

**CC PROJECT – COMPILED NEEDS ANALYSIS**

In December 2017, a training programme will take place in Glasgow, which will involve partners from five European countries: Scotland, Poland, Lithuania, Bulgaria and Italy. Educators from each of the five organisations will undertake training in creating and manipulating paper puppets, as part of the ‘CC – Create a Puppet, Create Yourself Project’. The Polish partner, Teatr Grodzki, will lead the training, which will last for four days.

The learned puppetry skills will then be put into action when educators from each organisation work with groups of vulnerable adults in their own countries. The skills will be passed on to the participants in each group.

A Needs Analysis audit has been completed by each organisation, to ensure the initial training and also the subsequent workshops are relevant and address the needs of those involved.

The information contained below is a compilation of the data which has been gathered.

**ORGANISATIONS INVOLVED**

* BULGARIA - Know and can Association (Sdrudzenie Znam I Moga)
* ITALY - CSC Danilo Dolci
* POLAND - Bielskie Stowarzyszenie Artystyczne TEATR GRODZKI
* LITHUANIA – Youth centre Babilonas
* SCOTLAND – Citizens Theatre

**LIST OF GROUPS EACH ORGANISATION WILL BE WORKING WITH**

**BULGARIA**

**Group 1:**

Name of group: Youth group (the group will consist of young people such as NEETS, youth workers, students, etc.)

Number of participants: around 10

Educator names: Lora Yoncheva and Natalia Shalamanova

**Group 2:**

Name of group: Trainers group (the group will consist of teachers, tutors, educators, trainers)

Number of participants: around 10

Educator names: Rumyana Shalamanova and Ivo Dimitrov

**ITALY**

**Group 1:**

Name of group: CESIE - people with fewer opportunities

Number of participants: 10-15

Educator names: Emiliano Mungiovino

**Group 2:**

Name of group: Migrants in Palermo

Number of participants: 10

Educator names: Lorella Libeccio

**POLAND**

**Group 1:**

Name of group: Dr Józef Babinski Specialised Hospital

Number of participants: 12-16

Educator names: Maria Schejbal, Jolanta Kajmowicz-Sopicka

**Group 2:**

Name of group: The Centre of Social Integration

Number of participants: 10-12

Educator names: Maria Schejbal, Jolanta Kajmowicz-Sopicka

**LITHUANIA**

**Group 1:**

Name of group: Retired women and unemployed widows

Number of participants: 8-12

Educator names: Rolanda Sliaziene, Arune Taunyte and Jurgita Gailiute

**Group 2:**

Name of group: Women attending integration center for immigrants, House of Cultures

Number of participants: 8-12

Educator names: Rolanda Sliaziene and Arune Taunyte

**SCOTLAND**

**Group 1:**

Name of group: Scottish Prison Service HMP Barlinnie/Low Moss

Number of participants: 10

Educator names: Neil Packham and Elly Goodman

**Group 2:**

Name of group: Turning Point 218 Women’s Residential and Day Care Service

Number of participants: 6

Educator names: Elly Goodman and Carly McCaig

**Group 3:**

Name of group: Bridging The Gap

Number of participants: 15

Educator names: Neil Packham and Louise Brown

**Group 4:**

Name of group: CREW Recovery Group

Number of participants: 10

Educator names: Elly Goodman and Neil Packham

**Group 5:**

Name of group: Recovery Group TBC

Number of participants: 10

Educator names: Elly Goodman and Neil Packham

**NEEDS OF EACH GROUP**

Each organisation was asked to think about the needs of the groups they will be working with. This is the question asked:

“Thinking about your target groups, please describe WHAT THEY WILL NEED in order to participate in this project. Please think about logistical and personal requirements and challenges they face.”

**BULGARIA**

**Group 1 - Youth group**

The group of young people will have the following requirements:

**Personal**

* Improvement of their self-esteem
* Improvement of their communication and social skills
* Improvement of their knowledge about themselves and their needs
* Improvement and gaining of skills needed for the job market
* Improvement and gaining skills for working with other young people
* Help in the creation of a vision for better future

**Logistical**

As the group will consists of young people, NEETS and people who are starting their educational and professional path, these people will have the following requirements:

* Free access to the training
* Free transport (if needed)
* Free accommodation (if needed)
* A friendly atmosphere where they can feel comfortable
* Reliable trainers so that the young people will trust them

**Group 2 - Trainers group**

**Personal**

As this group will consist mainly of trainers and educators, their main personal needs will be as follows:

* Improvement of their trainer skills such as: communication with participants, time management, reaction in difficult situations, making trainings more interesting, management of large and small groups, identification of groups’ needs, etc.
* New knowledge and experience with new and non-standard methods for leading and creation of trainings, workshops, learning sessions, etc.
* Knowledge about new and interesting ways to work with groups and catch their attention.
* New fresh ideas about trainings.

**Logistical**

The main logistical requirements of this group will be as follows:

* Free access to the training
* Organized or free transport (if needed)
* Organized or free accommodation (if needed)
* Reliable trainers who can really teach them something new

**ITALY**

**Group 1 - CESIE - people with fewer opportunities**

One of the main obstacles is the motivation of the participants as they are not engaged in any activity, or not use to be. We mostly work with NEETs. It will be hard to convince them at the first stage of the project as they are often stimulated by objectives connected to the job market. So the recruitment should be focusing on these objectives facilitating NEETs to get into the job market. Also, keeping the group together and constant on the piloting activities will be a challenge, probably because they have been experiencing many drop-outs in their educational path. In the implementation it is important that the educator will find non-formal methodologies to keep the participants interested in the activities. In relation to logistics, it is important to provide an accessible place for the participants as many of them are coming from the outskirts and it is difficult for them to reach a location far from their house, so bus tickets should be provided. A final certification system would be preferable to convince them to keep it going and finish the training sessions.

