

**An Art-based Participatory Action Research Project and its Effects on
Marginalized Actors**

One Marginalized Helping the Other

By

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Abstract

This thesis analyses a Hungarian participatory theater project and its effects on marginalized amateur Roma actors. The examined case is a play by the Káva Drama/Theatre in Education Association and the Parforum Részvételi Műhely (Parforum Participatory Workshop) in collaboration with six young amateur Roma actors. The topic of the play, entitled ‘Elveszettek – The Missing Moment’, is based on the dichotomy of activity and passivity. The thesis focuses on the socio-political changes which the amateur Roma actors went through as participants in the play. Drawing on narrative interviews with the Roma actors, I argue that participatory theater, as a social institution, creates feelings of community and, moreover, thanks to the close relationships formed during the process of studying drama allows for new forms of active citizenship to be developed.

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1. Introduction

The thesis is focusing on the marginalized Roma youth and their social and personal developments through the case of a participatory theater project. I understand theater as a means of public space that creates opportunity for speaking about politically and socially relevant issues through art, and at the same time, as a social institution that helps the marginalized to find a community for themselves and strengthen their identities. This thesis is based on the narrative interviews which I have conducted with the amateur Roma actors, who participated in an art-based participatory action research project entitled '*Elveszettek – A hiányzó pillanat*' (Elveszettek– The Missing Moment). We can understand this participatory theater production as a social intervention that uses the tools of theater and research together and it focuses on a social issue, which is relevant for the participants involved. This project is the coproduction of the Káva Drama/Theater in Education Association (Káva Kulturális Műhely) and the Parforum Részvételi Műhely.

My hypothesis is that the theater projects of Káva and Parforum have a strong effect on the amateur Roma actors' lives, because they build strong communities through art-based participatory action researches. Since I know most of the actors and I can follow their success, I have recognized that most of the amateur actors have changed a lot since they became involved in the previous theater project of Káva Drama/Theater in Education Association and Parforum Részvételi Műhely, entitled '*A hiányzó padtárs*', and they have become more successful in different fields of their lives, such as career, education and leisure activities. I wanted to find out whether this change was related to the theater project. My research question is: What kind of effects does the theater have on the marginalized Roma actors' personal development and social responsibility?

The *'Elveszettek – The Missing Moment'* participatory theater production started in 2014 and finished in 2017. During my research, I posed my specific questions to the social scientists related to the theater project and their experiences working with the marginalized amateur actors. I chose to conduct six narrative interviews with each of the actors, so I could understand their life stories and their relations to theater to the play and to the publics. I did participant observation during the plays and feedback circles, and their rehearsals. Another source of data was a set of videos that were made during rehearsals and workshops – in the course of the past year and that constitute an entire record of the experience with this specific play. I owe this trove of data to the presence of sociologists as part of the general set up. The recordings give more and more detailed sources of information on the effects of the play on the actors. Since my boyfriend is among the actors, I asked one of my friends, who does not know him. She conducted the interview with him in order to avoid potential problems that could arise by the fact that we are in relationship. During the interviews I asked the actors to speak about their lives in chronological order. The actors' consent was given to be published in my thesis with their full names.

As a Roma woman, I have always been interested in the topic of Roma issues and Roma identity. For this reason, I have been trying to find different platforms that can create communities for Roma, with the aim of strengthening identity and cohesion. When I met the coproduction of Káva and Parforum I did not think that I was going to meet a strong community on stage. Before *'Elveszettek – The Missing Moment'*, they created another theater project entitled *'A hiányzó padtárs'* (The Missing Classmate). I have seen this play as well, and I felt that it gives something special to the amateur actors and the spectators also, but I could not put my finger exactly on what specifically was happening. Three actors from the *'The Missing Classmate'* were involved in the other play as well, so I was interested in their motivations that led them to continue their work in the theater.

In the analysis of this case, I use Rogers Brubaker's theory of identity "Beyond Identity" (2000) and Jürgen Habermas' theory on public sphere and Kozyreva's (2015) theory on social institutions. Theater gives amateur Roma actors the chance to feel that they share characteristics of their multiple identities. Besides, theater can enforce solidarity within and outside their group too. On the other hand, theater as a public sphere influences actors' lives because when playing, they have got several opportunities to share their ideas and opinions publicly about issues that are relevant for them.

