ASIA-EUROPE FOUNDATION

health on stage

TRAINING TOOLKIT

01

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BANGALORE, CHENNAI AND MYSORE, INDIA

CCIVS

FSI India

health on stage

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Preface

The Asia-Europe Foundation (ASEF) and the Coordinating Committee for International Voluntary Service (CCIVS) organised the 10th Asia-Europe Young Volunteers Exchange (AEYVE), entitled *Health on Stage: Enhancing Cultural Competencies for Public Health Dialogue* from 20 August to 1 October 2011, in three cities in India. The project, hosted by Field Services & inter-cultural Learning (FSL) India, aimed to generate awareness of public health issues through the use of forum theatre.

Health on Stage gathered 27 young participants from 14 Asia-Europe Meeting (ASEM) countries[1]. It was organised in conjunction with the 10th Anniversary of the International Year of Volunteers (IYV+10) and the European Year of Volunteering.

In the first phase of the project (20-28 August 2011), participants familiarised themselves with public health concerns of the Southern Indian communities. In addition, they received trainings on intercultural learning and forum theatre techniques. The acquired skills and knowledge were used in the second phase (28 August - 26 September 2011), in which the participants, divided in three groups, engaged some 5,000 members of local communities in Bangalore, Chennai and Mysore in a creative dialogue. They addressed water-related issues and public health topics, through direct interaction with communities, covering social and cultural dimensions.

All participants came together in Bangalore during the third phase (27 September - 1 October 2011) for an evaluation of the personal impact of the project as well as the impact on the communities engaged in the activities. The participants drafted recommendations on how to make the best use of forum theatre as a method for encouraging public dialogue on water-related diseases, based on their experiences in the field.

The *Health on Stage* publication is divided into two volumes capturing the outcomes of the project. Volume one serves as a training toolkit for organisations who wish to implement international volunteering projects raising awareness of public health issues using forum theatre. Volume 02 contains the evaluation report of the project, which described the impact of the project as well as recommendations on the use of forum theatre to encourage dialogue on water-related public health issues in Southern India. It ends with recommendations on how to adjust the methods used during the *Health on Stage* to the local situation in ASEM countries.

A 15-minute film, showcasing the participants' experience, can be found on http://www.youtube.com/watch?v=agAAfZQMydY.

[1] Estonia, France, Greece, India, Indonesia, Japan, Latvia, Mongolia, the Netherlands, New Zealand, the Philippines, Portugal, Slovenia and Viet Nam.

01

10th Asia-Europe Young Volunteers Exchange (AEYVE)

Background

The 10th edition of the AEYVE: *Health on Stage* marked the Asia-Europe Foundation's (ASEF) decade-long co-operation with Coordinating Committee for International Voluntary Service (CCIVS) in the Asia-Europe Cooperation in Voluntary Service (VolunAEt) to contribute to the development of volunteering-related policies in the two regions. This programme aims to:

- Share experiences in Asia-Europe volunteering;
- Develop and harmonise methods and tools for Asia-Europe volunteering;
- Develop concrete follow-up ideas that can be implemented by participating organisations as well as research and academic partners after the project.

Health on Stage was based on several activities and recommendations. Firstly, CCIVS organised an international voluntary service project in Africa on HIV/AIDS from 11 to 31 October 2005 on forum theatre as a tool for preventive education on HIV/AIDS in Wakiso District in Uganda. Some 41 participants, 13 organisations and 17 countries in Africa, Asia, Europe and America took part in the project. They were trained to use the techniques of forum theatre for the purpose of preventive education on HIV/AIDS. The outcome of the project

was a raised awareness of HIV/AIDS prevention among 3,000 people within the communities and within four schools (primary and secondary) in Wakiso District. Recommendations were made for the future organisation of such projects.

Health on Stage furthermore followed several recommendations drafted at the 16th ASEF University (AU16) and the 4th Connecting Civil Societies of Asia and Europe Conference.

The ASEF University (AU) programme aims to promote cross-cultural exchanges among youth from ASEM countries. It offers opportunities for students and young professionals to explore socio-economic issues through lectures, workshops, field visits, and other highly interactive activities. AU is organised annually at locations alternating between Asia and Europe. Themed *Public Health and Vulnerable Groups: Access to Quality Health Care Services*, AU16 was co-organised by ASEF and the Medical University of Łódź from 29 June – 10 July 2010 in Łódź, Poland. Through *Health on Stage*, ASEF responded to the AU16 participants' recommendations to improve general public awareness of public health issues and expand its outreach to a wider range of local communities.

ASEF organised the 4th Connecting Civil Societies of Asia and Europe (CCS4) Conference, themed "Changing Challenges, New Ideas", from 1-3 October 2010 in Brussels, Belgium. The participants at CCS4 emphasised that they:

- Acknowledge that living and working in the ASEM area demands complex skills and competencies, while recommending how voluntary work can contribute to this;
- Recommend to mobilise and empower young people in public health promotion by connecting regional youth structures in both regions;
- Recommend a deeper role for arts in education, highlighting that the arts have a relevant role in formal, informal and non-formal education as well as in lifelong learning, which includes experiential learning and the development of non-linear problem-solving skills.

Aims and objectives

Health on Stage aimed to enhance cultural competencies and creative thinking of young volunteers to foster dialogue on public health.

It had the following objectives:

- Equip young representatives of International Voluntary Service (IVS) organisations with the necessary competencies to understand and implement health promotion activities in different settings and environments in ASEM countries;
- Empower youth to positively influence perceptions and behaviours of their local communities regarding the benefits of promoting a dialogue on public health issues;
- Build on the AU16 recommendations: to reflect on the role that young people play in promoting health;
- Encourage participants to create personal and professional action plans and follow-up initiatives.