**Group 2 - Migrants in Palermo**

The migrant group will be a challenge because the most obvious difficulty is the motivation of the boys. Often focused on waiting for their documents and on the slowness of bureaucracy, asylum seekers tend to lose their desire to experience new things, especially as far as art forms are concerned (as they do not have a material outgrowth). Puppet theatre will be a novelty and therefore the opportunity to discover something new and then to rediscover. This project should be able to overcome the various obstacles that refugees and asylum seekers encounter in the difficult integration phase: in addition to those related to bureaucracy, one must think of linguistic and cultural misunderstandings, discriminatory attitudes, and low openness to them. So the main objective must be to strengthen their self-esteem; theatre can promote new relationships based on trust and dialogue: elements that certainly affect psychological well-being and that help make the migrant an active citizen in the hosting society. A final certification system would be preferable to convince migrants complete this training opportunity.

**POLAND**

**Group 1 - Dr Józef Babinski Specialised Hospital**

The group will consist of 12-16 patients treated in a day hospital (severe mental disorders). According to the Department Head the following are the main needs/problems shared by the patients to be addressed via the pilot puppetry workshops:

1. Reluctance to any kind of medication. In many cases these are the doctor and family who want the patient to take-up rehabilitation. But it must be his/her own decision and a conscious choice.

2. Fear of changing daily routine which needs no much effort and is well known and safe. The patients do not see the reason why to take up new challenges.

3. Problems with finding own place in reality/everyday life. The patients lack self-acceptance, self-esteem, self-respect and self-determination. They hang on to the hospital and cultivate dependency.

4. Inability to talk about illness. Self-expression is blocked.

5. Need to learn how to live with mental illness. Apathy, weariness, isolationism, passivity, resignation dominate life.

All the above show the necessity for using effective motivation mechanisms in order to achieve therapeutic results and in particular to shape a new mentality.

One more thing should be emphasized. Need to be creative, directly expressed by the patients is particularly relevant to CC project: *When I had nothing, no people, no health, no hope, I had my creative work. And this was really a lot. I could lean on it like on a rock.*

**Group 2 - The Centre of Social Integration**

The group will consist 10-12 participants of the Social Integration Centre (long-term unemployed). According to the leader of the Centre, the main deficiency shared by all the participants (when starting the integration process) is a low level of their self-esteem. The participants do not believe that what they do could be important for themselves and for the society. It is also difficult for them to specify what exactly they need and expect. Since they have been unemployed for many years, they became helpless and are not able to express their needs and feelings. They think that the environment they live in does not support them, so they isolate themselves from the others, to not be injured or abused.

The main aim of the pilot workshops is to give participants a sense of security. They need time to get used to the new situation and feel secure in the context of new activities. The leader of the workshop has to gain their confidence and make them feel that they are fully accepted. They must decide about their participation in the program freely and of their own volition, in harmony with themselves. They must feel that this program is meant for supporting them, not the leaders. Also, the sense of justice is important. Participation in the workshops should not be at the expense of free time or rest breaks at work.

The basic needs must be met first of all and only then the participants will be able to work on their self-development. In particular, the workshops should focus on motivation mechanisms, self-confidence, assertiveness and team work. It is especially important to help participants to lay strong foundation of self-esteem and self-agency.

**LITHUANIA**

**Group 1 - Retired women and unemployed widows**

The pensions in Lithuania are rather low. Women, who have no job at this age feel a bit imprisoned at home, having no resources to enter activities, courses etc. There are even Russian speaking women, who, though understanding Lithuanian, still do not dear to speak the language. Retired women need encouragement and inspiration for creativity, the impulse for making new acquaintances, entering communities.

Unemployed widows: women (48-50 and older) divorced or left by their husbands (usually for younger women). Situation of those women is difficult, very often they have no job, they feel abandoned and need to start living alone (adult children have left home), they lack skills of being independent, to arrange their lives - many of them sink into depression, etc.... They also need encouragement to reveal their potential, their creativity to start new activities to rebuild their own lives.

**Group 2 - Women attending integration center for immigrants**

They experience the hard period starting living in new unknown country, not only creating a new home, but learning new language, making new acquaintances dealing with their controversial emotions in the new situation, sometimes facing racist and xenophobic attitudes in society.

**SCOTLAND**

**Group 1 – Prison group**

* Breaking the pattern of offending. For many the custodial system is the only one they know.
* Need to feel valued and have a sense of purpose.
* Coping with leaving the prison environment. Being able to deal with trying to re-establish themselves. Dealing with the agencies, welfare system, housing, trying to get back to work, and medical needs.
* The difficulty of maintaining family connections, returning to the family environment.
* Fear of losing face in prison, the need to put up a front, wearing a mask.
* Ability to cope with things that end, this project for example.
* A positive, encouraging environment needs to be established. The men within the prison will need to have a clear idea of what the outcome would be.
* What is the point ?
* What am I going to gain from this experience?
* Need to feel that this is not a childish activity.
* That they aren’t exposing themselves to being subjects of ridicule in an environment where bullying is prevalent.
* Need to feel that they can keep up with the process and not lose faith when they can’t keep up.
* A break in the process is needed and should be established at the start. Some participants might need individual attention.
* Need affirmation that they are creative and capable of this.
* Need to have a clear understanding the process and boundaries when creating the performance element.

