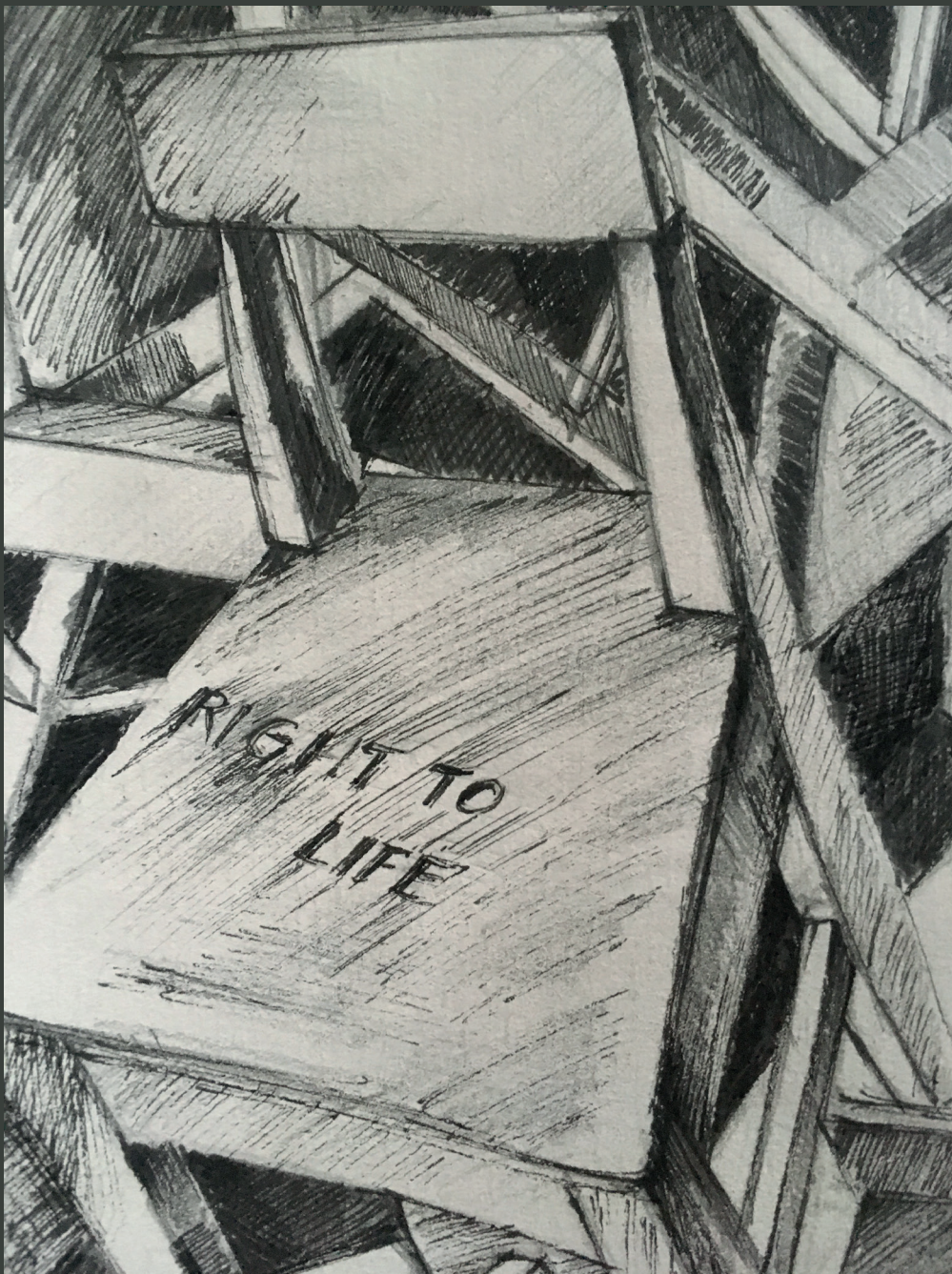


GUIDE TO HOSTING THE “TWO MOONS” DOCUMENTARY THEATRE PERFORMANCE AND TALKBACK



ERASMUS+ PROJECT 'TWO MOONS' IO3

**GUIDE TO HOSTING THE "TWO MOONS" DOCUMENTARY THEATRE
PERFORMANCE AND TALKBACK**

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SECTION A. THE INTRODUCTION

1. What is the Two Moons project about?

Two Moons - a two year Erasmus Plus funded project, addresses one of the biggest social challenges of our times, ensuring that older persons can enjoy fully their human rights and age with dignity. Six organisations have come together to develop this project: Co-Creation Support CLG (Ireland), Anziani e non solo (Italy), Asociatia HABILITAS - Centru de Resurse si Formare Profesionala (Romania), VoiVa- Empowering Old age Coop (Finland), Gaiety School of Acting (Ireland) and Associazione di Promozione Social Teatri d'Imbarco (Italy).

The main objective of *Two Moons* is to design accessible education resources to support older people's learning in the field of human rights. Knowing about human rights can empower older people to speak up, challenge poor treatment and assert their rights to be treated with dignity.

The educational resources developed by *Two Moons* are:

My Human Rights My Wellbeing Booklet;⁹ (see Appendix One for link)

Our Stories: Human Rights and Older People in Europe: the documentary theatre script (see Appendix One for link)

The Guide to Hosting the *Two Moons* Documentary Theatre Performance and Talkback;

Listen to my Story – Human Rights and Older People: Audios of the stories.

2. The making of the Two Moons monologues and documentary theatre script

Two Moons My Human Rights, My Wellbeing booklet and documentary theatre script *Our Stories: Human Rights and Older People in Europe* were created in collaboration with older people from Finland, Ireland, Italy and Romania. In total, 78 older people from these countries were involved in human rights awareness seminars and interviews. Their stories are recounted in the booklet and the documentary theatre script.

a. The process used to collect the lived experiences of older people

Human rights awareness seminars were organised in each country following the same format. The presentation started by explaining what human rights are and how they are protected under the European Convention on Human Rights (ECHR) and the United Nations Convention on the Rights of People with Disabilities (CRPD); practical examples were included. This facilitated participants to think about and reflect on their experiences and those of their friends and relate these experiences to situations where their rights were not met. While the older people participating in the seminars came from diverse groups, the concerns raised in each country were similar.

In Finland: human rights awareness seminars were organised with two peer support groups for older adults who have experienced violence or abuse. The concerns raised included: the small pensions of older women who remained at home as housewives and mothers; the challenges related to seeking social benefits due to barriers built in the system; the admiration of youth and efficiency in contrast to discrimination based on older age and retirement from workforce; the lack of services in suburbs and countryside; the inequality in accessing rehabilitation; domestic violence and elder abuse; the digitalization of society and the moving away from face-to-face services.

In Ireland: human rights awareness seminars were organized with three groups including an older persons' association, a stroke support group and an older women's group. Participants made connections with the different human rights discussed. Reflecting on the right to life and liberty, a participant spoke about a lady she knows who is being pushed into a nursing home against her will. Discrimination in the access to services and supports for people post stroke, with dementia and wider ageism; living with intimidation in housing estates were other concerns raised.

In Italy: human rights awareness seminars were organized with a group including representatives from third-age associations, trade-unions of retired persons and older persons. The concerns raised included age discrimination for medical procedures, being treated in disrespectful manner, taken advantage of, for example mis-selling of utilities, scams, coerced into signing over property to family members.

In Romania, many of the older persons encounter situations in which their human rights are not respected. Their everyday existence seems to be, for some, a hopeless circle of events in which they can feel powerless. The most common problems and themes encountered and identified were the low pensions of older persons, their struggling to live a life full of dignity in these conditions, the anxiety for their future and for their health, their experiences with medical situations or emergencies.

Following on from the human rights awareness seminars in each country, the themes that emerged from the seminars were explored further using in-depth interviews with older people including some of the seminar participants. These conversation style interviews lasted between 60 and 120 minutes. They were transcribed verbatim and translated into English. The transcripts were then shaped into 10-minute monologues focusing on elements of the stories that illustrated the non-fulfilment of human rights as protected under the European Convention on Human Rights (ECHR) and the United Nations Convention on the Rights of People with Disabilities (CRPD). The monologues retain the words of the older person used in telling their story.

Prior to linking the monologues together to create the documentary theatre script *Our Stories: Human Rights and Older People in Europe*, older people were asked to review

them to ascertain the validity and authenticity of the stories. Public readings of the monologues were held in each country. Older people and professionals attended the readings. The feedback was positive with many identifying with the characters and their stories. In all partner countries, there was unanimous agreement that the monologues felt authentic and reflect situations that older people encounter in their day to day life.

The *Two Moons* Documentary Theatre and Talkback brings these stories to life on the stage. The goal is to of inform and enhance knowledge of human rights among older people and wider society; how these should operate in practice. The performance and talkback will create a space for older people and the wider public to witness situations where older people's rights have not been upheld, to exchange views and engender new learning and awareness.

The names and any identifying features of individual contributors have been changed.

3. Why use documentary theatre and talkback as an education tool?

"All the world's a stage." William Shakespeare

Documentary theatre is theatre that uses pre-existing documentary material (such as newspapers, government reports, interviews) as source material for stories about real events and people. It tells the person's story in their own words. It seeks to bring social issues to the stage by emphasising factual information and empowering voices that are often ignored over aesthetic considerations and in this way be a catalyst for social change. The focus is on the psychological and interpersonal aspects of particular events with the goal of starting a dialogue with the audience.

By reflecting people's own experiences and using their own expressions, documentary theatre enables an audience to examine issues through a dramatic lens that both heightens awareness and clarifies understanding.

"Performance can make things seem more "real". Theatre, drama, and film are powerful mediums of communication and can be used as highly impactful approaches for investigating and representing human experience." (Leavy, 2005)

This, in turn, promotes opportunities for individual change and action as the audience can identify with the situations and reflect on their experiences from the perspectives of new insights gained, particularly on difficult subjects such as elder abuse and concepts like human rights in practice.

"Performances constitute an exchange or transfer between the audience and performer(s) (...) the "exchange" may involve a complex negotiation of meanings. (...) In social research, performance can serve many research purposes, including consciousness-raising, empowerment, emancipation, political agendas, discovery, exploration, and education." (Leavy, 2005)

The talkback creates a space for the audience to process what they have seen on stage and to perhaps even connect it to action or changes they can make in their own lives. Talkback sessions have been shown to impact on audience members in that they leave the performance thinking about issues differently than they had when they arrived.

4. Who can use this guide?

This guide outlines the process for hosting the Two Moons Documentary Theatre and Talkback, *Our Stories: Human Rights and Older People in Europe*. It provides information on the individual elements of the play and talkback which need to be considered from the planning stage to the production, performing and facilitation to the promotion.

