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Traduction Bulles MOVE, pages 20 à 41, en Anglais.

FRANÇAIS

Cette page présente la traduction de l'article publié dans la version française de la revue, réalisé dans le cadre du projet européen Now You See Me. Les traductions sont proposées afin de faciliter la circulation des idées, le partage d'expériences et le dialogue entre les associations partenaires.

ENGLISH (UK)

This page provides translations of the article originally published in the french version of the journal, produced within the framework of the European project Now You See Me. The translations aim to support the circulation of ideas, the sharing of experiences and dialogue between partner organizations.

ITALIANO

Questa pagina presenta le traduzioni dell'articolo pubblicato nella versione francese della rivista, realizzato nell'ambito del progetto europeo Now You See Me. Le traduzioni sono proposte per facilitare la circolazione delle idee, la condivisione delle esperienze e il dialogo tra le associazioni partner.

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Pierre Bourdieu :

“When a social group is excluded from spaces of legitimacy, it is forced to invent its own forms of recognition. The absence of official recognition pushes individuals to reinvent their own codes, languages and aesthetics. This creativity becomes a form of symbolic, even political, emancipation: it allows them to say ‘we exist’ in another way.”

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The main challenge of this project was to capitalise on artistic practices that are nevertheless very different from one another — theatre, music and manual creation. By breaking down boundaries between disciplines and educational approaches originating from different cultures, the partnership made it possible to develop innovative tools that were quickly tested with Link’s audience.

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Beyond the direct impact observed among the participants, these tools have above all demonstrated their long-term relevance, as they can be reappropriated and adapted by each organisation in their daily work.

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From the perspective of the coordinating organisation, this first mobility proved to be a genuine surprise because of the intensity of the dynamics it generated. Non-formal education acts as a laboratory, allowing participants the freedom to take ownership of their own experience. Giving such importance to the human factor inevitably involves a degree of uncertainty: it is never possible to fully predict the effects of such a process.

Nevertheless, the work carried out before and during the project by all partners demonstrated the relevance of the chosen methodology. The reviews conducted after each activity, the final evaluation and the collection of participants’ feedback confirmed the coherence and effectiveness of the educational framework that had been implemented.

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During our first meeting with Crooked House, we were particularly struck by their use of forum theatre as a tool for social transformation.

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During our first collaboration with young people, the Move association joined a project led by Crooked House involving four minors with fewer opportunities who had never practised theatre before. Although most of the young people present already had some artistic experience, the methods of transmission implemented proved fully accessible to audiences who are usually distant from this practice.

We particularly appreciated Crooked House’s ability to propose a demanding and professional approach without ever conditioning the practice on a “knowing” or expert posture. This way of working leaves genuine space for beginners and gives theatre a popular, accessible and non-exclusive dimension.

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For young people who have few resources to identify their emotions, take a step back from them or express them verbally, theatre acts as a mediator between the individual and the world.

This approach makes it possible to address injustices and situations of oppression within a collective framework, while also offering a space to experiment with possible solutions based on each person's lived experience. Theatre thus becomes a tool for analysis, but also for action.

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Theatre and body expression involve a situation of vulnerability, engaging self-confidence as well as one's relationship with the body and with others. The teams from Move and Link, as well as part of the audience present during the final event, were not necessarily familiar with these practices.

The facilitator introduced a method that we later integrated into the partnership: working through the process.

This approach allows a group to gradually explore situations that involve stepping outside their comfort zone, step by step, without abrupt breaks.

Implemented in a playful way, this process enabled all participants to experiment with movement and performance while ensuring everyone's consent, safety and respect.