In the next part of this introduction chapter I am going to write about the history of theater focusing on the transformations related to the connectedness between the spectators and the actors on stage. Then, I am going to give an introduction about the participatory theater genre and the peculiar genre of the '*Elveszettek – The Missing Moment*' project.

1.1 Theater and Society across Human History

The phenomena of performance, drama and theater can date back as far as historians, archeologists, and anthropologists can go all around the world (Schechner, 1988). Sociocultural anthropologists, florklorists and linguists were interested in studying performance. The anthropologists examined performance from the aspect of its meaning on religious life, gender issues, political life and ethnic identity, while there are less studies on the structures and the cultural meanings of performance. There are theories about the origins of theater, which say that the basis for most theatrical activities is religious. Many say that theatrical activity seems to be originated in agricultural societies, and this led some researchers to the conclusion, suggesting that theater has a religious origin based on the celebration of fertility cycles. Victor Turner identifies theatrical activity's origin with ritual behavior; he thinks that religious rituals serve as models for social dramas. Turner and Schechner say that social dramas and staged dramas are interrelated (Beeman, 1993).

As it is written above, from the earliest historical times, there was a need to have an artistic form of self-expression, which can give feedback on the connection between a person and the reality around them. This artistic form, the theater was able to present the actual power relations in the different societies and it made easier for people to understand the possible problems. In ancient Greece, the signs coming from the stage of the theater were influential for the audience, because they were interested in the presented social issues, so the religious rituals were changed to socially and politically important mythological plays. The power of the theater has grown a lot and it became a forum where the significant questions of everyday life could be raised and answered. The theaters of the English Elizabethan age or the Spanish Siglo de Oro were opened for people from all social classes. At this time, the distinguished spectators were sitting on the stage in order to demonstrate the presence of the audience. The actors played in the afternoons so that the audience could be visible in the light. The spectators had the chance to comment on the play simultaneously, which was a means of showing theatrical power that gives the metaphor of the reality (Sz. Deme, 2010).

It was a significant change in the theatrical forms from the 18th century when the consciousness of the civilians became stronger. The theater preferred reality against theatrical form. According to this new way of thinking about theater, the spectator is not the center of the theatrical act, instead she/he is an outcast passive observer. This was the time when the spectators have learned today's usual behavior in theaters. The darkness around the audience makes distinction between the stage and the auditorium. From the middle of the 19th century, at the time of realism, the political messages of the theater had become schematic and the entertainment function defining. The communication in the theater was not interactive and it did not need feedback from the audience, only the consuming mattered. During the time between the 19th and 20th century, the audience was „expelled” from the play in order to

neglect their influence on the play, but at the same time, the spectators had to be conscious during the whole play because it dealt with socially important issues. Theater was a forum for public sphere in a Habermas' sense. After a while theater was not able to invite people homogenously because they were not interested in the raised topics presented in plays (Sz. Deme, 2010). By the middle of the 20th century, there was a change in the relationship between the actors and the spectators. Theater historians, theorists and the practitioners count 1968 as the time, when the line between the traditional and the new theatre was drawn. It was the Avignon Manifesto (open letter from young theater radicals, Paris, 1968) that wanted to interpret theater a collective creation that combines the artistic activities with political and social events, involving the spectator in the situation. (Pendergast – Saxton 2009 p.9-10).

In the postmodern period and nowadays the performance theaters are interested in the spectators a lot and they want to activate them and have an impact on them. The actors and the spectators are together in one space, there is no strict distinction between them, so the involvement of the audience can be seen complete in the case of performance theater, and its structure is not stable. In addition, Performance Theater is playing a kind of game with unjustified truths in order to encourage the audience to find their own meanings. Mainly they are working with smaller groups or opened communities with a few participants, so they can work together on different questions connected to social issues. This methodology can give the chance to the spectator to make conscious decisions firstly during the play, and later in real life (Sz. Deme, 2010).