Output/outcomes

The project had the following output/outcomes:

- 31 forum theatre performances in different local communities throughout Southern India;
- A toolkit on the use of forum theatre for water-related diseases;
- A report presenting the project outcomes;
- A video[2] highlighting the activities part of *Health on Stage*;
- Recommendations on using forum theatre as a tool to enhance awareness of water-related diseases;
- Increased awareness of the role of youth and volunteers in health promotion and the use of non-formal education methods for public health-related issues;
- Improved ability for IVS organisations to create new events and activities related to health promotion;
- Increased awareness of the importance of health promotion at the level of the local communities.

[2] http://www.youtube.com/watch?v=agAAfZQMydY.

02

Training components

The following chapter shows an overview of the sessions conducted during the first phase of *Health on Stage*: the training. The programme was structured to facilitate the participants' preparation for the field implementation in the second phase.

The first session gave the participants an opportunity to understand intercultural learning, values, perceptions, cultural differences, etc. They were then introduced to the theoretical background of water and public health-related issues. This was necessary for the preparation of the performances with the local communities. With a better awareness of the possible issues, the participants implemented a social mapping exercise to identify water-related challenges of the local communities.

The training continued with a workshop on forum theatre. Participants practiced all phases of a performance: developing the script, creating the play, warming up the audience, performing the play, and the 'jokering'[3]. In the final part of the training, the participants explored various methods to evaluate the impact of the project. This helped them to assess the impact of their work in the field and evaluate their activities in the final phase of the project.

[3] 'Jokering' is a term used by Augusto BOAL to describe the facilitation of a drama workshop. It is done by 'joker', which is a person who takes responsibility for the logistics of the forum theatre process and ensures a fair proceeding, but must never comment upon or intervene in the content of the performance, as that is the role of 'spect-actors'.
(Online Source: http://www.theatreoftheoppressed.org/)

Intercultural learning

This session was composed of different activities which provided a general framework for understanding culture, increased self-awareness and improved competency in both inter- and intra-cultural communications. The facilitators supported the group bonding process by creating a friendly environment for the participants to share their ideas.

Session 1 outline[4]

Topics:

Intercultural learning, teamwork and responsibilities.

Objectives:

- To check expectations, fears and concerns of the participants regarding the project;
- To set the group's rules for good co-operation.

Materials used:

- Crayons;
- Paper;
- Post-its;
- Flipchart paper.

Activity 1: *Analysis of expectations*

The facilitator asked questions concerning participants' expectations of the project. The participants expressed their expectations through drawings, which were shared in small groups. Similarities between the illustrations were presented through theatrical movements or still images by each group. The session ended with everybody standing in a circle and finishing the sentence: *"In this project I expect …. ".*

Activity 2: *Analysis of fears/concerns*

Everybody wrote down their fears and concerns regarding the project, its structure and content individually in their mother tongue. Participants then discussed in smaller groups their concerns and how these could be addressed. In a plenary session, participants' questions were clarified by the organisers.

[4] Session prepared by Johanna TULIAINEN.

Activity 3: *Common contract*

After completing the first two activities, participants joined together to create a contract for good co-operation during the training phase, which included common rules on working together (e.g. respect everybody, listen to others, be on time, etc.).

Session 2 outline[5]

Topics:

Identity, culture, values, perceptions, assumptions and prejudices.

Objectives:

- To give participants an opportunity to reflect on their interpretations of the definition of 'intercultural' and 'learning' and how assumptions play a part in it;
- To help participants frame their understanding of culture;
- To introduce a popular model of culture to explore the meaning of 'identity' and 'values', and to reflect on what roles they play in intercultural learning;
- To identify a list of critical factors for successful intercultural learning to take place.

Materials used:

- Flipchart paper;
- Colourful pens;
- Paper.

Activity 1: *'Greetings!'*

Participants mingled and greeted each other using words and gestures from their culture to start the conversation on similarities and differences in culture in an interactive way.

Activity 2: *What is 'intercultural' and 'learning'?*

Participants were split into small groups to discuss their understanding, interpretation and definition of the words 'intercultural' and 'learning'. They wrote statements to define each of the words on a flip chart. The groups then presented their statements to other groups. Everyone was asked to reflect on the similarities and differences of understanding, with pertinent points extracted and written on a flipchart.

Activity 3: *Plenary on intercultural learning*

Participants were introduced to the Iceberg[6] model of culture, learning methodologies, and how intercultural learning might take place.

[5] Session prepared by Terence QUEK.
[6] Beyond Culture (1976) by Edward T. HALL.

Activity 4: *'Onion identity'*

Participants formed two rings facing each other. A word was then given, based on which they formed a body movement. Each pair expressed the similarities that they found in each other's movement. The activity ended with a reflection on identity and a sharing session on how identity plays a part in intercultural learning.

Activity 5: *'Where do you stand?'*

After being given several statements, the participants stood on either the "YES" or "NO" side of the room, according to how they felt about the statement. These statements focused on the value of family, work, sexuality, money, individuality, etc. The activity provided the participants with the opportunity to discover how perceptions and assumptions affect intercultural learning.

Activity 6: *Critical factors*

Participants were asked to work out a list of critical factors for intercultural learning to take place successfully.

Session 3 outline[7]

Topics:

Do's and don'ts in India, how to engage the Indian community in forum theatre.

