

Negotiation with Forum Theatre



PREPARED BY: Artemisszio Foundation

TAGS (3 categorizations)

Is this activity focusing on one of the 3 steps of the method or tackling a transversal challenge facilitators may face?	Step of the method	Decentering	Discovery of the frames of references of the other	Negotiation
	Challenge treated			x

Small Description

Please explain in a short paragraph (using grammatically correct full sentences) what your activity is about, why did you create it?

...

Quick info

 **TIME FRAME**
30-60min

 **GROUP SIZE**
2-10

 **FACILITATION LVL**
Beginner

 **COMFORT ZONE**
Safe

 **MATERIALS**
Pen and paper
or a
computer/mobile
device.

60-80 min	20	intermediate	challenging	cases described, enough space, maybe more than one room so that the small groups can rehearse
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Preparations needed

Before this part some warm-up activities are needed. You can use the activities proposed in the “demechanisation” sheet, or other exercises, but make sure that your participants’ creativity is awoken and they are not thrown into a role play activity after a heavy lecture, as big changes in the dynamics can cause resistance or avoidance.

Instructions Step By Step

Please give step by step instructions of your activity, including debriefing. Be direct, address the reader as a facilitator directly: eg. ask your participants to stand in a circle...

Step 1.

Start.

You have two options for selecting the incidents to work on. If the “negotiation” session follows a process where participants have already had the chance to work on some incidents, you can continue the work with these incidents. Otherwise you can bring some cases of your own collection. Ask the participants to form smaller groups (as many as the number of the cases) and give them a description of the incident. . If participants work on incidents they have not analysed before, count on some extra preparation time so that they can elaborate on the positions and values of the characters in the situations.

Ask to perform the situation as it is described, trying to finish the scene at the peak of the conflict, without providing any solution or a happy end. The performance shouldn’t be more than 3-4 minutes, and the players should pay attention to provide their audience with basic information within the play (who are the participants, where are we, what is the relationship between the people, any other important information).

Step 2.

Rehearsal.

The groups discuss and make rehearsal of the situation in a timeframe of 10-20 minutes. Go around at the beginning making sure that the groups have an understanding of their situation and of the task and ask them to try out the scene at least once. The scene should not be longer than 3-4 minutes and it can be helpful to underline that the groups should introduce the situation and the people who are present in it clearly – shouldn't be told in words as a preface, rather played out in the scene.

Step 3.

Presentations.

Groups present their play one by one, for each presentation the same sequence (step 3 and 4) applies. Invite the performers to occupy the space, to get into their starting positions. Ask them whether they are ready to start, and when they are, invite the rest of the participants - the spect-actors, to count with you 1-2-3 and then call out “action!” to start the play. Ask the groups to show their scene (or sequence of scenes), one by one, stopping at the peak moment. The other groups should pay attention to understand: 1. What is happening 2. Who are the people involved, what is the relation between them 3. Which character is in the worst situation? If the cases are new to the group, i.e. they have not been analysed in the previous module of the training, it may be useful to let the spectators have a deeper understanding of who the characters are, how they feel and what is important for them (i.e. making explicit the emotional reactions but also the values of the characters). You can do this interactively, inviting the spectators to give their opinions on how characters feel / what is important for them, or to ask questions to the characters (“do you feel angry?”) or you can ask the characters themselves.

Step 4.

Interventions.

After discussing this and having a common ground on understanding the issue you can ask participants, whether they have any idea to change this situation to have a better ending? When a person starts to tell their ideas, ask them to try out the strategy or idea in the scene, instead of talking. After the trial the group should give a clap for the performance of the person, regardless if they feel that we arrived to a better ending or not. After each intervention you can ask if the person could realize what they planned at the beginning and how the intervention felt. Ask the group to think about what resources the new performer used to change the situation, and how the situation changed. You can note the different resources / strategies used on a flipchart paper so you can use them in a recap, giving importance to the particular resources useful in negotiations.

Hints for the facilitator

Before trying this activity read a bit about the methodology and dramaturgy of Forum Theatre.



**Co-funded by
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Ressources (Who invented this activity or who inspired it)

If you invented it, please write the name of your colleague and institution as you'd like it to be referenced

If you used ideas /activities of others please put full reference as concretely as you can

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