According to this, we cannot speak about specific spectator reactions in different ages of the theater, but the examples and experiences - given from the past - are shaping the reactions and the participation of the audience; as well as the stimulation of the audience by the actors. The

relation between the actor and the spectator changes all the time; they are in continuous interaction and the observer and participant roles alternate from time to time (Sz. Deme, 2010).

It is not enough to play a role as an actor during a play, the role of the spectator as a feedback giver is also a very important part of the theatrical experience. The integration of the audience is important in every recognized time of theater. The feedback of the audience gives inspiration to the actors, the harmony between the two sides generates a communicational spiral, in which all the little parts of the play from both sides have a specific task in the meaning making process (Sz. Deme, 2010).

1.2 The Genre of Participatory Theater and Art-based Participatory Action Research

In the case of the examined play, *'Elveszettek – The Missing Moment'* we speak about participatory theater, the form of participatory theater next to other forms was introduced by Antonin Artaud and Bertolt Brecht. The theory of both Artaud and Brecht was that the modern age needs the theater for teaching people and communities, and they wanted to put the spectator in a special place. Artaud wanted to go back to the mystic rituals, because he wanted to make the spectators passionate again. He wanted to heal society and he defined theater as plague which people should be healed from or die of. Brecht thought that the materialistic way can be good to integrate the spectators, so he organized a theater where people joined the play and at the same time they were thought important issues. He used alienating effects and stylized playing in order to maintain the continuous consciousness of the audience during the play. This consciousness from the audience is important, because Brecht thought that this helps the spectators to be objective and be able to judge. Bertolt Brecht wanted to see spectators in theaters who can activate their minds and later on can be active in finding solutions for socially important issues (Sz. Deme, 2010).

We can understand participatory theater as a kind of cognitive process. Interactive theater can give an open space for common thinking between the spectators, drama teachers and the researchers too. The performative theater gives a chance to the audience to understand and speak about the problems they face as private persons, and help them to find possible solutions, or just think it further. Even problems from the media can be dealt with this way. Applied theater can highlight the opinion changes that come out during the flow of the play (hianyzopadtars.hu). ¹

Participatory theater gives the chance to the audience to intervene in the performance. Our case, *‘Elveszettek – The Missing Moment’* can be understood as a kind of social intervention in the topic of people in need or more particularly, on migration, and it is performed with the tools of drama and theater. As soon as the intervention is theater-based we call it performative intervention, of which aim is to reach social change with the help of drama pedagogy and theater. This method can help shape our imagination on the social reality and it can broaden our knowledge on the social acts. This kind of performative intervention gives space to the common thinking resulting in a play, where the spectators and the actors can create a new kind imagined social reality².

In the case of the *‘Elveszettek – The Missing Moment’* the research has a crucial part in the project. Research approaches that combine the knowledge making and the social intervention are called action research (AR). This term was created by Kurt Lewin in 1946. Action research can be understood as a critique of the traditional social scientific approach, in which the researcher is an outsider professional. During an action research the researcher is an active participant, who wants to find solutions for the given social problems. The success and the validity of action research is based on its impact on the social actors that is manifested in their

¹ <http://hianyzopadtars.hu/kutatas/>

² <http://www.sajatszinhaz.org/tudastar/>

social actions. The knowledge of action research is coming from the actions and the action research serves the action. Action research has a so-called democratic version which is called participatory action research (PAR). It is also important to mention the art-based research, which was created in the 90's in order to examine social experiences and fantasies through art. In the case of this research method, the researcher is moderating the artistic process, so science and art are connected. In this research, the most important form is the art-based participatory research in which the involved participants gain knowledge through art (Horváth – Obláth, 2015).

The genre of the *'Elveszettek – The Missing Moment'* theater project is art-based participatory action research that creates a public space where the participants can share their own experiences related to the presented issue, and through the understanding of the play they are encouraged to change the situation. It is important to note regarding participatory theater that there is no need for artistic background from the part of the actors, anyone can participate in the play from the audience, who wants to share her/his experience or idea. The connection between the theater and the spectator is similar to the relation between those civil individuals who want to help and those people, who are in need of help – because both relations are based on the thought that communities can help themselves if the members of the community understand their role in the community and take action (Horváth – Obláth 2015).