Objective:

- To orient the participants on Indian culture, as well as on proper/expected forms of behaviour in India.

Materials used:

- examples of social settings, e.g. public behaviour, family life and visiting an Indian home written on paper.

Activity 1: *Do's and don'ts in India*

Participants were divided into groups. They each received a text describing a social situation. The group members discussed (mis-) behaviour in the context of Indian culture. One group did a short sketch on how not to behave in a particular situation while another group presented how to behave properly. A discussion followed to explore the participants' thoughts and feelings during the activity.

Activity 2: *How to invite people to a forum theatre play*

Participants worked in two groups. One group showed different ways of inviting and approaching local communities to see a forum theatre play. The other group showed how not to approach people. This was followed by a group discussion.

[7] Session prepared by Johanna TULIAINEN and Chinnanna DORESWAMY.

Water and public health[8]

After the session on intercultural learning, the training proceeded with a session on water- and public health-related topics. The participants exchanged information about their own water use and an expert supported them with general information on water-related issues. They also discussed a case study on water-related challenges of communities in India.

Topics:

Water and public health-related issues.

Objectives:

- To learn about people's water footprint and water use;
- To create awareness of conflict situations during the water journey from source to user;
- To acquire relevant information on water-related issues.

Materials used:

- Crayons;
- Paper and post-its;
- Flipchart paper;
- CD player;
- Colourful fabric;
- Musical instruments.

Activity 1: *Warm-up water-style*

Participants were asked to move around as a natural well, stream, lake, big river or ocean while music was being played.

Activity 2: *Water footprint*[9]

Facilitators shared information on the average water footprints of European and Asian countries. All the participants stood in a line according to the amount of water they use on a daily basis: the highest score to one end and the lowest to the other. This was followed by a discussion about the different amounts of water being used by people from various parts of the world.

[8] Session prepared by Johanna TULIAINEN and Dr. Manish KAKKAR.
[9] This exercise required online preparation.

Activity 3: *Water use journal*

All participants portrayed their daily water consumption through a mime. The purpose of this activity was to increase awareness of the amount of water being used. The activity was followed by a group discussion. Some of the questions that were considered for discussion were:

- How would you prioritise your activities if you had half this amount of water available to you per week?
- How will your usage change if the water was unclean?
- What are your primary concerns regarding water usage?

Activity 4: *Lecture on public health and case study*

Dr Manish KAKKAR provided background information on water-related issues in India. This was followed by a discussion on case studies in three groups. Facilitators asked participants about their personal experience with water-borne illnesses. Afterwards, they brainstormed about all possible causes, sources and types of water-borne diseases. Copies of the case studies, including a set of questions on public health, were distributed among the participants who formed three groups. The participants then presented the answers in a plenary session.

Activity 5: *Conflict situations due to water*

The participants shared a set of potential conflict situations in water journeys from the source to the user in different settings, e.g. in low, middle or high-income communities, and between two states or provinces in the country.

In their respective groups, the participants showed a conflict situation by using still images. One picture described the situation that led to the conflict and the other focused on the conflict itself. After the presentation, the participants discussed possible solutions.

Activity 6: *Water and culture*

In this activity participants familiarised themselves with cultural aspects of water in India. They prepared a ritual called 'The Water Ceremony' to praise water and health. The participants used materials and musical instruments that helped them to express their ideas.

Social mapping[10]

After the introduction of public health- and water-related issues, the training continued with a session on social mapping. The participants explored in practice how to assess water-related issues present in the community.

Topic:

Presentation on social mapping activity.

Objectives:

- To explore drinking water and public health-related problems in the communities;
- To develop best practices for adapting the tool into the volunteering context;
- To evaluate and draw lessons on the tool used for social mapping.

Materials needed:

- Flipchart paper;
- Crayons;
- Paper.

Activity 1: *Introduction of social mapping activity*

Facilitators presented the social mapping method to the participants. Participants were asked to observe local situations and to interview different people to find out their perspectives, opinions, and experience related to the public health- and water-related issues. These inputs formed the basis for the forum theatre performances.

In order to get a holistic picture of the situation, participants interviewed a variety of stakeholders, such as staff from local organisations and NGOs, clinics, street vendors, social workers, teachers/ headmasters, students, villagers and everyone else who was directly or indirectly affected/involved in the issue under examination. Participants later reproduced a visual representation (it could be in the form of a Venn diagram[11]) that captured the complexity of the local context/situation.

At the end of the session, the participants had the opportunity to ask for clarification on the technique.

[10] Session prepared by Terence QUEK.
[11] For more information, please check http://www.combinatorics.org/ojs/index.php/eljc/article/view/ds5.

Activity 2: *Practising social mapping*

Participants conducted a half-day field research in which they tried to identify causes and consequences of relevant water-related issues that the community faced. After completing this activity, they were given 15 minutes to present the outcomes (each participant was given three minutes).

Activity 3: *Formulation and sharing of best practices*

Participants were asked to discuss challenges, assumptions, success factors, and lessons learnt further to their first social mapping experience. Based on these discussions, they developed a list of best practices in conducting a social mapping exercise.

Forum theatre [12]

After the session on social mapping, participants were trained on the forum theatre technique.

Session 1 outline

Topics:

Introduction of Theatre of the Oppressed (TO) and ways to engage local community members.

Objectives:

- To analyse the essence of TO;
- To list different forms of TO;
- To evaluate the forms as tools for social change.

Materials used:

- Cloths;
- Different kind of costumes, such as caps/hats, make-up material, e.g. wigs, crepe for moustache etc.

