectives using this methodology. 228 Vocabulary GROUP OF CREATORS = the group that gives birth to the performance. They can be professionals, non-professionals or a mix between the two categories. They will be going through a

	<p>training in order to develop moments in the labyrinth and to act as a team throughout the process. SPECT-ACTORS = the people who will go through the labyrinth, the audience. Each one of them will cover the itinerary on their own, having a private, personal experience. MOMENT = stops along the itinerary of the labyrinth, each one designed by one or more creators. The labyrinth performance is comprised by a number of linked moments. FACILITATOR(S) = the person(s) who lead(s) the group of creators towards the creation of the labyrinth; very often the one that links the moments to create a spatial and conceptual coherence of the performance.</p>
<p>Duration</p>	<p>From 15 to 55 minutes.</p>
<p>Type of interaction and brief description of the activity</p>	<p>Steps 1 DEFINING THE AIM THE OBJECTIVES OF THE PERFORMANCE This is the moment in which you should analyse the priorities and what you mainly want to achieve with the labyrinth theatre performance. Basically, you must decide what your „number one” focus is. • Is it a deep, inner and outer experience for the group of creators? • Is it a life-changing experience for the audience? • Is it a way to add value and to promote the space that hosts the performance? • Is it a way to generate awareness about certain social issues? Obviously, no matter what the main priority is, you will manage to tackle all of the parts involved, whether it is about the group creators, the audience, the space or the action itself.</p> <p>2 FINDING THE GROUP OF CREATORS After deciding the focus of the process, you need to find the suitable group of creators. It is essential to set a profile for the further actions. If you are aiming for a spectacular performance it would be useful to have in the team a mix of people with artistic background, practical skills, and directing insight. If your objective is to work with people from disadvantaged areas and focus on their personal development and learning process, then knowing how to approach them is more important than finding typologies useful for the performance. If your aim is to put the space you are working with in a new light, then it would be crucial to have a mix of creators - some familiar with the local context, and some who come from outside.</p> <p>3 FINDING THE SUITABLE SPACE Even if labyrinth theatre is space-friendly and one of the ideas behind it is to transform the space (as you find it) into place (will be discussed below),</p>

a setting with certain features will make the process much easier. • Make sure the people who manage it are open to participatory activities and are flexible when it comes to space transformation – things will be moved around and changed during the preparation of the performance. If you are working with institutions with conservative approaches (“Do not touch the exhibits”) you will need to assure them with all means that their belongings are safe and that the working team is fully responsible and capable of handing over the place as they found it. • Find a space that fits your topic if this is relevant for the topic of your project. However, this is not compulsory, it is just a recommendation given the fact that usually the space is a determinant when it comes to “shaping a moment” for the performance. Sometimes, if the space has a strong “personality” the topic you set in advance fades away. • Choose a space that can also host the training, not just the final performance. • Make sure it is logistically fit. It needs to be accessible and available for long hours – sometimes it is difficult to estimate how long it takes to set up the performance. It would be extremely useful to have more than one access point, so your entrance can be separate from your exit.

Make sure it is safe. Even if abandoned sites are „treasures” for labyrinth theatre, safety comes first. Make this clear to the group of creators as well. • Make sure you have alternatives for weather changes.

4 DESIGNING THE TRAINING FOR THE GROUP OF CREATORS In order to prepare an efficient training design, you have to know the profile of the group members. Information on age, experience, background could be useful to customise the activities according to the groups’ needs. No matter how heterogeneous the group is or if its members are already accustomed to each other, the training should dedicate significant time to group cohesion and to creating a safe space for everyone. If the aim of your training is to pass on the labyrinth theatre method, this should be reflected in the way you structure the activities and in your debriefings. For this purpose, it’s useful to include at least one debriefing every day in which to address the activities from a more methodological point of view. If the aim is for the tool to be replicated, then your learners (participants) need to understand the learning objectives and the role each activity plays in the overall process.

