

Report - Workshop “Theater for Inclusion”- February 28, 2026

Within the Erasmus+ KA2 project “**New Horizons: Empowering Migrant Youth with Creative and Educational Initiatives**” (No. **KA210-000266407**), the NGO **EuroMed Eve Belgium** organised a theatre-based workshop to foster inclusion in Bruxelles. The workshop was hosted at UrSquare in Ixelles.

Workshop objectives

The workshop aimed to:

- Explore situations of oppression grounded in the participants’ lived experiences
- Use the body as a tool for expression, storytelling, and transformation
- Move from an image of the problem to an image of a possible change
- Foster active participation from the group and the audience
- Experiment with pathways for response, resistance, and awareness-raising

Facilitation

The workshop was led by **Frederico Araujo**, a Brazilian theatre actor based in Brussels. His artistic research explores the struggles of migration. He is a multidisciplinary performer with experience across theatre, dance, circus and performance, and has participated in more than 15 stage productions in Brazil and Belgium, including works addressing the difficulties of being a migrant and the “dream of papers”. He also works as a bilingual (French–English) master of ceremonies and as a theatre and dance teacher.

Participants profile

Most participants had a migrant background (first or second generation) and came from very different professional paths. Ages ranged from 24 to 57, with a good gender balance.

Workshop structure and methodology

The workshop was articulated in two main phases.

Phase 1 – Storytelling and body exploration

The first phase focused on participant introductions. Participants were invited to share their migration experiences and the traumas connected to their journeys.

After this initial storytelling moment, participants engaged in a series of body-based exercises involving the choice of movements and the reinterpretation of others’ movements. This “playful” dimension—exploring and discovering one’s body—served as a transition toward the emotional core of the workshop.

Phase 2 – Emotions of migration, borders, and collective improvisation

The second phase addressed migration-related emotions through spatial experimentation. Obstacles were placed in the room, and participants were asked to move through them, interact with others, and improvise.

The space was then divided into two zones with contrasting energies. Through improvisation, one area gradually became associated with **freedom**, while the other embodied **oppression**. Some participants

began to “close” the borders between the two spaces, making it difficult for others to reach the “free” zone. The scene evolved into a powerful representation of borders: controlled, difficult to cross, a place where one feels happy to arrive—free yet exhausted—where support is not guaranteed and interactions can be tense or hostile.

Through divergent energies, shouting, running, and occupying the space, participants reproduced and expressed their lived feelings about migration, restricted access, and blocked pathways.

Closing activities

After this intense phase, the workshop shifted into a moment of free expression through dance, inviting participants to release negative energy and recharge.

The workshop concluded with an imagination and projection exercise. The facilitator provided markers and paper, and participants were invited to write privately about their dreams and/or their happiest day. They were then asked to select objects and create their own scenography, where they would present what they had written. The invitation was to begin in silence, while allowing “contamination” (gradual interaction) to emerge naturally.

This created a collaborative moment combining private and shared spaces: as participants naturally began to speak, their positions and the spatial composition evolved. The final scene became a stage for narrating the past and imagining the future—sharing intimate experiences, emotions, and desired realities.

Debrief and outcomes

A debrief followed, giving participants the opportunity to share how they felt and how they experienced the process of silence and bodily exploration. Feedback was highly positive: participants expressed gratitude and satisfaction, with some emotional reactions including tears, hugs, and moments of community bonding.

Many participants highlighted how naturally they discovered movements they had never used before, and how liberating it felt to express themselves through an embodied and artistic approach. Others noted that certain moments pushed them outside their comfort zone, yet they still felt safe throughout the process.

Overall assessment

This workshop provided a concrete demonstration that, for many participants, it was easier to express emotions through the body when supported by artistic guidance. From the beginning, a strong sense of community and a shared space of expression emerged, where barriers were progressively dismantled.

Overall, the workshop evaluation was very positive, and participants expressed a strong wish for the creation of further sessions of this kind.