Activity 1: *Introduction of TO, and recalling and recreating images*

Participants were given a short introduction on the background of TO. Then they were asked to recall a movie scene, photograph, painting, sculpture, etc. and present this in a still image. Groups of three to four people showed this image – mythological, iconic – to the others, who guessed its meaning.

[12] Session prepared by Jaya IYER.

Activity 2: *Introduction of invisible, newspaper and forum theatre[13] through group work and illustrations*

Participants thought of personal experiences of oppression in their own lives or stories that they heard from others. They shared these stories in groups and chose one that they found most striking. They identified characters that were the oppressor and the oppressed and conceptualised the conflict between them. This was followed by the creation of scenes and narratives.

Session 2 outline

Topic:

Scripting a forum theatre play

Objectives:

- To train participants on how to organise a forum theatre play;
- To analyse the power structures in the play;
- To learn about the flow of the play;
- To develop performance for a community.

Materials used:

All kinds of material that could be used as props for a play, such as cloth, caps/hats, wigs and crepe for moustache, paper, paper charts, colour pens, musical instruments, etc.

Activity 1: *Group exercise*

The team took popular stories from movies, folk or fairy tales and tried to understand the power shift in the script. They identified the protagonist and antagonist of the play and analysed the power structures. This kind of story typically begins with a protagonist having little or no power compared with the antagonist. This is followed by the conflict which shifts the power structure from the protagonist to the antagonist.

Subsequently, the team developed a moderate ending to the story and proposed a solution which is suitable for both characters and creates positive circumstances for dialogue between the main actors of the play. This exercise helped participants see the possibility of breaking away from the patterns of habit and social conditioning.

Activity 2: *Scripting a forum play*

The teams identified the conflict/oppression they wanted to work on. Then they created the protagonist and antagonist in the story as well as other possible characters in the play and their relation to the two. They added details with the use of the 'hot seat' method, in which a character is questioned by the group about his or her background, behaviour and motivation. The group included different aspects of the characters (what they wear, eat, look like and what their daily practices are), which created a strong image of the role. Following this, the group developed audio (sounds, rhythms and songs), visual elements (costumes, images, make-up and props), symbols and texts lines.

[13] These are all forms of TO, devised to engage the public in conversations, dialogues about issues/conflicts. Newspaper theatre involves creating a theatrical scene using a piece of news from a newspaper, or from any other written source. Invisible theatre is a direct intervention in society, on a theme of general interest, to provoke debate. Participants make a play in a public space without informing anyone that it is a piece of theatre. Forum theatre presents a scene or a play that must show a situation of oppression. The audience is invited to replace the oppressor, and play out possible solutions to fight the oppression. (Source: http://www.theatreoftheoppressed.org/)

Activity 3: *Finalising the freeze moment*

The participants worked on the most crucial part of the forum: the freeze moment, when the imbalance between the antagonist and the protagonist is at the highest point. This image reflected the play at its climax.

Activity 4: *Pratice of 'jokering'*

Participants were given an opportunity to try out the role of the 'joker'. The 'joker' invites people to the performance, encourages their participation in the discussion, stimulates them to think of different solutions to the problem presented in the play, promotes dialogue, etc. The basic rules of 'jokering' include:

- Violent solutions are not acceptable;
- 'Jokers' should be inviting, open to the audience;
- Not forcing people's participation in the play, but rather offering strong encouragement;
- Asking the audience if they agreed with the solutions proposed in the forum after each intervention.

03

Assessment and evaluation

During the evaluation (the third phase *Health on Stage*), the participants reflected on the process, outcomes and recommendations of the project. This chapter presents the methods used to assess the following:

1. The immediate impact on the participants;
2. The immediate impact on the local communities;
3. Forum theatre as a method for encouraging public dialogue;
4. The long-term impact on the participants and the local communities.

The outcomes of the various assessments can be found in Volume 2 of the *Health on Stage* publication.

Impact on the participants

Objectives:

- To reflect on the participant's own experience in the forum theatre implementation;
- To observe participant's self-development;
- To reflect on the group processes and development during the field implementation.

Activity 1: *Personal evaluation*

Participants wrote their own stories using any kind of medium (e.g. diary, logbook). In addition, they were also invited to write about:

- The happiest/best moment during the whole project;
- The worst moment;
- The most valuable learning experience;
- The biggest challenge;
- A suggested approach to tackle challenges.

Activity 2: *Evaluation through theatrical images*

Theatrical images depicting various emotions were shown to the participants. Each of them chose one that best illustrated their personal emotions/feelings/experiences towards the project. The participants wrote down their interpretation of the image.

Afterwards, participants were divided into five groups. Within each group, they listed the similarities of the images. They then presented this list to the other groups.

Activity 3: *Writing of the most significant change story (MSC)*[14]

Description of the method: MSC is an emerging technique to monitor changes through participation that can be used as a tool to evaluate a programmes' impact. It also provides a good way of identifying unexpected changes in participants' lives.

The process of writing the MSC story consists of the following steps:

Step 1: Defining the domains of change

Participants were asked to answer the question: 'During the last month, in your opinion, what was the most significant change that took place for yourself in the programme?'

Everyone was encouraged to share stories about events that were important to them. In that way, participants were given the opportunity to generate stories that they personally valued.

Step 2: Reporting period

In order to follow the participants' self-development process, the most significant stories were collected at the end of the training (phase 1), during the field implementation (phase 2), and during the evaluation (phase 3).