5 DECIDING THE PROFILE OF THE SPECT-ACTORS When deciding this profile, you should also keep in mind your

medium and long term organisational aims. You may choose to invite: the general public, at random, if all you want is to create awareness on a specific topic; key people from certain organisations and institutions so they can experience the method themselves, since labyrinth theatre is extremely difficult to accurately describe to someone who's never experienced it; this will help you set the groundwork for future collaboration and it will help them make informed decisions concerning your collaboration; a certain group of people or certain individuals you would like to bring in as future labyrinth theatre creators.

6 IMPLEMENTING THE TRAINING* Flexibility and quick thinking are essential in implementing a labyrinth theatre training. Constantly taking the pulse of your group and adapting to their needs is crucial for the final result. There are cases in which you might have prepared your training down to the minute, but your group will not respond well to the activities or will go in a different direction creatively. You must understand that you are leading a sensitive and, at times, unpredictable process, so, if this happens, it doesn't mean you have failed, it just means you need to adapt. This is why it's ideal that a trainer with experience in dealing with various target groups leads the training.

7 PERFORMANCE LOGISTICS

- Your start/entrance point should be separate from your finish/exit point. If this is not possible, you must find a way to keep spect-actors who are exiting from meeting with spect-actors who are entering.
- Each spect-actor will enter the labyrinth alone, so you need to make an appointment for each of them and make sure they keep it. If all your spect-actors show up at the same time, some of them can wait for hours before they enter. With this in mind, consult your creators to decide on the number of spect-actors your group can accommodate in one performance. Keep in mind that each creator needs to repeat their moment for every spect-actor who comes through. Estimate that the spect-actors will enter at intervals of 7 to 15 minutes between them and calculate from there.
- What happens at the entrance point is extremely important for the entire performance, as it sets the pace and the feeling for what comes next. The first moment can be designed as a common waiting room for the spect-actors, a buffer zone between the outside world and the labyrinth. The person in charge of this moment will also be in charge of keeping time and telling spect-actors when to enter the labyrinth.
- In order to obtain an optimal flow during the performance, you must make sure each moment has a safe and fairly accessible physical connection with the moments that come before and after. Make sure the spect-actor is

always guided from one moment to the next, be it seen or unseen guidance. You can use signs or people to make sure this happens. If the spect-actor can see the person guiding them, then this person must be part of the performance narrative. If they cannot see them, they are called a „connector“. Connectors are usually hidden from sight and are in charge of operating installations, giving cues to the creators or intervening in case something goes wrong. They are an important part of the performance, as they can help regulate the flux of spect-actors inside the performance and make sure spect-actors don't intersect. Connectors can be outside volunteers familiar with the labyrinth theatre concept or participants who have decided not to have a moment of their own, but still want to be involved in the performance. • Even with everything timed perfectly, the personal and emotional nature of this experience can make the performance unpredictable. Make sure all creators can communicate with each other, the facilitator and other support staff during the performance, but in a stealthy manner (no obvious phones unless they are part of the narrative). It helps if creators know whose moment comes before and after their own and establish some kind of signal system to communicate with each other while making everything look like it's part of the performance. Signals are most commonly used to let the others know when it's safe to send the spect-actor to the next moment or if they are taking too long and disturbing the pace of the performance. • The final moment of the labyrinth should be a place for feedback and decompression. Just like the first moment, the last one is a buffer zone between the labyrinth and the outside world. There is no need for many spoken words at this time, so arrange for written feedback and try to offer spect-actors plenty of personal space. Try to avoid gathering them in groups so they will not be tempted to exchange opinions about their experience. This is not to limit their freedom of expression, but rather to allow them mental and emotional space to process the experience before they start talking about it.