It is designed to be used by:

- Older people's organisations
- Advocacy organisations (working to strengthen and protect the human rights of older people as individuals and/or as service users)
- Educators working with students of law, medicine, health and social care.
- Public bodies and authorities such as County Councils, Health Social Welfare.
- Non-governmental organisations supporting older people,
- Social services and healthcare providers such as nursing homes, day care centres, hospitals, activity coordinators.
- Community, amateur and professional drama and theatre groups.

Hosting the Two Moons Documentary Theatre and Talkback will enable organisations, groups and public bodies to:

- Provide learning opportunities in the field of human rights and what they should look like in practice.
- Empower older people to assert and claim their rights - the performance is social justice oriented.
- Shine a light on the challenges older people face in having their rights met in everyday life.
- Make visible to policy makers, health, social care and legal professionals and human rights advocacy groups where public institutions are failing in their obligation to protect older people's rights empowering them to become agents of change.
- Facilitate group work with adults vulnerable to abuse and in this way enhance their ability to safeguard.

Note: This guide is a roadmap as how to produce the Two Moons Documentary Theatre and Talkback. Like any map different routes can be taken. The most important thing is that you go on the journey. Make it your own by using the unique creativity of those involved, while paying attention to keeping to the original script and it's meaning and message.

SECTION B. THE PRODUCTION OF THE PLAY

1. How do I go about producing the *Two Moons* Documentary Theatre and Talkback?

The *Two Moons* Documentary Theatre script is based directly on interviews carried out with older people who share stories of situations where their rights have been infringed. The play is based on the stories of six older people. The stories are delivered as 8 to 10-minute monologues linked together by a narrator/advocate. The play takes approximately 60 minutes to perform and is followed by a talkback of approximately 30 minutes. It is also possible to use individual monologues as stand-alone performances for workshops on particular issues. The production can fit available budgets no matter how small.

The play and talkback can be delivered with a cast of two to six people. Documentary Theatre plays typically use a limited set so resources should not be an issue in staging this play. It does not require a professional/ expert to direct this play, nor professional actors to perform it. It is recommended that one person from the organisation/group hosting the play, is assigned to oversee the organisation of the event.

2. How to begin: producing the two moons theatre performance

a. *The production team*

As with planning any good event, it's important that you have a good team around you. Within your group or organisation, there are individuals with different knowledge and skills so a starting point is to explore these and identify those best placed to take on the different roles and tasks required, such as directing and performing, to make the performance and talkback work. Where knowledge or skills important to the delivery of the play and talkback are missing, putting out a request via individual networks will often locate a person willing to undertake the task.

The number of people available to stage your *Two Moons* Documentary Theatre Performance and Talkback will determine whether participants take on one or two tasks or assume multiple roles.

Organiser and Promoter

The role of arranging the hosting of the *Two Moons* Documentary Theatre Performance and Talkback and promoting it is critical if the objectives of the *Two Moons* Documentary Theatre and Talkback are to be achieved. The organiser and promoter will be responsible for identifying and booking the venue, setting the date,

accessing resources, overseeing budgets, promoting the event through social media and other networks, taking bookings and ensuring health and safety standards are adhered to at the event.

The Director

The role of the director of the play need not be automatically assigned to the leader (individual who initiates the hosting of the Two Moons Documentary Theatre Performance and Talkback). The director may be a person with experience in directing from the community or an individual who understands the script well, is persuasive, with excellent negotiation and interpersonal skills, self-motivation and the ability to motivate and inspire others and can work as part of a team.

The Technical Support Provider

The role of technical support will require a participant familiar with using technology such as sound equipment, lighting and devices such as Tablet, smartphones, microphones and projectors. They will be responsible for introducing light and sound at various moments of the play.

Set and Costume designer

The role of the set and costume designer requires a participant who is innovative, visionary, can see the wider picture and has an eye for detail. The set for a documentary theatre production is simple; it's purpose is to provide a backdrop for all of the different characters and their stories. Costumes are also simple, and relate to the characteristics of the individuality of the character.

The Actors

The actors in this play may be older persons from community groups, persons from theatre and drama organisations, health and social care workers, service providers, human rights advocates, anyone passionate about making human rights 'real' for older people and those working with them.

b. Creating a safe space for members of the group to shine

Having assembled the team, it is important to start the process of creating the performance by making each individual feel safe enough within the group to show off their talents and skills. Using the group exercises as outlined in Box 1 can create a safe space for the less confident and shier members of the group to blossom. These exercises are useful in the initial stage but also as a warm up prior to rehearsals.

c. Assemble your talent

The approach taken to casting will depend on who is organising the hosting of the Two Moons Documentary Theatre Performance and Talkback. If it is an organisation that

wants to recruit participants from inside and outside their organisation to take on different roles, then they may organise open auditions and informal interviews with interested parties. For smaller groups, they may start off by providing opportunities for everyone in the group to explore and engage with the characters. This can be a useful way of uncovering hidden abilities and talents within the group.

Starting from the script and its characters, the process of selecting the cast to perform the monologues can be guided by observations of participation in the activities outlined in Box 2. This can be done by the overall organiser or by the director if in situ. Based on the script, there are six major roles; consider whether or not actors will play multiple roles. Box 2 outlines activities that can enable participants to identify with characters and their situations to assist with assigning roles.

Box 2: Identifying with the characters and their situation

Individual Activities

Learning Outcomes

Participants learn to:

- explore and develop their insights into the monologues
- discover the inner feelings and thoughts of the Two Moons characters
- inhabit and perform characters' monologues

The following exercises will happen after there has been a full read-through of the script and a group discussion about characters, human rights issues raised and other general thoughts and observations. These exercises can be facilitated by the director of the play.

1. *Becoming the Character*

Director asks the participants to choose a character from the Two Moons play.

Then ask them to start walking in the space and to pretend they are alone and to start thinking as the character, their thoughts/ feelings. Director can help by asking some questions as they walk e.g. How do you feel today? How does this make you feel physically? How does it make you walk? Maybe you are having a good day or a bad day. How does that affect your posture?

- Director encourages the participants to move as that character; to physically and mentally embody the character.

2. *Sitting as the Character*

Director places chairs randomly in the space and asks the participants to sit in a chair as that character, alone with their thoughts and feelings.

3. *Thought-tracking as the Character*

Director tells the participants that as they sit on their chairs, s/he will go around the group and in turn will place their hand on the shoulder of the participants. Explain that when the participant feels the shoulder touch, they will reveal their thoughts as that character. It can be a sentence or a few lines e.g. "I'm feeling frustrated and ignored as I don't get any support from anyone." The director senses when the participant is finished speaking, removes their hand and moves onto the next participant.

Reflection: Director reflects with the group that they have now begun to feel the inner thoughts and feelings of the characters and they are beginning to feel what it's like to walk in their shoes.

Pair Exercises

Learning Outcomes

Participants learn to:

- Think and discover even more of their character's inner thoughts and feelings
- Start vocalising and share the thoughts and story of their character
- Develop a relationship with the listener.

Hot-seating

Director demonstrates this first with a participant. Director sits in front of one of the seated participants, who is still "in character" and starts asking them about themselves, allowing time for responses.

Examples of questions: Hello, what is your name? Where do you live? How old are you? etc. before moving onto questions about the character's feelings and situation etc. Director can follow up on responses with further questions, asking for elaboration etc. This should be a conversation rather than an interview or interrogation. The participant/ actor is then confiding in the listener as the character and speaks in the first person eg. "My name is Tom... I am ... years old"

After the demonstration, participants get into pairs and sit facing one another. Instruct them that they will now take turns at "hot-seating" one another. Encourage each hot-seat conversation to last 3-5 minutes each.

Stand-up Statement

On completion of the hot-seating, director can ask participants experiencing strong feelings to stand up and state their feelings as their character, sharing them with the rest of the group. Not all participants may feel the urge to do this, or they can do it while still sitting if they feel more comfortable doing so.

It is important that participants' contribution is valued. The process for assigning roles should be transparent and open with participants' different strengths, weaknesses, skills, personalities and voices guiding decision-making. Creativity is in everyone, so take into consideration previous experience (as amateurs or professionals), their energy, the interest of participants in acting and in the characters of the script. Also note the characteristics and the skills required for all of the roles and the ability of the actors to embody them.

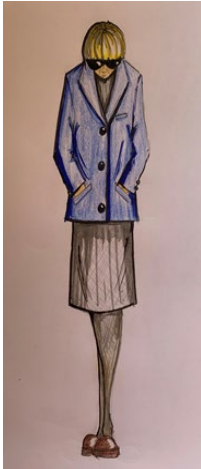
3. Rehearsal of Two Moons performance

While this guide provides recommendations for staging the Two Moons Documentary Theatre Performance and Talkback, it is not prescriptive. Each group putting on a performance will have access to different resources and play to different audiences. Groups are encouraged to use the creativity within their group to perform the play to suit their resources and audience.

a. Characterisation

'Authenticity' is central to documentary theatre. The performance requires a presentational style of acting, where the character acknowledges the audience; they speak the words of the older person directly to the audience. These words need to be got across in a compelling and convincing way. This requires "the spirit of the character meet the spirit of the actor." – (Seamus Quinn, Gaiety School of Acting). Adopting characteristics and props specific to the character can enhance the embodiment of that character for the actor. Box 3: Outlines some characteristics specific to the different characters.

Box 3: Dominant characteristics of each character



Ingrid:

Issue: subjected to abuse from her son

Characteristics:

In search of courage, mother, scared, desperate; seeks justice; love for her child; son's addiction; protect/save him; internal conflict; shame; repressed anger; live with dignity

Prop: dark glasses



Chiara:

Issue: subjected to scams and intimation in her home

Characteristics:

Trusting, social, positive, courageous, determined; in a compromising situation; shame of being robbed; frustration of not being able to react

Prop: hand bag



Joan:

Issues: After a stroke, unable to access information and interventions in a timely manner

Characteristics: Stubborn, happy go lucky, smiley, laughing, vitality, direct; frustrated with barriers encountered.

Props: bag of medications; walking cane



Ruby:

Issue: Having early onset Alzheimer's subjected to stereotyping and discrimination

Characteristics: cultured, educated, political; aware of human rights issues; advocate for rights and services for people with dementia.

Props: big bag, notebook



Tom:

Issue: was not accommodated to return to work following stroke in mid-life; income insufficient for basic needs of food, clothes and housing.