Step 3: Selection of MSC stories

Organisers and participants selected the most significant changes, followed by an in-depth discussion and reflection about the value of these reported changes. The ones that participants mentioned most frequently are included in Volume 2, Chapter 1 (Immediate impact on the participants).

Activity 4: *Group journal and steaming groups*

During steaming groups, the participants met for daily or weekly reflection sessions. Each one of them could then talk about the feelings, doubts, challenges, learning points, etc. Some groups collected these reflections in a group journal to follow the process of group development.

Activity 5: *Mid-term evaluation*

The mid-term evaluation gave everybody an opportunity to provide feedback on the different components of the project's development. This session also allowed participants to address problems and difficulties while the project was still on-going. Participants were invited to assess the impact of the work they had done and prepare a plan on how to proceed with the programme.

[14] Online resource: http://www.mande.co.uk/docs/MSCGuide.pdf.

Activity 6: *Using the theatrical images on team level*

This activity was similar to the evaluation of the impact on the personal level. However, this time participants chose pictures that described the collective idea of the group process and dynamics during the field implementation. The group drew a storyline and marked key events in the group process, which were presented to the others. The facilitators guided this activity by asking questions about the theatrical images such as:

- What kind of feelings and power relations emerged through these stories and images?;
- Who were the persons in the images? Who was missing?;
- What were the emotions?;
- What was happening here? What was not happening here? Why not?;
- Where were they going?;
- When and where was it done?;
- What was the most important element of it? etc.

Impact on the local communities

Objective:

- To evaluate the forum's impact on the local communities;
- To find out the usefulness of the play for the local communities.

Activity 1: *Social mapping*

The participants compiled information regarding water maps (created during the preparation phase of the performance) and public health topics before implementing forum theatre.

Activity 2: *Compiling information during and after the performance*

For each performance, the participants:

- Counted and profiled the audience, e.g., gather statistics on gender, age, occupation, and track how many participants actively took part in the play;
- Noted down:
  - The contributions by the 'spect-actors'[15];
  - Their perceptions on public health issue(s);
- Noted the audience's reflections, thoughts and feelings about the play and using forum as a method.

[15] Term used to describe members of the audience who intervene in the forum theatre play and propose a solution.

Assessing forum theatre

Objectives:

- To evaluate forum theatre as a method to generate awareness of public health;
- To develop recommendations for forum theatre to open a dialogue about public health issues.

The participants responded to the question *"What are the best practices and what challenges need to be overcome in conducting forum theatre?"*. The answers were divided in the two categories: *Process and People.*

Process

Forum preparation phase

- Social mapping: selecting the subject for the play;
- Scripting the play: developing relevant content for the play;
- Selecting the location based on the sound, light, space, etc.;
- Inviting the local community members to join the performance.

Forum implementation phase

- Promoting the performance before it starts;
- Setting out the stage;
- Performing the play and inviting 'spect-actors' to join in and provide inputs.

Post-forum phase

- Assessing the impact of the play on the audience, by asking questions such as:
  - What did you remember from the play?;
  - Have there been any changes in your thinking/behaviour since the play?;
  - What new things did you learn from the play?;
  - Did the play raise any new discussions?;
- Communicating the results to the community.

People

- Local and international participants' profile: competency level and background;
- Responsibilities/roles of the group members, e.g.:
  - Photographer;
  - Observer to profile the audience;
  - Conductor of the post-play evaluations;
  - The 'joker';
  - Actors;
  - Translator.

Long-term impact

Three months after the project was implemented, Petra JAMNIK, the mid-term volunteer of *Health on Stage*, assessed the long-term impact on the participants and the local communities.

The participants responded to a survey on their:

- Changes in the personal and professional life;
- Follow-up activities;
- Ideas on the successfulness of forum theatre;
- Opinion on the inclusion of international participants in the project.

Members of the local communities addressed the following subjects through interviews and focal group discussions:

- Changes/impact on the local communities;
- Thoughts on forum theatre;
- Thoughts on the presence of international participants;
- Thoughts on women participation;
- Recommendations on the sustainability of the programme.

During these post-project evaluations, local volunteers and staff of FSL India helped with translation from Tamil and Kannada to English.

Second volume of the Health on Stage publication

The current volume featured all the training and evaluation methods in *Health on Stage*.

Volume two contains the evaluation report of the project, which described the impact of the project as well as recommendations on the use of forum theatre to encourage dialogue on water-related public health issues in Southern India. It ends with recommendations on how to adjust the methods used during the *Health on Stage* to the local situation in ASEM countries.

Annex: Acknowledgments

1 Organisers

The Asia-Europe Foundation (ASEF)

ASEF promotes understanding, strengthens relationships and facilitates cooperation among the people, institutions and organisations of Asia and Europe. ASEF enhances dialogue, enables exchanges and encourages collaboration across the thematic areas of culture, education, sustainable development, economy, governance and public health. ASEF is an intergovernmental not-for-profit organisation located in Singapore. Founded in 1997, it is the only institution of the Asia-Europe Meeting (ASEM)[11]. Together with about 700 partner organisations ASEF has run more than 600 projects, mainly conferences, seminars and workshops. Over 17,000 Asians and Europeans have actively participated in its activities and it has reached much wider audiences through its networks, web-portals, publications, exhibitions and lectures (www.asef.org).

The Coordinating Committee for International Voluntary Service (CCIVS)

CCIVS was founded in 1948 as a coordinating body for international voluntary service organisations. It comprises more than 250 member associations in 96 countries, including five international networks and several regional structures and platforms. It acts as a link between the members and international institutions, such as the European Union and different United Nations agencies or foundations. CCIVS fosters the development of regional networks through the organisation of international projects and seminars and the production of publications and training tools (www.ccivs.org).