Training –

The list below is not mandatory, nor exhaustive and it can be added to or adapted in any way seen fit by the person or organizations attempting to use the labyrinth theatre method. The activities themselves are for indicative purposes, though it is recommended to adapt your chosen activities to fit the four main parts of the suggested structure (I-IV). Part I –

Group cohesion Name games, if necessary Example: In a circle each person says their name and makes a gesture; the next person has to repeat all the names and gestures of the people before and then say their own and so on. Games to get to know each other Example: Speed dating with questions, some of which can be specifically adapted to your topic. DURATION: If time allows, dedicate at least one full work day to this part. It is important for your participants to feel safe and at ease with each other, as during the following activities you will frequently ask them to test their own emotional boundaries, share thoughts and feelings, and expand their personal comfort zone. Part II – Introspection (and group cohesion) Journey to now First part: Sit comfortably in a circle. Ask the participants to close their eyes and listen quietly to the facilitator's words. Ask them to focus on the images, memories and feelings that come up (without speaking or attempting to answer out loud). Ask them a series of question that will lead to introspection. Among them, add questions connected to the theme of the labyrinth to help them start thinking about it in a relaxed manner and get their creativity going. For example, if you want your labyrinth to focus on customs and traditions, you can add some questions that will explore their personal connection with these. 235 Examples of questions you can ask (this list is not mandatory or exhaustive): Close your eyes, relax, empty your mind. Think about your childhood. What is your first memory as a child? Where did you live? Remember the room where you slept. Can you remember what it smelled like? What was your favourite food? What games did you play? Who did you play them with? Did anybody tell you stories? What was your favourite story? Did you like to read when you were young? What did you like to read? When did you first leave to explore the world? What experience from your youth makes you smile even today? Remember the choices you made along the way, the people you met. You met someone who influenced you to be on the road you are walking today. Who was this person? Are you still in touch? What brings you here today? Did you have breakfast today? How are you feeling right now? Duration: ~15 min Second part: Put a very large sheet of paper in the center (preferably round) and some colors, pencils, markers etc. Write NOW in the center of the paper. Ask the participants to sit around the paper and take a moment to think about their lives and how they got to HERE and NOW. The edge of the paper is the beginning of your life and the centre is NOW, where we all meet. In silence, draw your life on the paper, from edge to center. Represent whatever you want, leave out whatever you want. When

everyone is done, whoever wants to can present to everyone their drawing and some aspects of their life. They don't have to explain everything, they can just say one thing they feel like sharing. If someone doesn't want to share, it's ok. This can be very emotional, so make sure to create a safe and comfortable space for expression and don't make them feel pressed for time. If some discussions start, gently steer them away from it: this is not a time for questioning each other or for expressing one's opinion about someone's personal experience, but a time for sharing freely and without fear of judgement. Duration: 10-15 min for drawing; ~5 min/participant for sharing; ideally followed by a break for decompression.

Part III – Sensory exploration (and group cohesion) A big part of Labyrinth theatre is based very much on the non-visual senses, so it's important to know what it feels like to be blindfolded so you can empathize with the future spect-actors, understand their needs and know how to keep them safe. It is also important to be creative with your non-visual senses.

- Pair up the participants, preferably with someone they don't know so well (for the next activity, but don't tell them about it yet). Ask the participants to remember their pair and find a comfortable place to sit or lie down in the room and close their eyes. You can give them all a short sensory moment by providing interesting sounds, smells and touches for a few minutes. Start at low intensity, then grow the intensity and lower it back to finish. 2 or 3 people (the facilitator/s and 1-2 assistants) can easily do this for a group of 10-15 people. Just find things that make nice noises like bells, toys, strange musical instruments, washing dishes, pouring water, sweeping the floor, even paper or plastic bags. Spray some water like it's a sea breeze, give them essential oils to smell, put hand cream on their hands, give them objects with various textures to touch and explore (seashells, a bowl of rice, a fluffy toy, a cold metal object, etc). When you are done, tell them to take their time coming out of this sensory journey, open their eyes when they are ready and wait quietly for the others. Duration: 10-15 min
- In the previously decided pairs, the partners will take turns being blindfolded for 15-20 minutes each. Establish a signal that will tell them when it's time to switch (like a bell). The person who can see guides the blindfolded person around the workspace (inside, outside, it's your choice where they are allowed to go). Instructions you can give: „Try to make the journey as interesting and interactive as possible for your blindfolded partner. Try not to speak too much. Pay attention to your partner's needs and wants, their body language. Make sure they are safe, but without being overprotective or intrusive.”