Characteristics: Feels useless, lost, looking for work, minor disability (one hand/arm), father, grandfather, humiliated, dependent; day to day poverty

Prop: ragged clothes



Elsa as advocate/narrator

Characteristics: Pragmatic, determined, mindful, overworked, empathetic, kind, strong sense of justice, warrior like, struggling to cope with work pressure, stressed.

Props: Mobile phone, packed lunch, coffee cup, yoga mat

Elsa as stand-alone monologue

Issue: Approaching retirement, concerned about level of service and home care and the impact on the dignity and rights of older people and how wider society views older people as of less value than younger people.

Drawings by Kali Swaid

b. Scene directions

Within the script, some stage directions are given, enclosed in brackets in text. The director of the play can also experiment with and give other directions to the actors. The actors and director can feel free to “play” and explore options before deciding on a final way to move, speak etc.

For the actor to play the character well, the director and actor should work together so that the actor clearly enunciates the words, expresses emotions with their face and body, conveys the motivations of the characters and speaks and moves naturally.

Basic considerations:

- The actor understands what s/he reads. In this way, the audience will understand too.
- The volume/inflexion of the voice changes according to the character’s situation and emotions.
- The actor expresses the right emotions of the character (fear, joy, hesitation etc.).
- The actor is able to visualize the images and the words. In this way, the audience will see or imagine what he/she sees.
- The actor emphasises key words and varies the rhythm of the text as appropriate.
- The actor knows where to put tension and where to remain calm.
- The actor should resonate with the text.

c. Techniques for memorising the monologues

First, read the text independently to understand its meaning, history and the characters’ intentions and their state of mind. Reread the text again and again to the point where if asked you could repeat the story, word for word to some extent.

To aid memorising the text, these techniques may be helpful:

Rewrite the text calmly and without distractions, focusing on what you are writing, assimilating it from time to time.

Divide the text into blocks, start by memorising it in succession from the first block. Whenever you make a mistake, start over from that block.

Divide the text by chapters by assigning each one a title, it will be easier from a first glance to remember what the character says in that part of the text.

While delivering the text from memory without aids is desirable to the overall performance, for some this may be impossible and other options will have to be considered. *Mise en espace* is one such option. It is a form of theatrical expression in

which the actor keeps reading while taking advantage of the possibility of moving in space, highlighting and giving strength to the text.

It requires:

Maintaining good space management, avoiding chaotic walking. Defining spatial points to keep as a reference can help.

Never turning your back on the audience.

Trying to keep your head and gaze high as much as possible towards the audience.

Articulating the words well while maintaining a good volume of voice.

Another option is to read from a lectern or preferably a prop related to the character such as a notebook (for Ruby), Tablet for Joan, newspaper (for Tom). In taking this approach:

Maintain a frontal position to the audience.

Keeping your hands on the lectern (or prop) can help limit excessive gesticulation while reading.

Bring back the meaning of the text to the listeners, with the help of pauses, word scanning and rhythm.

Try to occasionally bring the gaze back to the audience, thus not keeping it fixed on the lectern or prop.

4. Hosting the Two Moons performance

a. Organisation of event

Date/ time/ venue

In setting the date and time, think about your target audience and days and times that make the performance accessible to them. For example, if your target audience is older people in the community, hosting the event at night in mid- winter, will not make it accessible to a lot of older people due to safety concerns about going out when it is dark at night.

In choosing the space, there isn't just one "right" space or even "the right space".

Creativity is the most important tool when talking about how you can transform a space into a theatre stage. The flexibility of the team/ group and budget will also be a factor.

The space can be a professional theatre stage, a classroom, a conference space, an auditorium, amphitheatre, an exhibition space, a meeting room, a public venue that can be cleared of furniture.

Looking at the area, check to see if it has enough space for the actors to perform and the audience and their chairs. Ensure there is access and space for people with disabilities and reasonable accommodation can be made to ensure the event is accessible to all.

Safety rules: as each country may have specific safety rules, do not ignore them, inform yourself and ensure that you and your team respect them.

b. Rehearsal Schedule

Once you have chosen the space, plan ahead in terms of the number of rehearsals needed. If you do not have access to a rehearsal space, explore venues within your community that may be available free or reduced rent such as libraries, church meeting rooms and book these for rehearsals.

Working out how many hours of rehearsal time you need and have, and agreeing the schedule with those involved is important. Ask each cast member to add the rehearsal dates to their diary and to make every effort to attend to ensure each person's time and commitment is respected. Send reminders a couple of days prior to the rehearsal. The number of rehearsals needed will depend on the pace of learning, probably 8 to 10 sessions of 2 hours.

c. Budget

Budgets will vary for different groups. Some groups may have no budget or access to a limited budget, other may have bigger budgets. This will have a bearing on venue rentals, marketing, printing leaflets, access to costumes and technology.

If there is little or no budget, rely on the team effort of the group to be resourceful. Costumes and props can be borrowed, found at home or in charity shops. Cast members or the rest of the team many have skills that can help with sound and lighting or they may know other people who can help.

Fundraising events can be held to raise funds e.g. quizzes, bingo night, Go-fund me page on social media etc.

d. Equipment and technology

In theatre, the stage is a designated space for the performance of productions. The stage serves as a space for the performers and a focal point for the members of the audience. Before the opening day there are a lot of things to organise such as the space, rehearsals, locating props, costumes, and stage and set design.

Objects that can be used in the design of the set.

The stage and set design are pared back for documentary theatre performance but at the same time the actors need to position themselves on the stage. Chairs are useful objects; not alone are they readily available in various shapes and sizes, but also people can relate to them, e.g. stir memories of a chair they sat on in school, a

favourite chair, etc. The simple placement of a chair, for example turned upside down or with its back to the audience, can speak to the audience.

In designing the set, think about the creative ways you can use objects like chairs to position the actors but also to draw the audience in. The director and actors can experiment with their lay-out before they reach a final decision. Consider for example:

The number, type, colour, weight of chairs to use.

How they can be used by the actors merely for sitting but also as a prop to support the actor

Ways in which they can be placed (please see Appendix Two for ways of arranging chairs).

Create atmosphere

Lighting design in theatre is an art that goes beyond simply making sure that the audience can see the stage. Light can be used to create and enhance mood and atmosphere.

Stage lighting has several functions: colour, selective visibility, texture, mood, direction, intensity, movement, focus. One does not need access to specific stage lighting to achieve these effects: domestic lighting such as table lamps, spotlights, string of garden lights, flashlight or even mobile phone torch can be used to good effect.

Projectors can also be used to create atmosphere and as visual support. For example, projecting colours, shadows, images on to a screen, wall, blind or curtain behind the actors can set the mood for the different characters.

Sound is also important to creating mood and atmosphere. The use of music or a soundscape of the character's life, has great impact on the audience as it conveys emotions. In a minimalist setting as in documentary theatre, sound can create the setting or used to locate the different characters.

“Music has been an integral part of theatre in the Western world as far back as the tragedies and comedies of Ancient Greece. Music can reveal the inner emotional life of a character, foreshadow a vicious attack or budding love, or comment on the action onstage. According to the first theatrical scholar, Aristotle, the six elements that make up any drama are: plot, character, thought, diction, music and spectacle.” (Hurwitz, 2018)

Music is absorbed into the body of the script itself, it's an extension of it. In this respect, select music that is easily recognised by the audience in a country, traditionally and culturally. It can be played as an introduction for the actors entering the scene, between monologues, for the finale. Music can also provide information to the audience e.g. to indicate a mood or to build tension before something dramatic. Moreover, a specific character may have a theme or musical motif every time s/he appears onstage. Box 4 provides examples of music

Box 4: Examples of music which can be used

For a Finnish audience:

Jean Sibelius, Valse Triste <https://www.youtube.com/watch?v=5Ls8-pk4IS4>

Oskar Merikanto, Soi vienosti murheeni soitto

<https://www.youtube.com/watch?v=FzWy6a2279k&feature=youtu.be>

For an Irish audience:

She moved through the Fair – traditional instrumental

<https://www.youtube.com/watch?v=6OfkxIqnKo&feature=youtu.be>

The Spinning Wheel – traditional instrumental

<https://www.youtube.com/watch?v=lwDyMI6C2sg&feature=youtu.be>

Inisheer – traditional instrumental

<https://www.youtube.com/watch?v=NuK3KG6IDn0&feature=youtu.be>

For an Italian audience:

E più non canto e più non ballo- folk song,

<https://www.youtube.com/watch?v=6gnAwo6gAq0>

Canzone del pescatore - folk song

http://www.vocidimezzo.it/wp-content/uploads/2009/02/17_canzone_del_pescatore.mp3

For a Romanian audience:

Ciuleandra (instrumental), by Maria Tănase

(<https://www.youtube.com/watch?v=0W395ryBuqq>)

NOTE: Copyright for the music you use: Please pay attention to the copyright rules that apply in each country. You are advised to use sequences of music according to the copyright regulations and to consult with local or international federations of reproduction rights

Sound can be created live on stage or pre-recorded. It is not necessary to have access to expensive equipment for the sound design. Most mobile phones can record and editing software is accessible.

In most spaces access to microphones (mics) will be required. The type of mics available will have to be taken into consideration when deciding on movement and

position. Handheld mics will restrict movement somewhat as they will have to be connected to a sound system (or speaker) and either held by the actor or placed in a stand.

Lavalier microphones are body microphones commonly used in theatrical performances. These wireless microphones require more advanced technical resources. They are attached to the actors and provide a consistent close pickup of the actors wherever they may be on stage.

Do not be put off if this technology is not available. In smaller spaces it is possible to deliver a performance without microphones. However, it will be important to check that the actors can be heard at the back of the room.

Getting the sound level right for the audience

Good quality sound is essential for the enjoyment and engagement of the audience. Consideration should be given to:

The space – different spaces create different relationships between actors and audience

The configuration of the performance space will influence where speakers should be placed

Ensure the sound levels are not too loud making it hard to bear or too quiet making it impossible for the audience to hear the performers.

Try to accommodate those with hearing impairments

Remember sounds can sound different in full and empty spaces

Assess the best position for mics, close enough to the actor's mouth for them to be heard but not too close that there is interference.

e. Putting it all together

The different aspects for the performance have been considered. You now need to bring everything together to ensure the performance works on stage and for the audience. Box 5 provides an example of an activity to help design the final performance.

Box 5: Putting it all together

Learning outcomes

Participants learn to:

Bring all the learning together to stage a mini-version of the *Two Moons* script

See the potential and explore options of how the show could be produced, directed, acted and staged.

Ensemble Rehearsal

Give the group(s) 30-40 minutes of rehearsal to stage a mini-version of the *Two Moon* script.