Field Services and inter-cultural Learning (FSL India)

FSL India is a Non-Governmental Organisation (NGO) registered under the Indian Trust Act in 2001, as a non-profit body. It is a charitable, non-political, non-religious youth organisation. FSL India is a member of CCIVS, Network for Voluntary Development in Asia (NVDA) and co-operates with the Alliance of European Voluntary Service Organisations. FSL India networks with like-minded organisations to promote youth mobility and intercultural learning, and acts as a support structure for other youth and social organisations in India. Its head office is located in Bangalore, India with centres in other Indian cities of Kundapur, Chennai and Kerala. Every year FSL India receives about 1,300 international volunteers through the support of international partners (www.fsl-india.org).

[11] ASEM brings together 49 member states (Australia, Austria, Bangladesh, Belgium, Brunei Darussalam, Bulgaria, Cambodia, China, Cyprus, the Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, India, Indonesia, Ireland, Italy, Japan, Korea, Laos, Latvia, Lithuania, Luxembourg, Malaysia, Malta, Mongolia, Myanmar, the Netherlands, New Zealand, Norway, Pakistan, the Philippines, Poland, Portugal, Romania, Russia, Singapore, Slovakia, Slovenia, Spain, Sweden, Switzerland, Thailand, the United Kingdom, Viet Nam) plus the European Union and the ASEAN Secretariat.

2 Profiles of organisers, facilitators and mid-term volunteer

Asia-Europe Foundation (ASEF)

Ms Edwige ROZIER, Deputy Director, Education Department

Edwige joined the Asia-Europe Foundation in January 2008. She is Deputy Director for the Education Department, supervising both formal and non-formal education projects. She used to be directly in charge of the ASEM Education Hub (AEH), the platform for co-operation and exchanges among higher education stakeholders, as well as the Database on Education Exchange programmes (DEEP). Prior to joining ASEF, her professional experiences feature a diverse international portfolio, which included finance, sales, marketing and public relations, as well as an early stint in Brussels at the Academic Cooperation Association.

Mr Rachmat IRWANSJAH, Project Manager, ASEF Public Health Network (September 2010 – March 2012)

Rachmat joined ASEF in September 2010, where he manages the Asia-Europe Public Health Network. Before joining the ASEF, Rachmat worked as a project officer, research assistant, and government employee. His last engagement was with the ASEAN Secretariat as a Health Officer, overseeing the areas of HIV/AIDS, pharmaceuticals, elderly health, and tobacco control. He is passionate about public health issues and has participated in various public health courses and workshops at regional and international levels. He obtained his BA degree in Regional Planning from the Institute of Technology Bandung, Indonesia and received his Master of Science degree in Ecological Marine Management from the Vrije Universiteit in Brussels. During his studies, he interned at Enhesa, a global environmental, health, and safety consultancy.

Ms Debasmita DASGUPTA, Press Manager, Public Affairs

Debasmita is ASEF's Press Manager for Public Affairs. She is a post-graduate in Development Communications. Prior to her appointment, she was managing communication projects for various international non-profit organisations in India including the UN-FAO and Oxfam India. Experienced in conceptualising and implementing multi-media initiatives for social development, she enjoys creative writing and experimenting with her illustrations. Her latest graphic novel has been published by Katha, one of the reputed publishers for children's books in India.

Ms Sasiwimon WONGJARIN, Project Executive, Culture Department

Sasiwimon works on projects in the areas of Platforms and Networks and Artistic Exchanges. These include the Asia-Europe Museum Network, the ASEF University Heritage, the Asia-Europe Cultural Partnerships Initiative: Performing Arts, *Enhancing Cultural Competencies for Public Health Dialogue*, and Lingua Comica, an Asia-Europe comics and graphic novels project. She joined the ASEF in January 2009. Before this, she was based in Chiang Mai, Thailand, and worked as a Manager for The Land Foundation. She was also with the Chiang Mai University Contemporary Art Museum while doing her thesis project on recommendations for museum development. In 2007, she was selected to take part in the Independent Creative Art Spaces Leadership Training, which was organised by the ASEF in Paris, France. Sasiwimon received her Bachelor's degree in Fine Art in Education from the School of the Arts, Amsterdam (The Netherlands) and obtained her Master's in Museology from the Reinwardt Academy, Amsterdam (The Netherlands).

Mr Rob VAN LEEUWEN, Project Executive, Education Department

Rob joined ASEF in June 2010 and is in charge of the non-formal activities of the Foundation. Prior to ASEF, Rob participated in several international volunteer projects in South Africa and Indonesia and served as a trainer and co-ordinator in several non-formal education projects. He was also Project Manager for SIW International Volunteer Projects in the Netherlands. Rob has a B.Sc in Cultural Anthropology from Radboud University Nijmegen and an MA in Southeast Asian Studies from Leiden University. His MA research took place in Banda Aceh, Indonesia, where he studied the 2004 tsunami's influence on urban symbolism.