Duration: 30-45 min • Prepare a few pieces of paper with places written on them, such as farmer's market, park, bank, chinese restaurant, kindergarten, forest, airplane. Make a few small groups of 3-6 people. Keep in mind that the more groups you have, the longer the activity will take. Put the papers in a bowl and each group will take 1 or 2 papers from the bowl (depends on how much time you have or how long you want the activity to be). Don't share the papers with the other teams because they will have to guess at the end. Each group chooses a work space where the other teams can't see or hear them. Each group will have 15-20 minutes to prepare a non-visual sensory experience for the others based on the papers they took from the bowl. Have some resources available for everyone in a corner (paper, scissors, string, random objects), but ask them to be creative and improvise with what the space offers, making sure not to destroy anything, of course. If you have no material resources to make this happen, then ask them to recreate the places only through sounds (and movement if possible). When they are ready, each group will have 5-10 minutes to guide the rest through the sensory experiences they created. At the end, the participants must guess what places were represented. Debriefing ideas: this activity can start the discussion about stereotypes and space vs place. Think of it as house vs home: a house is a non-defined space and it can become anything, but a home has certain emotional attributes connected to it and even certain stereotypes by which we can recognise it. Furthermore, a home doesn't even need to be in a house. We use this to our advantage in the labyrinth to create a compelling emotional experience with very little resources, by using key concepts and stereotypes to re/create the physical or emotional place we want to represent. For further information on space vs place see: <http://lrlr.landscapeonline.de/Articles/lrlr-2009-3/articlese2.html>

https://link.springer.com/chapter/10.1007/978-94-009-9394-5_19 Duration: 20 min for preparation; 5-10 min/per group experience; 10- 30 min for debriefing, depending on your talking points. 238 Part IV –Explore the workspace and start turning it into your place Instructions for the participants: By now, you (the participants) have already gone through your workspace a couple of times, each time in a different way and for a different reason. Maybe you were familiar with this space before, but the previous activities helped you see it in various different lights. We are now starting the God Game, where each participant becomes a creator of place. From now on, all the work is individual. Step 1: On your own, without talking

to the others, walk through the entire space. Focus on what you see, hear, smell, touch and feel and don't let your mind wander to unrelated things like your shopping list for tonight. Pay attention as you walk, notice the details. You have 10 minutes to choose 6 objects from your exploration: 3 with which you feel a positive connection and 3 with which you feel a negative connection. The objects can be yours or they can be found. If they are found, make sure you don't take someone's things without permission, make sure you don't break or lose anything and make sure you remember where you took them from so you can return them later. Don't choose something that you will be sorry to lose or break. Duration: 10 min. Step 2: Everybody meets in a circle in the main workroom. Everybody brings their 6 objects. One by one, each participant explains why they chose their objects and what their positive/negative connection is. Duration: 5 min/participant. 239 Step 3: With the previous experience in mind, walk in the entire workspace one more time. Focus on your feelings as you explore and choose a space you feel an important connection with. You don't have to choose the strongest connection you find if that connection is too emotionally strong for you. Choose a space with a connection you want to explore further and even share with others. In that space, take your 6 objects and build your place based on the connection you felt with the space. Duration: 15-20 minutes. To manage the fact that some participants will take longer than others and in order not to lose momentum, you can include a „moving coffee break” in this step if you want to save time and you trust everyone can self-manage. This means everyone can smoke, have coffee etc while they are working. Step 4: The entire group visits the places each participant created. It's each creator's choice how they want to receive their visitors. It can be as plain or as creative as they wish. They can choose to present it as you would a museum exhibit or as if it was their home (or in any other way they wish). They can directly interact with the visitors or not. In each place you can have a short conversation about what kind of place they created, how they used the objects, did the objects maintain their original positive or negative connotation, what was the creative process like, what changed in the space, in their feelings, in the importance of the objects they chose, what stayed the same and, last but not least, what is the perception of the others on this created place. Try not to make the discussion too long; if you have many participants, you will all be very tired by the end. Duration: 5-7 min/visit. Step 5: Instructions to be followed individually: In the place you have created, focus on how the place makes you feel, on your