**Group 2 - 218 Women’s Group**

* The group will need to know why they are taking part and what are the aims and objectives of their participation. A clear incentive would need to be in place before they took part.
* The group would need to work with the same tutors along with Key members of staff at the centre in order to build trust in a positive environment.
* Individuals at the 218 Women’s service are on a journey of self-discovery as they tackle reoffending behaviour. Many of the women are institutionalised as a result of long term traumatic lifestyles which have led them to Prisons, hostels and support services, often trapped in a cycle which is difficult to break.
* Individuals facing a range of complex needs find it difficult to focus on a task, and struggle with reminders from the past EG: failure within an educational establishment and a reluctance to learn something new. Encouragement and support is needed to enable a sense of achievement from the process of taking part in a group activity with an individual outcome.
* They need to feel purposeful and experience what they are doing has meaning, they need to feel good about trying something new. They need to explore learning a new skill that can be shared with others in a peer to peer mentoring capacity, which in turn promotes empowerment.
* It would be useful to link the medium of creating puppets to work in tandem with their recovery programme, this would potentially explore addiction, re offending behaviour reconnection with family and the reflection on self.
* The teaching approach with Day attendees at the centre would need to be different to the full time residents who do not leave the premises unattended. Residents have a structured timetable where as Day attendees have individual schedules filled with multiple appointments with support services. They would need clear guidelines from the outset to assist them with their timescale to work with ongoing other commitments.
* A reflection workshop and recognition of participation would be necessary to further endorse personal experiences and to explore the process of taking part.
* An incentive to connect with invited guests to acknowledge their achievement and participation through a performance or exhibition should be considered that showcases a completed piece of work.
* Many of the women are estranged from their children, they would need to feel emotionally supported as this child like activity might evoke a negative reaction.
* A pre-arranged cigarette break.

**Group 3 - Bridging the Gap**

* Dealing with agencies, home office, lawyers, housing.
* Living somewhere that not everyone is happy that your there.
* Not being understood or understanding others.
* Need to integrate into a new environment.
* Dealing with potential social isolation.
* Need to have a sense of being valued.
* The participants will need to understand the process, despite a potential language barrier.
* Their children may be present.
* Need to feel that they can keep up with the process and not lose faith if they can’t keep up.
* Participants might need individual attention.
* Information in a flier promoting event, with clear details.
* Travel expenses maybe needed and child care facilities.
* Other commitments, the project may not seem important.

**Group 4 - CREW Recovery**

* Participants are dealing with a chaotic lifestyle.
* Need to complete something, an end product is important, simple instant results where people can see what they had achieved is a key factor within the group.
* Need to feel capable of carrying out the activity.
* Need to have an end result to take away with them.
* Need to feel that they can keep up with the process, participates might lack patience.

**Group 5 - Recovery group (tbc)**

* Participants are dealing with a chaotic lifestyle.
* Need to complete something.
* Need to feel capable of carrying out the activity.
* Need to have an end result to take away with them.
* Need to feel that they can keep up with the process.

**NEEDS OF THE EDUCATORS**

Each organisation was asked to think about the needs of the educators who will be working on this project. This is the question asked:

“Thinking about your educators, please describe WHAT THEY WILL NEED in order to deliver this project. Please think about logistics, training, resources and challenges they may face.”

**BULGARIA**

**Personal**

* Interesting ways of using puppetry art in trainings
* Improvement of their training skills and competences
* Improvement of their trainer skills such as: communication with participants, time management, reaction in difficult situations, making trainings more interesting, management of large and small groups, identification of groups’ needs, etc.
* New knowledge and experience with new and non-standard methods for leading and creation of trainings, workshops, learning sessions, etc.
* Knowledge about new and interesting ways to work with groups and catch their attention.
* New fresh ideas about trainings.
* Ways of using puppetry art in therapy and therapeutical metho

**Logistical**

* Different kinds of materials suitable for the training with puppets
* Free access to the training
* Organized transport (if needed)
* Organized accommodation (if needed)
* Reliable trainers who can really teach them something new

**ITALY**

Our educators will need materials, a suitable place for rehearsal and creating the puppets. The main challenge they have to face is to keep the participants committed to the project as asylum seekers and refugees are not very keen on attending training if not paid or without tangible benefits. Also, migrants move often and it is difficult to engage them in the long term. The educators must have specific competencies for working with NEETs and youth with fewer opportunities. They must be familiar with non-formal methodologies such as the puppet theatre. They should be able to manage group dynamics (conflicts, creation of the group etc. etc.), to create group rules together with the participants (managing loss of motivation, participants arriving late and so on). Finding suitable places for the final performance can also be a challenge in Palermo. Resources for buying materials for the workshop is an important issue as many organisations working with migrants and disadvantaged groups have limited resources and heavily rely on volunteers and not-paid staff. So the project should provide enough economical resources for the piloting activities at local level.

**POLAND**

NEEDS OF THE EDUCATOR (Maria Schejbal)

I have very little experience with working with mentally ill people which is the most challenging aspect of running the workshops in the hospital. In particular, I am afraid of the problems with their perseverance, mood swing and with holding their attention for a longer time. Moreover, since the project will be addressed to patients with severe mental disorders it might be a serious mental stress for myself. I assume that it will be necessary to include supervision sessions to the workshops implementation.

Some aspects of the puppetry art itself can be also problematic. Dealing with abstract reality and bringing objects to life can trigger some difficult emotions and reactions. This is something to be given special attention and to be analyzed thoroughly with the professional staff in the hospital.