1.3 About the role of Káva Drama/Theatre in Education Association

The Káva Drama/Theatre in Education Association is going to be 20 years old in this season. This theater is highly recognized, nationally and internationally well-known because of its numerous successful projects (kavaszinhaz.hu). Their main project is the Theater in Education, where they create plays for elementary and high school students. This form of theater is dedicated to social issues and it mixes performance theater tools and drama

education. It is a new kind of theater with few representatives (Sz. Deme, 2010). The aim of this Theater is to show - with the help of actors, participants, researchers, drama teachers, dramaturgs and directors - what it means to be a person in society of today, and what our relationship is like with the personal, moral and social issues raised by the Káva Drama/Theater in Education Association. Nationally they work mainly with 7-18 years old socially disadvantaged children, but they organize performances for adults too. They very much concentrated on the aesthetics and at the same time on using complex learning forms. Káva Drama/Theater in Education Association considers national and international cooperation important. Thus, they publish books and movies; and they organize workshops, trainings and conferences related to their actual jobs.³

In its early age theater in education has used realist theatrical tools/solutions, but later similarly to the performance theater it started to use postmodern tools. The “theater part” of the theater in education projects is strong, they have strong artistic meanings, however most of the times they are not played at theaters but in schools or at theatrically and educationally neutral places. The audience mainly consists of school classes, because they are opened and homogenous groups (Jackson, 2011). Still many times the Theater in Education projects are not understood as theater, instead as educational programs. Improvisation is essential during the theater in education projects and the drama teachers need to be very sensitive and careful to find the best solutions for making the best the theatrical event. The presented problem cannot be simplified, it must be shown from different angles, and it must serve different truths, only the connections within the problem can be highlighted during the play. The spectator has to make decisions connected to the problem, and the pedagogical tools, used by the drama educators and actors can help the audience to think about the possible solutions.

³ <http://www.kavaszinhaz.hu/index.php>

The audience have the chance to interact with the drama educators and actors during the program, because it has some parts when the audience is asked to speak and share their opinions. The audience can even go to the stage and act in the play. The drama educator has another role next to the actor, he/she has to be a teacher at the same time during the play and has to lead the audience to find their solution presented in the play (Sz. Deme, 2010). Theater in education has the function to bring themes that are relevant for the curriculum and the social needs of different age groups, and this dramatic form is capable to serve educational goals that are connected to the interests of students (Wright, 2011).

1.4 The Collaboration of the Káva Drama/Theatre in Education Association and the Social Scientists of Parforum Részvételi Műhely

The collaboration between the Káva Drama/Theatre in Education Association and the sociologist researchers was born in 2011. They organized a theater, where the amateur actors have performed their own life stories on the stage. The temporary theater group is using the tools of the performative theater and is creating plays where the main actors of the drama give the basics while the audience get the chance to think about the raised topic/issues. They had a play on segregated schooling, of which title was '*A hiányzó padtárs*' (The Missing Classmate). This play is similar to the examined case, because it also gave the chance to the audience to intervene, and the main actors were Roma too. In the analysis, I am going to write about the '*The Missing Classmate*' with reflections on its meanings (hianyzopadtars.hu).

The key concept is that the collaborators raise dilemmas but they do not answer them, rather they encourage people to think about and try to understand these problems. Their plays can give chance to the audience to think about relevant social issues and they give platform for performing the solutions of the social issues on the stage. At the same time, we have to mention that before the play is performed, there are interviews conducted with the schools and

communities, who are invited in the project – so they can figure out beforehand, how to deal with the audience during the performance (hianyzopadtars.hu).

During the play, a person recorded a video and another took photos, in order to document the non-verbal communication of the audience, and at the same time it helps to document those ideas, which are coming from the audience and performed during the play by the actors. After the play, there is an opportunity to ask the Káva Drama/Theater in Education Association to have a workshop in order to speak more about the relevant social issues raised by the play, and the Káva can also help the school teachers in clarifying the different situations of the play (hianyzopadtars.hu).