This mini-version should include:

The entrance of the characters (unless they are pre-set i.e. on stage, in character, before the play actually begins)

Where and how the characters sit in relation to each other

The delivery of short section from each monologue

How each character begins and ends their monologue

Lighting, sound effects, music, song, dance, costume and props to be used

The mini- version is then performed and is critiqued in relation to style, delivery, authenticity and impact informing the final production. Different suggestions can then be tried out based on the ideas that arise from the discussion.

f. Setup for the audience

Decide on the room layout i.e. the seating layout of the audience in relation to the stage.

It is important that your audience is seated in the best way to achieve the maximum impact of your play. For small groups, a more intimate spatial arrangements can work well by bringing the audience physically closer to the actor telling the story but also making the audience part of the play. See Appendix Three for some examples of seating layouts for audiences.

Whatever layout you decide on, you need to ensure the stage and actors are visible at all times to the audience.

g. Production Timeline

The production timeline refers to the discipline required and logistics behind a successful play: a schedule of duties and rehearsals covering the months, weeks and days before the opening day. The key is to plan ahead and also to leave some time for adjustments.

Think: Time / Person / Task.

Box 6 provides an example of a production timeline schedule

Box 6: Example of a production timeline schedule outlining tasks that must be undertaken leading up to the day of the performance

3 months before performance day

Budget in place - Know the budget available

Reserve performance and rehearsal space

Line-up a full production team (actors, director, volunteers for the tech aspects – lights, music)

2 months before performance day

Announce the play & hold auditions

Draft and prepare publicity and promotion strategy (press releases etc)

Select the team and cast the actors

Begin rehearsals

Begin design and construction of sets and costumes

3 weeks before performance day

Make sure all cast is "off book" i.e. all cast members have learned their lines

2 weeks before performance day

Complete sets and costumes

Have costumes fittings

Run through the whole script in one rehearsal

1 week before performance day

Hold technical rehearsal

2 days before performance day

Final rehearsal. Make any adjustments

1 day before performance day

Break Day

h. On the day of the performance

Check the technical equipment:

One of your most important tasks for the day of the event is to check the equipment. Run through each piece of equipment with the technical crew and make sure there will be no surprises (batteries for the microphones, lights, sockets etc.) Make sure that all **sound** is working properly, and that everyone can hear the actors clearly. Microphones check, *one-two, one-two*.

Lighting is a crucial element that will help bring attention to the play. Make sure that there are two or three spotlights on stage. The lighting is also important when it concerns the audience. There should be little to no light on them, and, that way, the stage lights will be much more effective.

Setup: Prepare the stage

Check that the stage and seating are in order. The purpose of the stage is to draw attention to the actor(s). Check that the actors are visible no matter where you sit in the audience.

Print out a set of ground rules or code of conduct for the audience

You should leave a copy of the ground rules or code of conduct on each seat along with some information about the Two Moons Documentary Theatre Performance and Talkback so that the audience can familiarise themselves before the performance. The person introducing the performance should refer to the ground rules or code of conduct, reminding the audience to turn off their phones, for silence and asking them not to converse between themselves. The format for the performance and talkback should also be outlined.

Make sure all cast and crew are present. Do a physical and vocal warm up to raise energy levels, ease nerves and boost morale

i. Publicising and promoting the event

Publicising and promoting the Two Moons documentary theatre performance and talkback is as important a task as the production of the play. To ensure you meet your goals and get the maximum value out of hosting the event it may be useful to follow this strategy:

Content: Clear language; information about the date, time, location of the event. Short description of the play and its accompanying resources e.g. Booklet

“My Human Rights, My Wellbeing.”

Banner: After the press release is ready, create a banner for it and a resized one for Facebook, Instagram or any other social media channel.

Dissemination of the press release: mass media, influencers, news agencies, NGOs from the community, radios, bloggers. Send individualized e-mails to contacts and individuals from target audience.

Post other content (blogs, shared articles etc.) that is relevant to the event topic or theme. If the event has a hashtag, use it.

Add the event to event hosting platform e.g. Eventbrite and use these platforms to manage registrations.

Plan ahead for any follow up of the event such as media interviews. Photographer/ videographer onsite (amateur or professional) may be of benefit, as you can use these medias for newsletters, reports, etc and for dissemination.

Shares: Encourage people to tag the event in their pictures and videos before and after the performance.

Manage RSVPs (the persons invited to the event respond to confirm the invitation)

Follow up post event: An event doesn't end after the fall of the curtains. Write a post summarizing the event and publish it with quality photos (on your organisation's website, on social media etc). Send it out as a newsletter to your segmented e-mail base.

NOTE: Ensure you have consent to publish any images of participants and audience members. It is useful therefore to ask participants/ audience members when registering to indicate if they prefer not to appear in photographs or recordings.

I. The Curtain Rises

Pre-Performance Audience Address

Begin with a pre-performance audience address. It is advised that this address be given by the person organising the Two Moons Experience (or the director of the play itself).

Introduction to Two Moons Documentary Play and Talkback. The main points to address are outlined in the Two Moons Play and Talkback Information presentation (Appendix Four).

Information to include:

What the play is about

What documentary theatre is

What a talkback is

Inform the audience there will be a post-play talkback session where they will be able to share their experience/ thoughts on the play.

Cues for making connections between the performance and human rights can be introduced. See Box 7 for some examples

Box 7: Cues for making connections between the monologues and human rights

Prior to the show and the audience entering the theatre/performance space 'Words' representing Human Rights are written on A4 sheets and stuck under the audiences' chairs. These words should be related to the rights violations highlighted in the play.

Post show- These words are used to stimulate the discussion during the Talkback session. At a time deemed appropriate during the Talkback session the facilitator asks the audience to check under their seats; what human rights have you found there? Do we sometimes sit on our own rights and the rights of other's and do nothing?

Pre- play word exercise. - Audience are asked to share words about the theme of Human Rights with each other or write them on pieces of paper. Facilitator asks for words to be called out from the audience. These are written down on the floor with chalk or on pieces of paper to be stuck on the walls or under the chairs positioned on stage.

During the talkback, these words are referenced in relation to what the audience has seen and felt.

m. The Performance begins

The Documentary theatre play is performed.

Once the play ends, the person facilitating the Talkback comes on stage and the session begins.

SECTION C. THE TALKBACK

1. Facilitation of the Two Moons documentary theatre talkback

a. What is a Talkback?

In documentary theatre, the audience is not considered a silent observer but an active participant of the production process. A Talkback session is a period post-performance where the audience can talk to the facilitator and to each other about what they saw and how they connected with it. It is an opportunity to explore the theatrical piece in relation to the essences of the topic being highlighted, in this case informing older people and wider society of human rights and how they should operate in practice.

The Talkback is hosted by a facilitator. Being familiar with the script and the human rights issues raised by the individual monologues is essential to effective facilitation of the talkback ensuring the messages conveyed in the performance are relayed. It is therefore recommended that the director of the play facilitate the talkback, however the decision is up to the individual organisation/ group hosting the Two Moons Documentary Theatre Performance and Talkback. What is most important for this role is the knowledge and understanding of the script, the issues raised and the human rights infringed. S/he should also be familiar with the “My Human Rights, My Wellbeing booklet” and be able to refer to it.

While talkback sessions can last from 10 to 30 minutes, allow 30 minutes for the Two Moons Documentary Talkback session. The goal is to host an interactive, well-facilitated forum where everyone has their voice heard and where responses to the witnessed artistic experience are shared and shared meaning created (Galbraith, 2017).

b. The objective and purpose of the Two Moons documentary theatre talkback

The objective of the Two Moons Documentary Theatre and Talkback Experience is to connect the stories presented with the educational content of the project and in this way inform and understand what human rights are, shining a light on situations in Europe today where the rights of older people are violated.

The purpose of the Talkback is:

- To enable audience to make connections with the stories and other audience members.
- Remind the audience of the documentary theatre concept. It is a theatrical experience that cites real interview transcripts and peoples’ real stories.
- To facilitate a deeper learning and understanding of the topics.
- To link what was witnessed on stage to ways to get help.
- To build empathy and to enhance interpersonal learning, critical thinking, growth and attitude.
- To stimulate conversation beyond an analysis of the play and open up a debate on the topic of human rights.

- To foster greater understanding of human rights and to empower the audience to seek out and assert theirs.

2. Preparation for the talkback

a. Structuring the post performance Talkback

It is important to structure the Talkback in a way that supports all voices to be heard. Hence the format used to generate engagement and participation in the Talkback will depend on the makeup of the audience e.g. demographics, size, confidence and willingness to participate. A traditional discussion format may not be effective where the audience comes from a wide demographic, for example in relation to age, education, occupation. The techniques outlined in Box 8 can be used to good effect to support those quieter or less used to joining in discussions (Fisher, 2014).

Box 8: Techniques to support all voices to be heard

Pair and Share: have audience members respond to questions about the theme or content of the play with a partner before sharing with the larger group.

Role Play/Hot seating: this strategy facilitates interaction between the audience and the actors in role as their characters from the play.

Use observations of the audience to ask related questions: for example, “I noticed when (character) left abruptly the stage, almost everyone leaned forward. What were you reacting to in that moment?” This models the type of response sought and helps remind audience members of their reactions to the performance.

Plant a question during the opening curtain speech: embedding a question into the audience’s minds that relates to the theme or another aspect of the play helps focus their attention during the performance.

b. Obstacles and Challenges

Talkbacks face some of the same challenges that all group discussions do, including silence, resistance and conflict. Silence is not always a sign of boredom or resistance. However, it may cause anxiety both to audience members and facilitators. Reasons for silence are typically complex and varied but a talkback facilitator must be able to sense when silence serves the group and when it may alienate the group. In any case, silence to an extent is useful in letting a group reflect and find its own pace. (Nessler, 2018) The techniques mentioned above, e.g. pair and share, may be particularly helpful in overcoming silence.

Resistance and conflict occur less often than silence. In situations where they do, the facilitator should “engage the challenge to his/her authority” and even encourage the expression of negative feelings (Berman-Rossi, 1993, p. 75). Engaging a challenging audience member helps to gain his/her trust, but also shows the rest of the audience that the talkback is a safe place to express oneself.

By ensuring that participants are empowered to act by providing them with information on what to do next e.g. provide a toolkit of resources such as contact details of crisis hotlines, advocacy and community health centres (see Appendix 1 for template), can also address resistance and conflict related to feelings of hopelessness and powerlessness to change the situation. Thus, the talkback can act to link what an audience saw onstage to ways to get help if they or someone they know has a similar issue. (Nessler, 2018)

c. Facilitation

The role of the talkback facilitator

Talkbacks work best when a facilitator leads the discussion. This way, the conversation maintains structure and order. The facilitator should encourage the audience to assimilate the given information, transform it, and by responding, offer a fresh interpretation or a “way of seeing” the production. During the talkback, the audience becomes teacher while the actors and director/facilitator are placed in the position of students.