Coordinating Committee for International Voluntary Services (CCIVS)

Mr Francesco VOLPINI, Director

Francesco is an Italian national, though not particularly proud of it. He is the Director of CCIVS, an international NGO, in formal relations of association with UNESCO, managing a network of more than 250 organisations in 96 countries (145 in the ASEM region). CCIVS supports youth organisations and international institutions, developing projects in the field of culture, education for sustainable development, conflict resolution, health and poverty reduction. Before being appointed as Director of CCIVS, Francesco worked as international coordinator, trainer and facilitator in non-formal education and intercultural learning projects, bridging grassroots civil society organisations, companies, academic institutions and intergovernmental agencies in different ASEM countries. He holds a research Master's in Development Anthropology from La Sorbonne University and is currently a PhD candidate at the Ecole des Hautes Etudes en Sciences Sociales in Paris, working on the concept of Gross National Happiness in Bhutan. He has also served as foreign expert at the Faculty of Environment and Natural Resource of Mahidol University, contributing in particular to the analysis and development of the curriculum for the International Master's in Industrial Ecology.

Mr Bogdan IMRE, Programme Director

Bogdan, a Romanian national, worked for nine years as a youth worker and trainer at the European and international level. From 2001 to 2007, based in Romania, he was involved in European youth issues working with international youth governmental and non-governmental organisations, such as Youth Action for Peace International, the European Commission or the Council of Europe. He extended his experience and expertise on youth-related issues while working at the Asia-Europe Foundation (ASEF) between 2007 and 2010, developing programmes and activities focused on non-formal education. In 2010, Bogdan was appointed as Programme Director at CCIVS.

Field Services & inter-cultural Learning (FSL)

Mr Ralesh S SOANS, President

Since, 2003 Rakesh has been heading FSL India as the President. Born to a family of business background, Rakesh finished his education as an interior designer and volunteered in Denmark for a year. He then went on to join his family business, manufacturing Roofing tiles/terracotta and hospitality Industry. He runs his family business and dedicates his time heading FSL India, which is his passion. Over a decade as President of FSL India Rakesh has successfully brought the organisation financial and professional stability. He has headed the organisation to grow taking deep roots to implement its ideology through its various programmes. As an environmentalist, he started the home base Projects like Sea Turtle Conservation, Environmental Education, etc.

Mr Chinnanna DORESWAMY

Chinnana is a Postgraduate, completed in the year 2003. Immediately after the course, he joined the voluntary service sector. Doreswamy has 25 years of experience in the field of Rural Development. His area of work includes livelihood promotion for resource poor people, promotion of community organisation, tree plantation, biodiversity conservation and natural resource management for productivity improvement. He has direct involvement in organising youths for leadership development, rural development and coordination of international volunteer for work camps and long term volunteer projects. Later, he joined another NGO, called Toxics link and he worked for two years as project coordinator on Bio-medical waste management in a municipal hospital. Afterwards he joined FSL-India as joint Director, where he has two years of experience in organising *Happy Move Camps* for South Korean volunteers sponsored by Hyundai Motor Korea (HMC), a project coordinated by International Workcamp Organization and implemented by FSL-India. More than 400 volunteer participated in four camps, which have been organised in Model village project in Chennai. The work camp locations were around HMC. Doreswamy has direct experience in the orientation and coordination of Long term volunteers from AFS-Germany, AFS-the Netherlands, SJ-France, IJGD-Germany, JR-France, COCAT-Spain, NICE-Japan etc.

Facilitators, experts and mid-term volunteer

Ms Jaya IYER, forum theatre expert

Jaya is a freelance consultant in the field of development education and process theatre with over 20 years' experience in the field of creative pedagogy and applied arts. She specialises in theatre of the forum techniques which she learnt directly from Augusto Boal in Brazil. Jaya is currently affiliated as a Consultant with Nehru Memorial Museum and Library – Teen Murti House, New Delhi (India), to help set up a National Centre for Children and Youth, with a non-profit on curriculum enrichment for children of migrant construction workers and an organisation working on experiential learning based school transformation programs. She has been visiting faculty with various Delhi University Colleges for theatre and self-development papers as well as special learning programmes. She has been closely connected with several non-profits, including Pravah, an organisation promoting youth active citizenship and volunteering, of which she was a member for over a decade and which she headed for three years. Jaya is closely connected with farmer's movement to conserve indigenous seed diversity and community commons in the Garwal Himalayas. She is also a dancer, heritage guide, trekker and a cook.

Ms Johanna TULIAINEN, facilitator

Johanna has specialised in youth empowerment by using cultural methods, such as drama or photography, as her working tools. She has studied drama in its different forms since 1980's and he has taught and trained its use since 1990's. Her theoretical background lies on Paulo Freire's Pedagogy of the Oppressed and Augosto Boal's TO, Martin Buber's philosophy of dialogue and as well on sociocultural animation of social pedagogy. Johanna uses e.g., process drama or forum theatre to create spaces for dialogue. For her, the process between participants is more significant than a product. In her opinion, the trainer/teacher is not expert; instead s/he is co-learner among others.
"My life has always been international and multicultural. I attended my first international drama course in 1985. At the moment I teach Finnish youth and leisure instructor students and I encourage them to go abroad, some for the first time in their lives. Sharing my own and the students' cross-cultural experiences enrich the lives of all involved and we all should share these forward."

Ms Petra JAMNIK, mid-term volunteer

Petra participated in *Health on Stage* as a mid-term volunteer from August 2011 to February 2012. She conducted the post-project assessment and compiled the information for the two publication volumes. Prior to that, Petra participated in several intercultural programmes in Europe and was engaged in youth and social work. She completed her internship in the international office of University of Cadiz and holds an undergraduate degree in Informatics for Social Scientists from University of Ljubljana.