It is planned to have some kind of a public presentation at the end of the workshops (there is a theatre building in the hospital complex) but this might be very difficult for some patients, especially because of the time limitation (the workshops are planned for three months)

Specific organizational/logistic matters, especially the busy schedule of various activities at the Day Care Department will be challenging, too.

NEEDS OF THE EDUCATOR (Jolanta Kajmowicz-Sopicka)

Working with a new group is both challenging and rewarding for me. It is exciting to face new challenges, it brings joy. On the other hand I have different fears and doubts: Will I manage this new situation? Will I meet participants’ expectations? It is important for me as a trainer to be sure that my work makes sense and contributes to my own and to the group development. That it brings in some values.

From the organizational point of view, stability of the group is important. The same persons should participate in the workshops as far as possible, in order to maintain the group cohesion and secure proper group building processes. Also, the availability of a suitable space, as well as timetable of activities planned and confirmed in advance (day of the week and hours) are important to me.

**LITHUANIA**

The main challenge is that Youth Centre Babilonas at the moment does not have posses premises and will have to rent it or be provided by cooperating partners. Usually during the last year we were making our programs or seminars for teachers at their schools. So why also Youth Centre Babilonas does not have a permanent staff. Educators usually work as free lancers in Babilonas projects.

Educators have sufficient experience and skills as adult educators also working with vulnerable groups. Both Rolanda Sliaziene and Arune Taunyte have some experience using theatre methods in non formal education, but only Rolanda had some experience with puppetry long time ago, so, in this project using puppet as a tool is challenging and promising any way.

**SCOTLAND**

* A clear working space with tables.
* Within the prison environment the educators will have to be prepared for the participants to work without scissors or sharp implements.
* Need to be able to deal with potentially noisy chaotic environments.
* Need to be able to work with tight time constraints.
* The educator should be made aware of any information regarding individuals. This might be regarding impending court case, issue's linked to addictions, mental health, behavioural needs, hearing impairment and medical support.
* Within 218 and the recovery groups participants will need to be in a state where they are capable of taking part.

**NEEDS OF PARTNER ORGANISATIONS**

Each organisation was asked to think about the needs of other organisations they may be working with during this project. This is the question asked:

“If your target groups are part of another organisation (that you will be working in partnership with during this project) please describe any specific NEEDS these organisations might have, in order to participate in this project successfully.”

**BULGARIA**

N/A

**ITALY**

N/A

**POLAND**

**Organisation 1**

**NEEDS OF THE ORGANIZATION**

The group will be established in Dr Józef Babinski Specialised Hospital in Cracow providing comprehensive services for detoxification, psychiatric and neurological treatment: http://lifescience.pl/en/members/healthcare-med/dr-jozef-babinski-specialised-hospital-in-cracow

The workshops will be run in the Day Care Department where 22 patients receive treatment from Monday to Friday. The maximum length of the treatment is 4 months, however it can be repeated in some cases (2-3 times, not more).

Current staff of the Department (full and half-time employed) consists of 2 doctors, 5 psychologists, 1 nurse, 1 occupational therapist. There is also a supervisor cooperating with the team. The representatives of the Department Staff will support the educators running the workshops.

According to the leader of the Department there is a need for changing first of all the general perception of the Day Care Department mission. Both the patients and medical staff treat such departments as a “storage facility” for those who do not have to stay at the restricted ward. In fact in many hospitals the day care departments do not offer any rehabilitation activities. It is just a place to stop in, sign participation list, have a chat/complain and drink something. In Dr Józef Babinski Specialised Hospital some important and even revolutionary changes were initiated one year and a half ago in this respect. Now, the patients of the Day Care Department are offered a well-structured and demanding schedule of activities. However, a great effort is still needed to change the mentality of the patients and make them understand the importance of therapy which is not based solely on pharmacological treatment.

There is also a need to enrich the current rehabilitation program with the new methods. Even though some art classes and occupational activities are taking place, it would be good to introduce activities which support self-expression and are not based on verbal communication only. Generally speaking, it is too much talking in therapy and theatre opens totally new opportunities. In particular, the use of puppets and objects seems to be a great tool in bringing out what is hidden and unconscious.

It will be a little bit challenging to find a suitable time for the workshops, since daily timetable is packed with strictly scheduled and repetitive activities important for the rehabilitation process.

It should be considered if patients of other wards in the hospital can be also involved in puppetry workshops.

**Organisation 2**

**NEEDS OF THE ORGANIZATION**

The Centre of Social Integration (Centrum Integracji Społecznej – CIS) is kind of a sheltered enterprise consisted of three work units: post-production, building and cleaning. According to the directors of each unit, the pilot workshops should be organized in such a way to not disturb working process, which is superior. This is why the project activities can take place only after working time or during stoppage. On the other hand it is worth allowing one specific day for the workshops (3-4 hours) in order to plan both the work and project activities.

One of the challenges is lack of proper space to run the workshops. There is only one suitable room which must be booked in advance.

Also, some of the Centre`s users work outside the headquarters, and do shift work, so they might have problems with attending workshops.

It will be important to plan an info meeting for the whole Centre`s team, both the users and staff, in order to present the project mission to them and convince them that it is worth attention.

**LITHUANIA**

Difficult to say at the moment.

**SCOTLAND**

**Organisation 1**

Initial meeting will need to be held with both the Scottish Prison Management and the Learning team to discuss the logistics. The project will require Scottish Prison service clearance, the prison Governor and Front line Manager along with head of learning to approve the project. Security measures need to be adhered to regarding equipment being brought into the prison . What is the appropriate area of the prison to recruit for this project. How is the information disseminated. A personal security check.