The objective of the play, and the role of the facilitator, is not to provide solutions but to instil in the audience a sense of awareness, empathy, empowerment. Box 9 describes the traits needed to facilitate an effective talkback.

Box 9: Traits of a successful talkback facilitator

Ability to read a room

Be in the moment

Know your audience, know your topic

Being able to describe Human Rights in a real, down-to-earth practical language.

Having a toolkit of resources for the audience afterwards.

Knowing how to ask provocative and open questions to stimulate discussion.

Getting to know the monologues

It is recommended that the director or any person assuming the role of Talkback facilitator prepares for the session by familiarising themselves with the contents of the Two Moons booklet ‘My Human Rights, My Well-being’. The booklet provides background for the script and details the human rights violated in each of the stories. It also contains useful resources for the audience members in sections 8 and 9 (see Appendix One). These two sections should be printed and made available to the audience members as they leave.

d. Steps to facilitating the Two Moons Talkback Session

Step 1: The director re-emerges to facilitate the post-show Talkback session

They inform the audience of the format and the limitation on time (30 minutes maximum). They encourage the audience to feel free to share their points of view, acknowledging that there will be differing views but each one is valid. To ensure everyone has a chance to share, they ask that the audience listens to one another without interrupting. They explain that they themselves may need to interrupt someone to ensure everyone gets a chance to talk. And that no offence is intended.

Remember to be cognisant of people waiting to speak and of those whose preference is to stay silent.

Step 2: Ask the audience to reflect on the characters’ stories in relation to human rights.

An objective of the Two Moons Documentary Theatre Performance and Talkback is to highlight the challenges older people face in having their rights met in everyday life as told in the different monologues. To achieve this objective, the facilitator guides the audience to reflect on the monologues and how they each highlight different infringements of human rights. Human rights explored are not necessarily rights legislated for in every country, but a precondition for leading a dignified human existence. To assist the facilitator, avoid duplication and to keep the message simple, Box 10 highlights the main points associated with each monologue and some suggestions for human rights infringements associated.

Box 10: Main points and human rights infringements associated with each monologue

Chiara	Ingrid
<p>Main point to illustrate: is not safe in her own home (experiencing intimidation and has been a target of thieves/scammers). The local authority housing responsible for the housing complex is not taking any action to address the anti-social behaviour taking place.</p> <p>Rights infringed:</p> <p>ECHR Article 8 Right to respect for private and family life, his or her home and correspondence.</p> <p>ECHR Protocol 1 Article 1 Property Right: the peaceful enjoyment of her home</p>	<p>Main point to illustrate: abuse by adult child; enduring connection/role mother has to child to protect them and to try help them makes it more difficult to act alone e.g. taking restraining order. Vulnerable adults should be supported to act, in this story assistance was not forthcoming from police.</p> <p>Rights infringed:</p> <p>ECHR Article 3 Prohibition of torture and ill-treatment; positive obligation on public authorities and professionals to take reasonable steps to protect vulnerable adults from serious harm of which they are aware of.</p>

<p>Positive obligation on local authorities to take reasonable steps to protect their tenants' right to the peaceful enjoyment of their home.</p>	<p>ECHR Article 13 Right to effective remedy: everyone whose rights and freedoms as set forth in ECHR are violated shall have an effective remedy before a national authority (Ingrid did not get opportunity to have her case heard as settled outside court)</p>
<p>Tom</p>	<p>Joan</p>
<p>Main point to illustrate: had stroke when he was still quite young but has not been enabled/accommodated to return to workforce. As a result, he lives on a reduced income which is not sufficient to meet his housing, food and social needs.</p> <p>Rights infringed:</p> <p>CRPD Article 27 Work and employment: safeguard and promote the realisation to work including for those who acquire a disability during the course of employment. This is about making sure people with disabilities have the same chances to work as everyone else, includes taking steps to help them get and keep jobs.</p> <p>CRPD Article 28 Adequate standard of living and social protection: having sufficient income for food, clothes and housing and can get help to avoid poverty and improve their standard of living on an equal basis with others.</p>	<p>Main point to illustrate: not provided with information; experiences ageism (discrimination in accessing health and social care services based solely on age); failure of consultant to listen and take action; could not access rehabilitation necessary to minimise disability.</p> <p>Rights infringed:</p> <p>ECHR Article 8 Respect for privacy and family life includes right to information concerning health</p> <p>CRPD Article 25 Health: right to enjoy the best possible health including early identification and intervention to minimise and prevent further disability</p> <p>CRPD Article 26 Habilitation and Rehabilitation: enabling persons with disabilities to attain maximum independence, full inclusion and participation in all aspects of life.</p>
<p>Ruby</p>	<p>Elsa</p>
<p>Main point to illustrate: discrimination because of stigma of having dementia and how this impacts negatively on the person's life; supports needed by person with dementia, are not available to them; diagnosis often not disclosed to the person, just their family, which deprives</p>	<p>Main point to illustrate: works as a community nurse providing homecare to older people; about to retire; sees how system is failing older people; worries for her future as an older person; frustrated; scared; powerless; advocate; empathetic.</p>

<p>a person of making decisions for the future.</p> <p>Rights infringed:</p> <p>CRPD Article 5 Equality and non-discrimination: this is about all people being treated equally and protected from discrimination. It includes making reasonable accommodation (adapting environment to facilitate person with disability) where needed.</p> <p>CRPD Article 8 Awareness raising: combatting stereotypes and prejudices relating to people with disabilities including dementia</p> <p>CRPD Article 19 Living independently and being included in the community: ensuring person with disability can live and be part of their community, making sure the right services are available in the community to make this possible.</p>	<p>Rights infringed:</p> <p>ECHR prohibition of torture and ill treatment, includes not being subjected to inhuman or degrading treatment.</p> <p>CRPD Article 17: protecting the integrity of the person</p> <p>CRPD Article 19 Living independently and being included in the community: ensuring person with disability can live and be part of their community, making sure the right services are available in the community to make this possible.</p>
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The director/facilitator does not start by listing these human right infringements but begins by asking the audience what stood out most to them in the play. Using the audience responses and discussions to bring them to identifying infringements as they react to and talk about certain stories. It is highly unlikely that all of these points and rights will be covered in a 30 minute Talkback, so take the lead from the audience in relation to stories that resonated with them and guide them into exploring/examining the human rights associated with these stories.

Step 3: Engaging the audience and prompting reflection using questions

To guide the audience into reflecting on the monologues and the situations they portray from their perspective and supporting them to resolve, take action and/or understand the issue, the following questions may be useful:

- What did you think of X's story? How did it make you feel?
- Could s/he have acted differently? How?
- What could have been done differently?
- If you knew X, what could you do to help her?
- What support is available in your community for situations like this?
- How could X's rights have been promoted from early on, to prevent the situation s/he experienced?
- How could s/he have protected herself?
- Do you think X was aware that her rights were violated?

- What could you do as a friend?
- How could we make the situation better? How could we prevent it from happening to someone else?
- Can we as a community make a difference?
- Can we come together in understanding in order to forgive past aggressions and to heal?

Questions in relation to the play as a whole could include:

- Why was this play produced at this time?
- What was the most thought-provoking/interesting/unexpected/ thing you learned?
- What, to you, was the most important issue the play presented? Why?
- What character did you relate most to in the play? Why?

The Talkback should encourage the audience to identify some of the rights infringed in each monologue and think of general actions that can be taken. During the discussion, remember to promote the actions outlined in “My Human Rights, My Well-being” booklet. Try to link the stories together by using information from a story to find solutions in another story. The answers for any questions the audience is looking for are included in the play or the booklet. If the audience starts focusing on negative aspects, bring it around to help them focus on the positive – How could we make this better? How could we promote human rights? Encourage people to share the resources and knowledge with others after the show.

Step 4: Wrap up

The talkback facilitator makes reference to local or national organisations that can be contacted for more information and assistance. But s/he highlights that ultimately the power lies with us – as individuals and as a community.

Two Moons Resources are handed out to the audience as they leave.

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APPENDICES

1. APPENDIX ONE TWO MOONS RESOURCES

My Human Rights, My Wellbeing booklet provides information on human rights, as protected under the European Convention on Human Rights and the United Nations Convention on the Rights of People with Disabilities. It outlines in a simple way through the use of examples of the lived experiences of older people what these rights should look like in practice. Knowledge about human rights enables poor treatment or practices to be challenged. The booklet offers some guidance on how to take action.

My Human Rights, My Wellbeing booklet Finland available at:
<https://twomoons.eu/download/1625/>

My Human Rights, My Wellbeing booklet Ireland available at:
<https://twomoons.eu/download/1611/>

My Human Rights, My Wellbeing booklet Italy available at:
<https://twomoons.eu/download/1622/>

My Human Rights, My Wellbeing booklet Romania available at:
<https://twomoons.eu/download/1619/>

Our Stories: Human Rights and Older People in Europe: the documentary theatre script recounts in the words of older persons living in Finland, Ireland, Italy and Romania, the lived experiences of not having their human rights respected in situations they encounter in their day to day life. The script is taken verbatim from research interviews, and edited into short monologues with a particular 'take home point' the infringement of rights protected under European Convention on Human Rights and the United Nations Convention on the Rights of People with Disabilities. The monologues are linked together into a play.

Our Stories: Human Rights and Older People in Europe: the documentary theatre script Finland available at: <https://twomoons.eu/download/1671/>

Our Stories: Human Rights and Older People in Europe: the documentary theatre script Ireland available at: <https://twomoons.eu/download/1677/>

Our Stories: Human Rights and Older People in Europe: the documentary theatre script Italy available at: <https://twomoons.eu/download/1674/>

Our Stories: Human Rights and Older People in Europe: the documentary theatre script Romania available at: <https://twomoons.eu/download/1680/>

2. TEMPLATE FOR HANDOUT WITH INFORMATION AND SUPPORT FOR AUDIENCE AT END

How can human rights be used to effect change?

Human rights are relevant to many of the challenges older people face in living a good life. Under the European Convention on Human Rights, the protection of human rights is integral to state policies and service delivery in all European countries. Hence human rights concerns can very often be resolved by speaking or writing to the authority or person responsible using this approach.