Dr Sanjay J DEODHAR, public health expert

Dr DEODHAR has a Master of International Health care Management Economics and Policy (MIHMEP) at the SDA Bocconi School of Management (Milan, Italy). Among his experience are topics, such as Issues in Public Health, Health Policy and Management in Developing Countries and Health Care Systems and Policy. He is currently based as a General Manager at the Training, HR, Health Camps Departments at the Aarogyasri Health Insurance Scheme, Government of Andhra Pradesh (India), Star Health and Allied Insurance Co. Ltd. Previously, he was the Director Medical Programs of the CSR Division of FSL India's *Happy Move Camp* with Hyundai, Kia Motors Corporation, South Korea.

Mr Terence QUEK, facilitator

Terence is Director of Caelan & Sage, a creative think tank based in Singapore that provides client-centric solutions with a focus on strategic communications. As Principal Trainer of Right Impact Training, Terence has worked with more than 3,000 executives and youth from the people, public and private sectors both locally and in Asia and Europe, enhancing mutual understanding and promoting people-to-people interactions through projects, dialogue, facilitation and training. He worked with the Singapore government on several national campaigns and movements and consults with organisations on policy, management and capacity building. He is an active member of the community and holds appointment in several grassroots and voluntary organisations. His past training engagements with ASEF were for projects in Romania, Hungary and Vietnam. He was a delegate for the inaugural ASEF Young Urban Leaders Dialogue in Spain and returned as a facilitator for the 2nd edition in Shanghai. Terence holds an honours degree in Psychology from the University of Sheffield and is a fully certified Associate of Emergenetics International.

3 Participants

- Ms Margarita MERI, NGO EstYes, Estonia
- Ms Morgane NICOLAS, Concordia, France
- Mr Dimitrios KOLOTOUROS, Service Civil International (SCI) Hellas, Greece
- Ms Mu'alimah HUDATWI, Indonesia International Work Camp, Indonesia
- Mr Pramudita WIDIATMOKO, Dejavato Foundation, Indonesia
- Mr Prassana MK, FSL, India
- Mr Dinesh SARANGA, FSL, India
- Mr Nagoor KANI, FSL, India
- Ms Pavithra ANAND, FSL, India
- Ms Anupama MIRLE, FSL, India
- Mr Mugilan, India
- Ms Krishna Murthy, India
- Mr Raju, India
- Ms R. Rubini, India
- Ms Shivagami, India
- Ms Komalamma, India
- Mr Takeshi MIZUGUCHI, Never-ending International work Camps Exchange (NICE), Japan
- Ms Aiva ROGA, Culture and Art Centre Nātre, Latvia
- Ms Otgontseren OSOR, Kharkhorin Secondary School #2, Mongolia
- Ms Evelien DRIESSEN, Stichting Internationale Vrijwilligersprojecten, the Netherlands
- Ms Suzanne PRAK, Stichting Leesmij, the Netherlands
- Ms Anna BURGIN, Lattitude Global Volunteering, New Zealand
- Mr Felimon BLANCO, Zambosur Arts Center, the Philippines
- Mr Xerxes SEPOSO, Center for Health Development IVB, the Philippines
- Ms Helena PINTO, Centro de Promoção Social, Portugal

- Mr João RODRIGUES, Institute for University Cooperation & Solidarity, Portugal
- Ms Petra JAMNIK, Zavod Voluntariat – SCI Slovenia, Slovenia
- Mr Huy TRAN, Solidarités Jeunesses, Viet Nam
- Ms Thu PHAM, Volunteers for Peace, Viet Nam

4 Useful links

Asia-Europe Foundation (ASEF)
www.asef.org

Coordinating Committee for International Voluntary Services (CCIVS)
www.ccivs.org

Field Services & inter-cultural Learning (FSL)
www.fsl-india.org

Health on Stage website
www.asef.org/index.php/projects/themes/public-health/1987

Health on Stage video
www.youtube.com/watch?v=agAAfZQMydY

ASEF's Portal Connecting Asia and Europe through art and culture
www.culture360.org

Asia-Europe Meeting (ASEM)
www.aseminfoboard.org

For more information about the field implementation in Bangalore and Chennai, please visit the following blogs:
www.kempegowdabangalore2.wordpress.com
www.nammachennai2011.wordpress.com

5 Reference materials

For more information on Most Significant Change technique:
www.mande.co.uk/docs/MSCGuide.pdf

Link to 'CCIVS-UNESCO Toolkit on forum theatre'. (In which one can find more information on a past international volunteering project on forum theatre for the dialogue on HIV/Aids in Africa):
www.ccivs.org/pdf/Act_Learn_and_Teach.pdf

6 Contact details

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health on stage

The Asia-Europe Foundation (ASEF) and the Coordinating Committee for International Voluntary Service (CCIVS) organised the 10th Asia-Europe Young Volunteers Exchange (AEYVE), entitled *Health on Stage: Enhancing Cultural Competencies for Public Health Dialogue* from 20 August to 1 October 2011, in Bangalore, Chennai and Mysore in India. The project, hosted by Field Services & inter-cultural Learning (FSL) India, was organised in conjunction with the 10th Anniversary of the International Year of Volunteers (IYV+10) and the European Year of Volunteering.

The *Health on Stage* publication is divided into two volumes capturing the outcomes of the project. The current volume serves as a training toolkit for organisations who wish to implement international volunteering projects in generating awareness of public health issues through the use of forum theatre. Volume 02 contains the evaluation report of the project, which described the impact of the project as well as recommendations on the methods used. It ends with recommendations on how to customise these methods to the local situation in Asia-Europe Meeting (ASEM) countries.

ASIA-EUROPE FOUNDATION

CCIVS

FSL India

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