**Organisation 2**

The participants would need to have a residents meeting with staff, who would encourage them to take part. It might become part of their progress report.

**Organisation 3**

An initial meeting will need to be held with volunteers in the group, they decide if the activity is appropriate. There may be children present and there might be a need to keep them occupied.

**Organisation 4**

Initial meeting with the management team. You might need to meet with the group to introduce/pitch the project.

**Organisation 5**

Initial meeting with the management team. You might need to meet members of the group to introduce/pitch the project.

**ANY OTHER RELEVANT INFORMATION**

The organisations were asked if there was anything else they felt was important to highlight at this stage. The Lithuanian organisation was the only one with additional information, as follows:

The third trainer Jurgita Gailiute (professional actress with huge experience on non-formal education) will work with us during workshops, but she is not able to join us for training in Glasgow because of another big event she is responsible on. We will try to share with her as much as possible.

**HISTORY OF PUPPETRY IN EACH COUNTRY**

Each organisation was asked to provide a brief history of puppetry in their country.

**History of puppetry in Bulgaria**

**Popular Puppet Theatre: The rituals**

"Koukeri" or "Koukeri’s plays" – masked bands of young men participating in one of the most colorful rituals of Bulgaria during Shrovetide. This plays inherited from pagan times, entered later in the Christian tradition. The Koukeri are dressed in furs, with sheep bells hanging. They wear high fur caps with colorful ornaments and masks. Every region, and often every village has its own masks. Zoomorphic masks prevail.

Peperuda (Butterfly) The decoration with leaves and twigs is a theatrical element is preserved even today in folk rites and rituals. The custom of " Peperuda" (Butterfly) is a masking of an young girl by decoration with twigs and leaves.

Mara lishanka "Mara-Lishanka" is a puppet made mostly of slippers. It is dressed in female clothing. The ritual is performed by young girls and it is for a good harvest and fertility of young women.

The elaboration of Martenitsi is also Bulgarian specific tradition, where red and white tassels (formed respectively) represent male and female figures. The Martenitsas are presents who are given for health and prosperity with the coming of spring in the beginning of March (March = Mart – Martenitsa).

**The home made puppet theatre**

Puppets made from gourds, leaves, rags, corn cobs or fruit are found in almost every village and enjoy the play and fun for children.

**Development the of the Puppet Theatre in Bulgaria (1892 - 1946)**

In the idea of the creation the Bulgarian puppet theater, a considerable role has the willingness of the Bulgarian intellectuals to determine the European cultural values. The members of the art circle "Rodno izkustvo" (National art) and the Theatre "Slavianska beseda" adopted the idea of the puppet theater from Europe and adapted it to the Bulgarian national traditions and specifics. This model became the aesthetics of the entire Bulgarian puppet theater. In 1892, during the First International Industrial Agricultural Fair in Plovdiv, the visit of the famous English Marionette Theatre of Thomas Holden took the hearts of the audience.

**The Czech influence**

The development of the Bulgarian Puppet Theater started after the Liberation of Bulgaria from the Ottoman empire (1878) with the help of the Czech community in Bulgaria. In the beginning of the 20th century real European puppet theater in Bulgaria could be found in the Proshek family Theatre and in the Puppet Theater belonging to Czech company.

In May 1929, the Czechs were initiators and hosts of the First World Organization - UNIMA (Union Internationale de la Marionnette). Elisaveta Konsulova-Vazova, the co-founder of the puppet theater at the Slavyanska Beseda Theatre, participated in the work of the first congress in Prague.

**The German influence in the 1940s and the introduction of the hand puppet**

Interestingly, the only puppets used until 1946 in Bulgaria were the marionettes. Apart from the Puppet Theater at Slavyanska Beseda Theatre (1924-1940), marionettes were used in the theaters of Stefan Penchev and Ivan Rusev (1928 and 1929); in the Bulgarian Theoatro dei Picoli (1930); the Batenberg theatre (1942-1952), as well as in the theater of Georgi Saravanov in Plovdiv (1946-1952).

In 1946 the Bulgarian Actress Mara Penkova (an actress from the National Theatre in pension who specialized puppetry in the Third Reich (1942) founded New Children Puppet Theatre- Sofia which was later transformed into Sofia Puppet Theatre which is still working. Penkova was the person who introduced a new form of puppet- the so called “glove doll” (or the standard hand puppet). Using the sculpture of the human hand, this doll was much more dynamic, more grotesque and more vivid than the standard human-like marionette. The actor's approach to the puppet is also different than the approach that the actors has toward the marionette. The actor is not superior anymore, but on the contrary – they are raising the puppet above themselves, turning it into an idol. Undoubtedly, this new aesthetic attitude enriches the expression of Bulgarian puppet theater. The space behind the screen allows for the depiction of the intricate compositions in depth, as well as the movements of the dolls on different levels of the stage space.

**Professional puppet education**

In 1962 in Bulgarian Nation Academy for Theatre and Film Arts introduced the Puppetry Art specialty for the first time.

**The creation of the Bulgarian Centre of UNIMA and festivals**

In 1963 the Bulgarian Center of UNIMA (Union Internationale de la Marionnette) was established. Thus the country became part of the world puppetry process and the popularization of the Bulgarian puppetry tradition began world-wide. For many years Bulgaria has had members on the Executive Committee of UNIMA – proof of the international prestige of its puppetry tradition.