To make a complaint

Use a human rights lens to frame the issue or problem;

Illustrate the human rights issue using the lived experiences of an older person;

If the complaint is in relation to a public authority outline how you believe they have failed in their duty to protect service users' human rights; offer a possible solution or way of resolving the issue;

Raise the human rights issue informally by speaking to a person in the organisation involved or writing to them;

An advocacy organisation or local citizen information centre can help you with this

If this does not produce a satisfactory outcome, make a formal complaint. If the human rights issue relates to public service providers, use their complaints process;

Having gone through the public service complaints process and the issue remains unresolved to your satisfaction, you can take your complaint to an independent organisation such as the Ombudsman, your national human rights monitoring body or your public representative;

I am encountering barriers to accessing health and social care services

If like Joan, Ruby and Elsa you believe you or someone you provide care to have been subject to discrimination in accessing health and social care services because of your age and/or disability, or a service provider has failed to protect your human rights, you can take action by

Writing to the service provider asking for a copy of their Equality and Human Rights Statement in relation to policy on the provision of services. Arbitrary age limits in accessing health and social care services must be justified. The provider must state clearly what the policy or practice is aiming to achieve; how the use of age will help achieve this; the criterion/position adopted should be the least discriminatory way of achieving this. Funding streams are not in themselves justification.

Contact the Complaints Officer or service manager in the hospital if the complaint is about a doctor working in a public hospital.

Make a complaint to the Complaints Officer in your local Health Office in relation to home care.

Contact the Office of the Ombudsman to make a complaint if you feel you have been unfairly treated by a public service provider, such as a local authority, the health or social care provider.

In cases where you feel that there has been professional misconduct, contact the Medical Council

Contact the Human Rights and Equality Commission for information on your rights and remedies available under equality and human rights law.

B. I am encountering difficulties in protecting my well-being

If like Chiara or Ingrid, you are being exploited or being taken advantage of because you are older, have a disability or vulnerability; experiencing financial, psychological, physical, or sexual abuse or neglect, these are actions you can take:

Contact your local Police station if you are concerned about or experiencing violence in your home.

Report incidents of scams or frauds to the police

Contact the designated authority with responsibility for safeguarding adults experiencing abuse

Seek assistance from domestic abuse support groups.

C. I am encountering financial barriers to meeting my basic needs

If like Tom, your income is insufficient to meet your basic needs; structural barriers prevent you because of your age and/or disability from seeking employment, these are actions you can take:

Contact the Department of Employment Affairs and Social Protection (DEASP) representative in your area if your income is insufficient to provide for your basic needs or you are faced with an unexpected once-off or emergency financial need which you can not meet from income.

Make a complaint to the Workplace Relations Commission (WRC), if you believe you have been discriminated in employment because of a disability. An acquired disability, for example post stroke or dementia, is not a reason for dismissal if you can still do the essential duties of the job, with reasonable accommodation or re-deployment is an option.

Contact Irish Human Rights and Equality Commission Your Rights service, for information on your rights and the remedies available to you under equality and human rights law.

D. I am encountering barriers to remaining socially included

If like Ruby you believe you are being socially excluded from participating in social, cultural and economic life of your community due to the failure of public bodies and essential service providers to protect your human rights and take account of your needs as an older person or a person with disability, these are actions you can take:

Write to the service provider of an essential service asking them what policy and practices they have in place to meet their Public Sector Equality Duty to make their services available in a way that is accessible to you as a person with dementia

Contact the housing department in your local authority if you are a local authority tenant who is affected by someone's anti-social behaviour. Every local authority has a statutory duty to have an anti-social behaviour in its housing stock strategy in place. Local Authorities are obliged under the public sector duty to protect your human right to the peaceful enjoyment of your home so are required to treat the problem seriously and take action.

Contact Irish Human Rights and Equality Commission Your Rights service, for information on your rights and the remedies available to you under equality and human rights law in Ireland.

Contact details for organisations

Citizen Information Service Tel: 0761 07 4000

Homepage: www.citizensinformation.ie

Department of Employment Affairs and Social Protection (DEASP) representative in your area

Tel: 071 919 3313 or lo-call 1890 66 22 44

Homepage:

www.welfare.ie/en/Pages/otheroffice/community-welfare-office-contact.aspx

Free Legal Aid Centres (FLAC)

85/86 Dorset Street Upper, Dublin 1

Tel: 01 874 5690 or lo-call 1890 350 250.

Homepage: www.flac.ie

Health Service Executive (HSE)

Elder Abuse Information Tel: 1850 24 1850.

Local HSE Adult Safeguarding and Protection Team: www.hse.ie/safeguarding

HSE 'Service Your Say'

Tel: 045 880 400 or lo-call 1890 424 555. Email: yoursay@hse.ie.

Homepage:

www2.hse.ie/services/hse-complaints-and-feedback/your-service-your-say.html

If unhappy with response to complaint request review from HSE Director of Advocacy, Oak House, Millennium Park, Naas, Co. Kildare.

Health Information and Quality Authority (HIQA)

Concerns About Services, Health Information and Quality Authority, George's Court, George's Lane, Smithfield, Dublin 7

Tel: 021 240 9646. Email: concerns@hiqa.ie

Homepage: www.hiqa.ie

Irish Human Rights and Equality Commission (IHREC) Your Rights, Irish human Rights and Equality Commission

16-22 Green St., Dublin 7

Tel: 01 858 3000 or lo- call 1890 245 545. Email: YouRights@ihrec.ie

Homepage: www.ihrec.ie

Medical Council, Professional Standards

Kingram House, Kingram Place, Dublin 2

Email complaints@mcirl.ie, Homepage: www.medicalcouncil.ie.

Office of the Ombudsman

18 Lower Leeson Street, Dublin 2.

Tel: 01 639 5600 or lo-call: 1890 223 030. Email: ombudsman@ombudsman.gov.ie

Homepage: www.ombudsman.ie

Workplace Relations Commission (WRC) Information and Customer Service

Workplace Relations Commission, O'Brien Road, Carlow

Tel: 059 9178990; or lo-call: 1890 808 090. Homepage: www.workplacerelations.ie

Women's Aid

Tel: 1800 341 900

Advocacy Support organisations that may be able to help you make a complaint in relation to issues raised in the stories

Age Action Tel: 01 475 6989. Email info@ageaction.ie.

Homepage: www.ageaction.ie

Alzheimer Society of Ireland. Tel: 1800 341 341 Email: helpline@alzheimer.ie.

Homepage: www.alzheimer.ie

Citizen Information Service Tel: 0761 07 4000

Homepage: www.citizensinformation.ie

Irish Heart Foundation Tel: 01 668 5001. Email: info@irishheart.ie

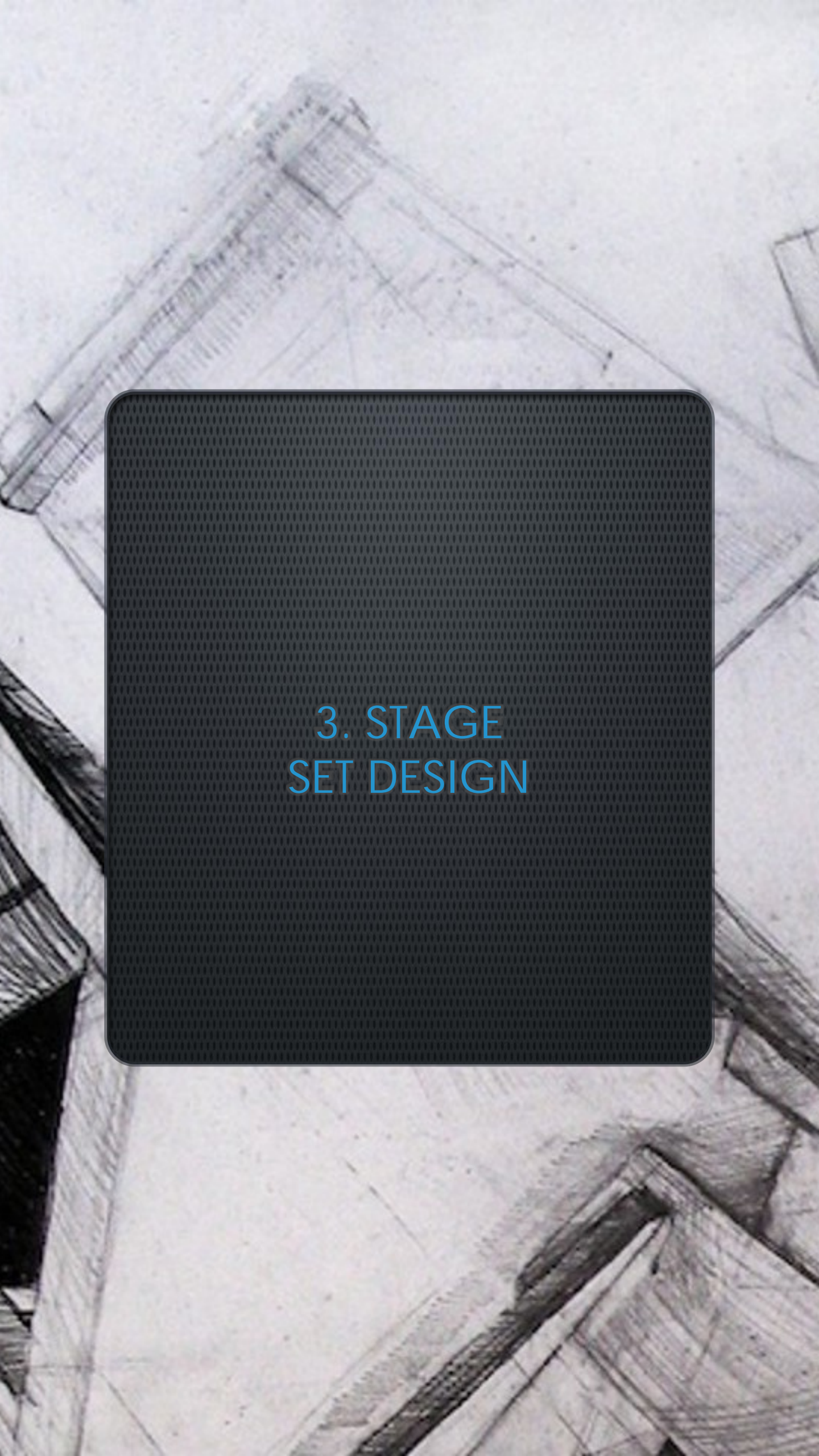
Homepage: www.irishheart.ie.

National Advocacy Service for people with disabilities Tel: 0761 073 000. Email: info@advocacy.ie

Homepage: www.citizensinformationboard.ie/services/advocacy_services

Sage Advocacy Tel: 01 536 7330; helpline: 1850 719 400.