connection with it, on how the objects changed it, and on what you would like to share with the others from all this. With all this in mind, choose a position and become a living statue in the place you have created. When others visit, don't move and don't speak. Instructions for the rest of the group: Look at the living statue; observe the details, the composition. What do the facial expression and the body language say? What seems to be the connection between the living statue and the place around it? Answer these questions out loud. Duration: max. 10 min for each participant to find their statue, remember it and gather back into a group (the shorter time, the better, because finding your statue should be based on instinct and letting your body take over from your brain); 5-7 min/visit. Notes for the facilitator: In this activity, we see very well the challenges of perception and communication. There will always be a difference between how we see ourselves and how others see us, between what we want to communicate and what comes across to the others. This is very important in life and in Labyrinth theatre because a lot of the meaning and importance of the Labyrinth takes place in this very gap. It is up to us as labyrinth creators to accept this gap both as part of our creative process, and as part of the spect-actor's experience in the Labyrinth: we can only give so much as creators, and the spect-actors will fill the rest with themselves and make it a profoundly unique and personal experience.

Part V – The final performance

By the end of Part IV, each participant has created a place and infused it with a certain presence and ambiance, perhaps even attached some sort of movement or action to it. This is how, by now, the facilitator should already be able to see an outline of the future performance emerging. Some of the moments of the labyrinth theatre performance have already been created and only need a little more thought on details and logistics. Some participants may have chosen the same space to build their respective places and may take inspiration from each other to shape a moment together for the performance. Some participants might not want to develop their place further and choose to do something different for the performance (create another moment or become a „connector“). As a facilitator, this is perhaps your most important and difficult task, which requires great empathy and mediation skills, as well as quick thinking and a comprehensive, yet objective bird's eye view of everyone's individual work. A facilitator's job, at this point, is to view the work done so far as pieces of a puzzle and put them together in a coherent manner to ensure the optimal flow of the labyrinth theatre performance. Aside from the practical issue of physically connecting all the performance

	<p>moments to each other, you must also keep an eye on the emotional flow: some moments will be more intense than others, some will have a high emotional charge, and others will be more mellow and relaxing. The facilitator must try to ensure a balance between these and consider both the creators' and the spect-actors' emotional state at all times. When the performance is ready, before opening it to the spect-actors, the facilitator and possibly one more person connected to the process should go through the entire itinerary to test timing, connections, safety issues, and to offer one final piece of feedback and encouragement to the creators. All the information presented in Part II. How to organize it is derived from Universitur Association's personal and professional experience with organizing labyrinth theatre trainings and performances and reflects our own vision of how such initiatives can be organized. The step by step guide presented here is the result of our own experience and viewpoint on this matter and does not necessarily reflect the vision of any other individuals or organizations who work with labyrinth theatre. For further information on labyrinth theatre and how to use it, please refer to the Resources section of this guide, where you are referred to various other sources .</p>
<p>Glossary</p>	<p>Roman, theatre, Labyrinth Theatre, heritage</p>
<p>Assessment method</p>	<p>Feedback from all people involved in this process is important, as it can give you valuable input and inspiration for future endeavours: Checking for feedback from your creators on a regular basis during the training will help you improve the process as you go and will prove beneficial for the quality of the performance. Have one final (and short) 233 feedback session after the performance with everyone involved in it (creators, volunteers, and support staff). The feedback you receive in the final moment of the performance from the spect-actors will often be emotional. Share it with your creators. Spending hours in one place repeating yourself for every person that comes your way can be an exhausting and emotional experience. Sharing the emotional feedback of the spect-actors will bring closure for the entire process and will make everyone feel included and connected. A few days or a week after the performance, send another feedback request to the spec-actors and creators. Make it simple and to the point and you will receive a more rational and constructive evaluation that you can take into account for your next initiatives. Last but not least, get feedback from the owners/guardians of the space you used for your training and performance. See what steps you can take in the future to improve</p>

	how you manage this space and your relationship with its owners/guardians/neighbours.
Sources / further reading / resources	http://lrlr.landscapeonline.de/Articles/lrlr-2009-3/articlese2.html https://link.springer.com/chapter/10.1007/978-94-009-9394-5_19