**After the fall of the Communism**

After the collapse of the Communist regime a total economic crisis affected the entire Bulgarian society. The budgets of state puppet theatres were severely cut. Many puppeteers became unemployed. Some of them founded private puppet companies as an alternative to the state establishments. Between 1989 and 1996 approximately 35 private formations were founded such as Theatre "Atelie 313", The ARIEL Theatre, Theatre CREDO, Theatre M.M. and others, a majority of which are in Sofia. The overall economic situation led to a decrease in the scale of productions, and so chamber performances became a preferred format. Despite the difficulties though, the Bulgarian puppet theatre tradition is still extremely vital and the proof for this are the numerous awards and international acclaims Bulgarian artists receive at forums all over the world.

**Most famous puppet theatres in Bulgaria**

Most of the theatres in Bulgaria provide both drama and puppet plays- there are just a few theatres that are only for puppetry. The most famous puppet and drama and puppet theatres are as follows:

* Drama and Puppet Theatre (in Vratsa)
* Drama and Puppet Theatre “Vasil Drumev” (in Shumen)
* Drama and Puppet Theatre “Ivan Dimov” (in Haskovo)
* Drama and Puppet Theatre “Ivan Radoev”(in Pleven)
* Drama and Puppet Theatre “Konstantin Velichkov” (in Pazardjik)
* State Puppet Theatre (in Varna)
* State Puppet Theatre (in Vidin)
* Puppet Theatre (in Gabrovo)
* Sofia Puppet Theater

**Non-standard usage of puppetry: creative laboratories**

* **The puppet pantomime** is a combination between conditional expression, modern music, and lack of text. Many artists experiment in this aesthetics of the musical-plastic puppet theater. Directing strives for puppet-theatrical means in combination of musical work.
* **The theater of poetic speech** is a view that aims to refine the aesthetics of this theater by introducing "high literature" into it. There are lots of unique poetic texts and adaptations for the plays.
* **The theater of the Artist** is a view where the visual works very strong and the main formula is "the puppet theater is an animated set-up".

**Puppet Therapy**

Some of the Bulgarian theatres use puppet therapy and the theatre where this therapy is mots developed is the Varna Puppet Theatre.

Since April 2008, Varna Puppet Theatre is a base of the newly established non-profit Puppet Therapy Association.

The Association aims at promoting and implementation of the idea of using the puppet during the treatment and education process as a mediator between the treating (educating) staff and the treated (educated) persons; collaboration with the Puppets and Therapy International Association and other similar organizations.

The very same year, two puppet therapy workshops were included in the programme of the 14th edition of The Golden Dolphin ITF that were welcomed with great interest by psychologists, physicians, teachers and social workers. The seminars were led by Madeleine Lyon, president of the World Puppet Therapy Association.

The association contemplates puppet therapy for children and adults with psychophysical troubles as well as for healthy children with educational purposes and development of dexterity and artistic skills, implementation and presentation of performances at health centres and educational establishments, seminars, conferences, workshops, edition of specialized materials, etc.

Actors from the theatre have been leading for three consecutive years the workshops in a summer project called Theatre Puppet Workshop financed by Varna Municipality. Disadvantaged children and young people are successfully integrated and collaborating with their coevals.

For two years yet, Varna Puppet Theatre has been supporting the operation of the Psychic Health Centre, in particular the theatre studio to the Methadone Programme. The young people prepare their puppet performances there by making by themselves part of the puppets and the scenery, while the theatre provides to them other - real, professional puppets. Actors and experts from the team visit the Centre frequently - they consult, help the puppet workmanship and also the rehearsing process. The theatre made its stage and stage equipment available for free for the presentation of the performances The Process and Night Birds in front of various homes for children deprived from parents' care.

Young people from the Centre participated in the theatre's summer project under the Youth's Activities Programme of Varna Municipality - Theatre Puppet Workshop.

With the assistance of the Puppet Theatre, the most active young people were involved as extras in a performance from the 18th International Puppet Festival in Varna.

**Puppetry art on TV**

“Span man- cubit beard” is a Bulgarian television show, a series for children, broadcasted on the Bulgarian National Television in the period from 1960 to 1990 as a part of the children television programme Goodnight Children. From the little screen, the puppet tells interesting stories of the little vagabonds for the good night. Most of the stories are taken from the Bulgarian folklore.

**Types of puppets most commonly used in Bulgaria**

The types of puppets that are most commonly used in Bulgaria are the marionette and the standard hand puppets (so called in Bulgaria “glove dolls”).

**Purpose of puppetry in Bulgaria**

In the 40s the puppets were used for 2 main purposes- purely theatrical for plays mainly developed for adults and children, and political- in many ways the theatre was a part of the political life in Bulgaria and that is why there were many puppets were used in order to influence the daily life by sending political messages.

Nowadays the puppets are mainly used with two purposes therapeutically and theatrically- there is puppet theatre both for adults and children but the main usage of the puppet theatre is in plays for children and toddlers. Some theatres use puppet therapy as a way for rehabilitation for children.