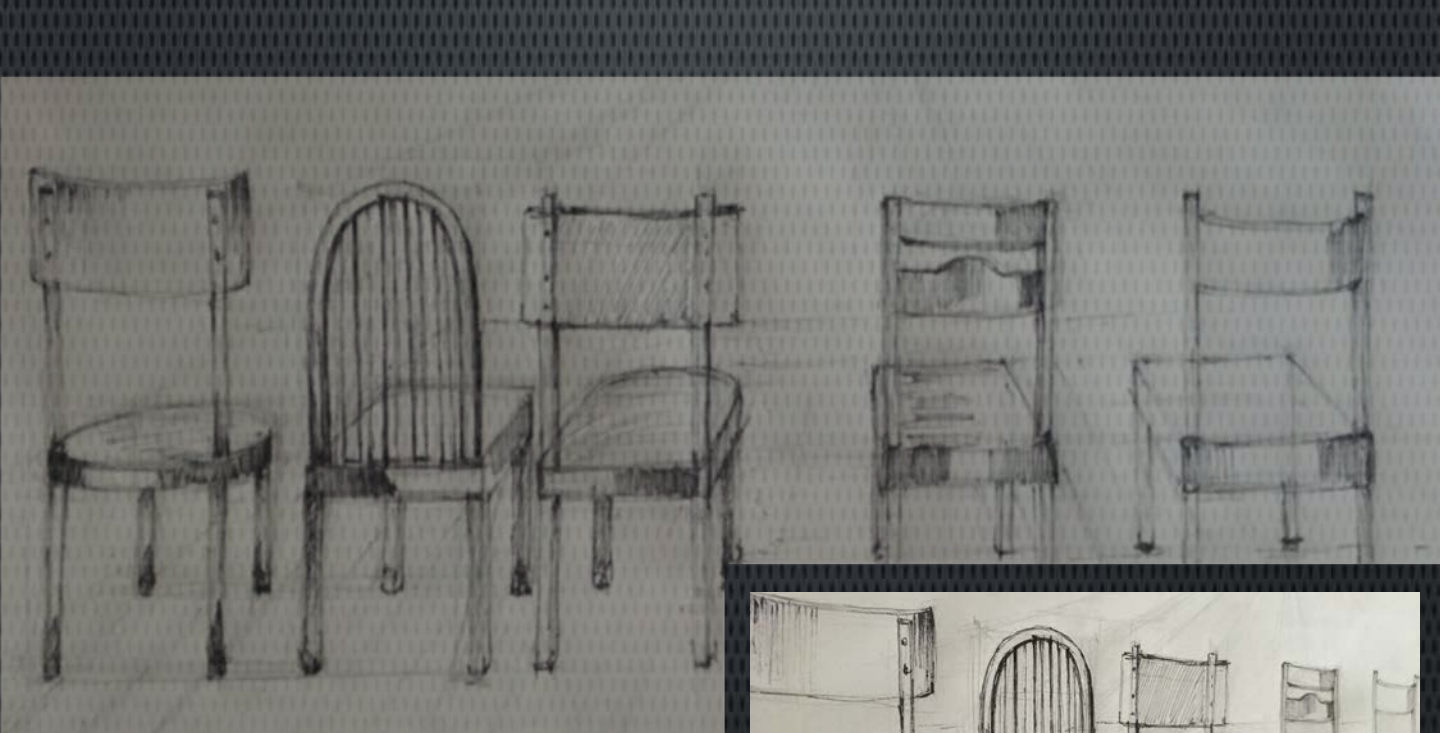
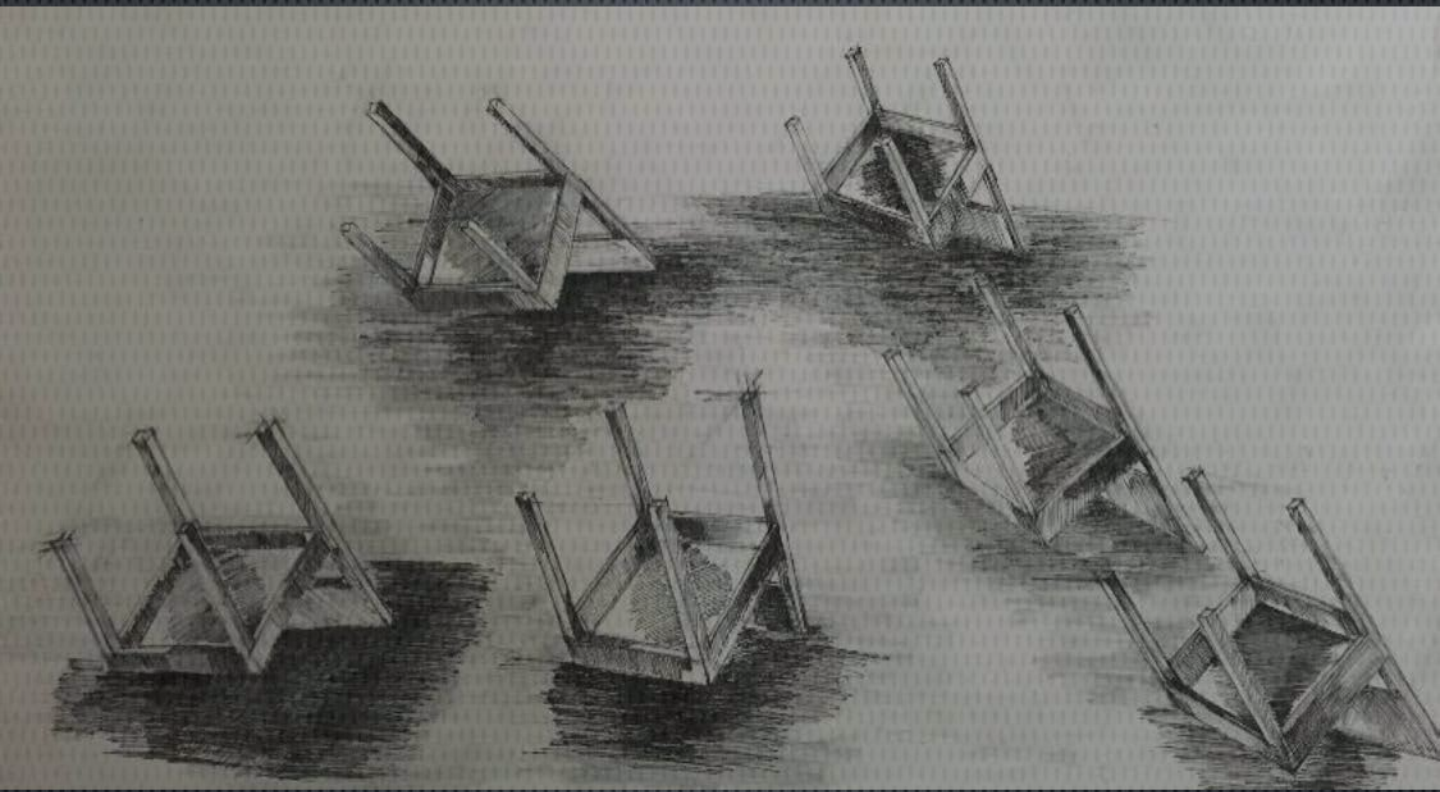
Email: info@sageadvocacy.ie Homepage: www.sageadvocacy.ie.

A detailed pencil sketch of a stage set design, showing architectural elements like walls, columns, and a staircase. The drawing is done in a fine, cross-hatched style, creating a sense of depth and texture. The perspective is from a slightly elevated angle, looking down into the set.

3. STAGE SET DESIGN

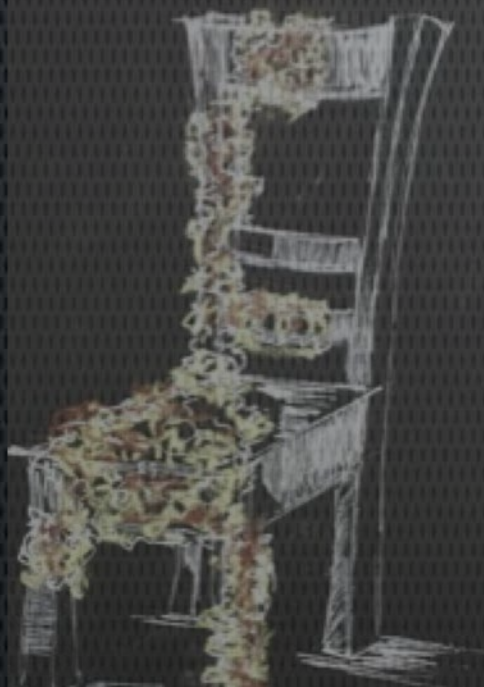


BENCH AND CHAIRS - 3 MONOLOGUES SET UP



CHAIRS VARIATION SET UP

STAGE DETAILS ADDITIONAL FEATURES



Different styles chairs

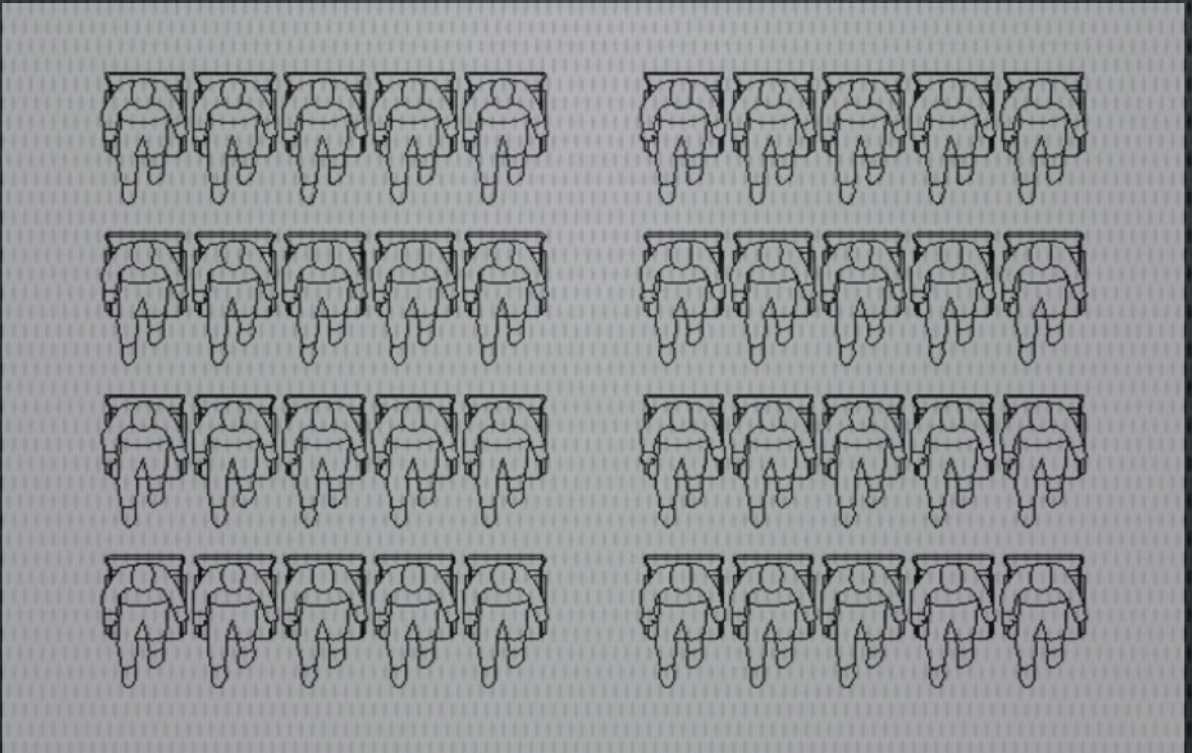
Chairs decorated with laces

Human rights on chairs
(engraved or painted)