**Advantages and disadvantages of puppetry art in Bulgaria**

**Advantages**

* There is very well developed theatre for children and toddlers
* There is puppet therapy
* There is a long puppet tradition

**Disadvantages**

* Some of the plays for children are too realistic which makes them scary for children
* Puppet theatre is not as famous as the drama theatre
* There aren’t enough independent puppet theatres
* There isn’t enough advertising of the puppet theatre (as much as the advertising of the drama theatre, for instance)
* Most of the puppet actors don’t work on puppetry but start working in the TV and theatrical field without puppets
* Puppet therapy needs to be better developed and popularized

**Neutral (depends if it is advantage or disadvantage depending on the situation)**

* There is special puppetry education in the Bulgarian Nation Academy for Theatre and Film Arts which makes the puppetry art very professional
* Most of the puppet theatres are in the same buildings of drama theatres

**History of puppetry in Italy**

The presence of puppets has been witnessed in markets and other fairs since the sixteenth century in Italy. Towards the end of the 1700s, there was an important evolution: documents were found testifying the consolidation of the genre and the existence of real tour companies and permanent agencies. Obviously one of the most famous Italian puppet is “Pinocchio”, mostly popularized by Walt Disney Studios.

Regarding Sicily, there is a particular puppet art tradition called “Opera dei Puppi”. It’s a typical tradition from Southern Italy, born in Naples in the first half of 19th century and established in Sicily between the second half of the 19th and first half of 20th century.

It was proclaimed in 2001 and inscribed in 2008 in the [UNESCO Intangible Cultural Heritage Lists](https://en.wikipedia.org/wiki/UNESCO_Intangible_Cultural_Heritage_Lists), being the first Italian patrimony to be included in this list.

**Kind of puppets used in Sicily**

Sicilians distinguish 2 kinds of puppet. "Burattino" e marionetta"

Burratino is a puppet that appears on stage in half a bust moved from below by the hand of the animator that carries it like a glove. It’s characterized by three parts: head, hands, dress. Head is most of the time made with light material: papier-maché, wood or clay.

Marionetta is a puppet made of wood, cloth or other materials whose whole body appears on stage and moved by strands on the bottom of their body.

In Sicily, the puppet show is generally represented inside a wooden theatre, called castles or barracks. The most common personages are from the Carolingian cycle as Charlemagne and his paladins.

**The usage of puppet art in Italy**

Nowadays, some artists try to keep the tradition alive, especially by offering performances to tourists. Indeed, one of the most famous attraction in Palermo is the “Teatro dell’opera dei pupi”. Several shows are played such as *the song of Roland* “, “*Jerusalem delivered*” and “*Orlando furioso”*

Besides, it’s still possible to admire puppets collections at the international museums of puppets Antonio Pasqualino in Palermo but also at the Sicilian ethnographic museum “Giuseppe pitrè”.

One of the most famous Sicilian puppet artist is called "Mimmo cuticchio". Since 1984, he yearly organizes a festival called " The machine of the dreams" using the puppet art as a way to tell the cultural heritage of Palermo, but also to define its identity and the roots that unites Mediterranean peoples.

Puppet art is already used as an educative tool in Italy. For example, in Castelfranco (Veneto), the Baracca and Burattini has developed a project with La scuola del Fare aiming to promote the pedagogical role of puppet at school.

The aim of the project is to make children acquire techniques and instruments for the realization of a puppet theatre: how to build a puppet, write a script, public event to present their shows.

**The advantages and disadvantages of puppet art in Sicily**

The general advantages of puppet art as an educational method are the following:

* Easier to communicate with others: fighting shyness and isolation
* Better identification, and imitation skills
* Better expression of feelings and emotions
* Better language skills: speaking fluently, usage of new words
* Creativity: storytelling
* Team building

For Italy, it could be for example a nice method to help migrants learning Italian and increase their language skills.

Unfortunately, puppets are less and less popular within a globalized world, the main disadvantage then is to find artists that could collaborate and share their experiences.

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**History of puppetry in Poland**

The origins of Polish puppet theatre are connected with some unique Christmas performing tradition called “szopka” (small, mostly wooden, figures animated in a very simple, schematic way on a portable stage). The first documentary evidence of Polish puppetry art dates from the 15th century. Since then it has been developing in different directions, including the movement of traveling companies (16th/17th century), fancy puppet theatre productions in the residences of the Polish aristocracy (18th century), cabaret and satiric performances (beginning of 20th century) and the establishment of State Theatres all over the country (1940s and 50s). A very special example of passion for puppets, in a way relevant to CC project, concerns the painful period of the II World War. In private apartments dozens of puppet shows were shown over the years and even in prisons and concentration camps where the Poles were incarcerated (Dachau, Ravensbrück, Auschwitz and Buchenwald), shows were organized. All over Europe, in prison camps for officers (Oflags) or soldiers (Stalags), performances were given: some by groups of the officers of Oflag VIIA in Murnau and Oflag IIC in Woldenberg, from 1941 up to their liberation in 1945. Wherever there were Polish soldiers in combat, from the Middle East to Great Britain, puppet programs were to be found. An overview of puppetry in Poland can be found in the World Encyclopedia of Puppetry Arts edited by UNIMA (International Puppetry Association) https://wepa.unima.org/en/poland/

Nowadays, puppet theatre in Poland forms an important and visible section of cultural life, marked with numerous institutional theatres, private companies, puppetry art festivals (national and international) and two higher education units devoted to educate puppeteers (in Białystok and Wrocław). There is no one performing style or technique dominating in Polish puppetry art. Generally speaking traditional puppetry forms are very rarely used now and have been replaced by a great variety of visual means of expression, including object theatre and extensive use of multimedia. In most cases actors are equally important on stage in contemporary puppet theatre, not only as animators but also as independent and even leading characters. The audience of puppet theatre are first of all children, however tradition of puppet shows for adults is also strong in Poland.

Besides the professional puppet theatre sector, there are also many other artistic, educational and therapeutic initiatives which draw on the rich resources of puppetry art. However, the majority of them are meant for children, since the perception of puppet theatre by the general public is based on stereotypes: puppets are childish, not really serious, always funny and even stupid. This is why adults are rarely introduced to puppetry art through the numerous health, assistance and cultural offers by community centers, theatres, NGOs and other institutions. Still, individual examples of amateur theatre groups of adults working with puppets can be found in Poland. There are for instance artistic ventures engaging disabled people for whom acting is too difficult. The puppet/an object function for them like a “mask”, something to hide behind while being exposed on stage.

The Bielsko Artistic Association Grodzki Theatre has been successfully using puppetry art as an efficient tool in adult education and in projects focused on social inclusion. The Association is well recognized as a promoter of puppetry as an attractive alternative to drama and actor theatre not only in Poland but also in other European countries thanks to our cooperation with numerous international partners. We run two theatre groups of adults which do puppetry on a regular basis. They performed all over the country and also in Slovakia, Czech Republic, Germany, Slovenia, UK and Holland. They have been experimenting with various kinds of puppets, objects and visual narration.

**History of puppetry in Lithuania**

Marionette theatre (by wandering puppeteers) date back to the fifteenth century in the territory of Lithuania. By the eighteenth century such foreign performances being produced in the manors of nobility.

There was also the folk puppet tradition. At Easter in churches (in Žemaitija) puppets were used to in-act Mysteries of Christ.

The first puppet (marionette) theatre was established in Kaunas in 1936 by famous Lithuanian stained-glass artist Stasys Ušinskas (1905-1974). He was a student of French artist Fernand Leger and Alexandra Exter. In 1940 he even got the USA license for improving the marionette construction.

The first Lithuanian puppet-animated sound film "The Dream of the Fatty" was created in 1938. Director and Art director of this comedy was Stasys Ušinskas (1905-1974).https://www.youtube.com/watch?v=vX7Chu3qHjQ

Puppet theatre became more popular after the war. In 1958 professional puppet theatres were founded in Vilnius and in Kaunas. Today we also have several municipal puppet theatres and not a few private companies.

An important figure of puppetry in Lithuania is Vitalijus Mazuras (b.1934) - former artistic director of theatre Lele in Vilnius. Mazuras theatre became an interaction between sculptured forms in space and a free interpretation of text. Music and the actor’s imagination become substitutes for words.

Nowadays drama theatres are experiencing the golden age in Lithuania and puppet theatre is a bit unprivileged, being traditionally concerned as children’s theatre. Nevertheless the demand of puppet performances is growing (mostly in kindergarten and schools) and we have a sufficient density of private puppet theatre companies.

Lithuanian contemporary puppet theatre is influenced by interdisciplinary arts using different objects, kinetic constructions etc. The audience is gradually accustomed to puppet theatres performing plays for adults and becoming the theatre of puppets and objects. Lithuanian puppet theatres use various kinds of puppets: glove, stick (jawaika), different kinds of marionettes, silhouette figures (shadow theatre), animated objects. Interesting initiatives like (Psilikon Theatre in Kaunas, Table Theatre in Vilnius etc.) create interactive plays and address more to adult audience.

The international puppet theatre festival „Materia Magica“in Klaipėda (held for 9 years) aims to be a space for creative approach to puppetry and attract more of adult audience.

However educational programs organized by puppet theatres still are mainly directed to children and the great potential of puppetry is not employed in the field of lifelong learning and social integration. We believe that CC project will be an excellent opportunity to promote the advantages of using puppetry in adult education for puppeteers as well as for social workers and adult educators.

**History of puppetry in Scotland**

The earliest recorded puppet plays in London took place in about 1600 at but puppeteers made their living by performing all over the country. Bible stories such as Jonah and the Whale still featured in puppet shows and records show that one in Coventry in 1599 featured the devil. Medieval clergy used animated figures and puppets to help preach Christianity, and a devil puppet would have been a leading player in these, his evil-doings creating vivid and imaginative lessons.

During the 16th and 17th centuries, Italian performers travelled fairly extensively in Scotland, performing in market places, fairs and horse races. This would be with marionettes. The famous Italian character Punchinello, developed into Britain’s most popular puppet entertainment during the 19th century, Punch and Judy, in glove puppet form. These were particularly popular as seaside entertainment with Victorians, they still appear today in booths but would be seen as violent and politically incorrect.

Between the 1950's and 70's with a growing TV audience, both glove puppets and marionettes were used as children’s entertainment; The Muppets being the most famous. In the 1980's there was a very popular adult satirical TV programme Spitting Image, these characters were exaggerated political and celebrity characters.

At the beginning of the 21st century, large scale puppets have become popular in main stream theatre, with their appearance in Lion King and most recently have made an incredible impact with a life size equine character in War Horse, which has toured the world.

Within Scotland there are 30 companies specializing in puppetry, from small children’s 'party' entertainment shows too sophisticated, high end and sometimes experimental performers. Scotland has the Scottish Mask and Puppet Centre, which has been based in Glasgow for 30 years. A quote from their website. 'Masks, puppets, magic and performing objects are tools of transformation. They are unique tools of empowerment and group collaboration; keys to cross-cultural and intercultural performance and the promotion of international peace, friendship and understanding. Our philosophy is one of radical humanism. We think that channelling life through the use of masks and puppets as a powerful antidote to the effects of globalisation that reduces people to objects and that this makes them ideal tools to use against dehumanisation'.

http://www.maskandpuppet.co.uk

NEEDS ANALYSIS COMPILED BY:

ANGELA SMITH

CITIZENS THEATRE

SCOTLAND

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