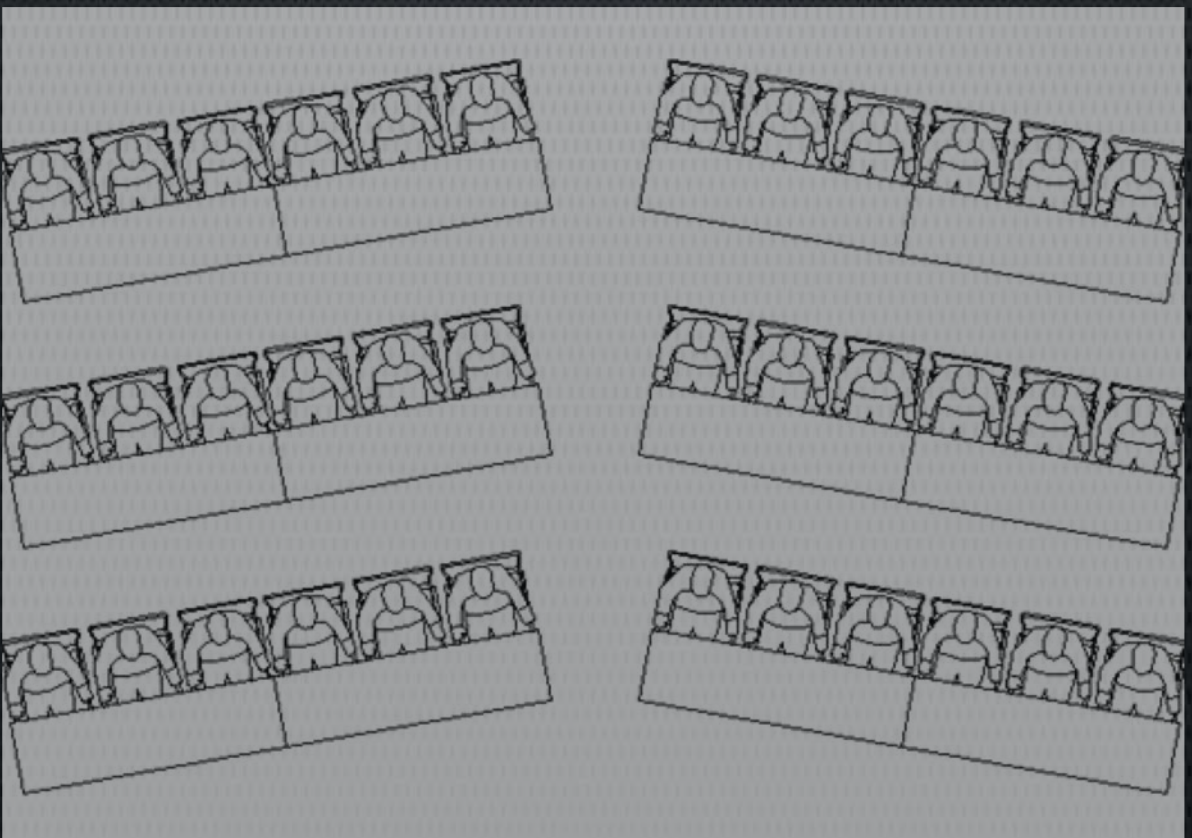


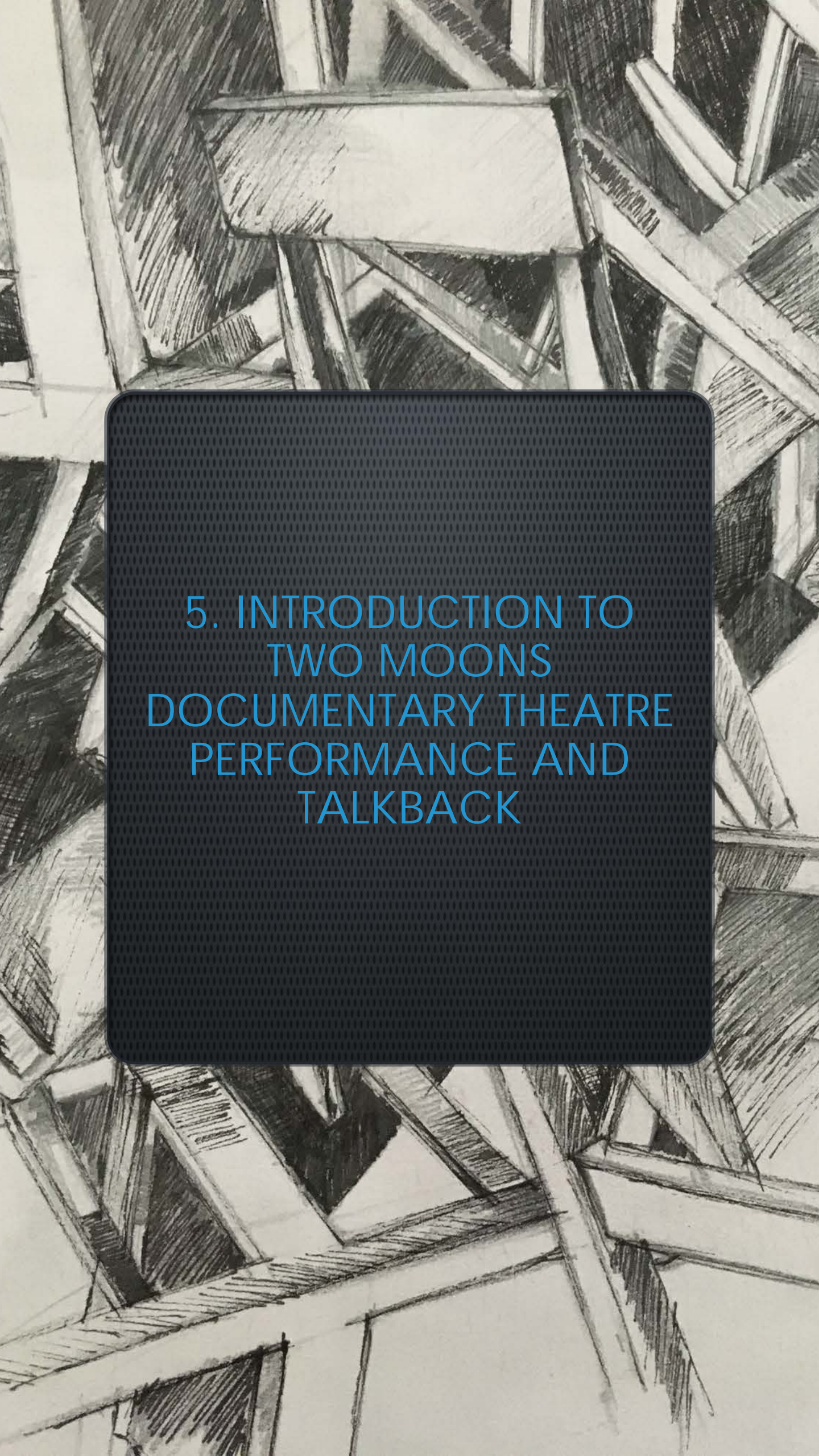
4. EXAMPLES OF SEATING LAYOUTS FOR AUDIENCES

THEATRE: CHAIRS ALIGNED IN CONSECUTIVE STRAIGHT ROWS.



HERRINGBONE: EACH CONSECUTIVE ROW OF CHAIRS AND TABLES ARE ANGLED INWARDS.





5. INTRODUCTION TO
TWO MOONS
DOCUMENTARY THEATRE
PERFORMANCE AND
TALKBACK

What is 2 Moons?

The 2 Moons Programme – Real lives, Real people



A Documentary Theatre Play bringing infringements of older peoples' rights to the stage.



Talkback Session - Real stories encourage real dialogue with the audience creating a catalyst for change & empowerment.

Why a Play on Human Rights?

“ I have learnt that I have the right to be seen as a human even if I am over 60 years old”



Awareness of human rights in day to day lives is low



Older people have grown up in a time where *acceptance* of authority was the norm with little sense of entitlement & more an acceptance of your lot in life



The language used to speak about human rights can be alienating; perceived as legalistic

The play itself acts as a vehicle for delivering an authentic learning experience, linking Human Rights conventions with real human experiences.

The Phases of 2 Moons

- The Play – A Documentary theatre performance
- The post-show Talk Back session
- The individual monologues



Documentary theatre is theatre that uses pre-existing documentary material (such as newspapers, government reports, interviews, journals, and correspondences) as source material for stories about real events and people, frequently without altering the text in performance.

The Play “My Human Rights, My wellbeing”

- ❑ The Play – 60-80 min long performance piece with 6 real life stories told in documentary theatre style.
- ❑ Themes are negative stereotyping, discrimination, isolation and exclusion, abuse, neglect.
- ❑ These themes will highlight to and empower older people to protect themselves.
- ❑ Highlights to stakeholders how the human rights of older people are being infringed

The Monologues

- 5 x 10 minute monologues from across Europe make up the whole play.
- Monologues can be performed collectively or individually to highlight particular issues, depending on the requirements of the hosting organisation.

The Talkback Session

A post-performance facilitated talkback session with the audience –
A space to :

- Make sense of their own experience
- Consider the experience of others
- Build empathy
- To enhance interpersonal learning, critical thinking, growth & attitude.





The Talkback Session

- A 30 min post- show talkback session will be facilitated with the audience.
 - A chance to discuss the play with the actors and director on the topics raised to deepen understanding of human rights infringements in everyday life.
 - To engage audiences more and deepen their understanding based on “ My Human Rights, My Wellbeing” handbook.
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