Usually their projects are closed with questionnaires, because they want to know and compare the effects of art-based intervention at the different places. When the projects are finished, researchers write case studies on the plays based on process analysis, in order to map the advantages and the helpfulness of the collaboration.⁴(hianyzopadtars.hu)

1.5 The Play: ‘*Elveszettek – The Missing Moment*’

The first unusual thing in this theater project was that there was one person from the Káva Drama/Theater in Education Association, who welcomed us, the spectators; and introduced their Association in some sentences and told us what is going to happen – as it turned out, he was the Joker of the play. We arrived at a relatively small room, where the so-called stage was in the middle and the chairs for the audience was on the two sides of it, it is important to mention that there was a person, who took photos, and a camera was installed by a social scientist, in order to document the play and the reactions of the spectators. The Joker asked everyone to sit down, and introduced the actors, who were sitting in a circle, so everyone from the audience could see them. It was a three hours long play, but not a simple play.

⁴ <http://hianyzopadtars.hu/>

This interactive play was created in 2014, September in order to research the possibility of the solidary social acts in the present society. The main idea of the play is coming from Luc Boltanski's work, entitled *Nuits* (2008). The '*Elveszettek – The Missing Moment*'⁵ is the cover of Boltanski's play. The topic is based on the dichotomy of trust - mistrust, activity-passivity and their important meanings in society (szinhazineveles.hu).⁶

The main target groups of the project are high school-, college/university students and the non-governmental organizations, which are working with youth and find the activity of the youth they work with problematic. The play can help the audience to open up the question of passivity, and help to find more and more relevant questions related to the topic, for example: how we could recognize the right time to act, and identify those missing moments when we should have acted. The drama pedagogues and the amateur actors can perform those changes that the audiences want to see, and the reactions of the audiences are documented with photographs (hianyzopadtars.hu).

This play has three main parts: in the first part, there is a performative intervention theater play, where the audience can intervene in the action with the help of the Joker; while the name of the second part of the play is photo essay, where the audience get the chance to share their ideas about the missing moment which should be included in the play. At this part, a photo is taken by a photographer (so the imagination of the audience is documented). In the third part, called process analysis the audience can identify and name the reasons behind the missing solidarity, presented in the play with the help of the actors⁷ (sajatszinhaz.org).

⁵ The summary of the play written by me is in the appendix

⁶ <http://hianyzopadtars.hu/elveszettek-a-hianyzo-pillanat/>

⁷ <http://www.sajatszinhaz.org/platform-muveszet/>

2. The Place where Art and Politics Meet - Theater Understood as Public Sphere

I chose to write my thesis on theater and its effects on the Roma actors, because I believe that playmaking is a suitable task to involve Roma people in the process of exploring ideas about power relations and to practice those skills that can help them to develop a sense of agency. The structure of playmaking facilitates the exploration and practice of power, without studying the exact content involved or presented in the play. Furthermore, the community of the drama situation let the participants to strategize, thinking about different options, and try different solutions too, in politically and socially relevant topics. The most important power of drama and playmaking is that the participants of the playmaking can see themselves as agents of change. They can recognize in themselves the ability to reach social change by those techniques that playmaking can teach them (Nelson, 2011).

The conducted narrative interviews can show that many of the amateur Roma actors went through a meaningful change in relation to their democratic active citizenship: there are examples for civil disobedience, for strike, and for public speech in front of thousands of people about politically important issues. This part of the thesis is focusing on theater as a means of public sphere according to Jürgen Habermas (1964), and examining its effects on the Roma actors of the '*Elveszettek – The Missing Moment*' play.

2.1 Theory

According to Jürgen Habermas' (1964) concept, the public sphere can be defined as the sphere where the public opinion of the society, including all citizens can be formed, and the citizen's work as a public body that has the freedom to express and publish their opinion about socially relevant issues. Because of this statement I think that the theater can be understood as a public sphere, where the actors and the audience can form a public body,

where they can share their ideas about those matters, which are part of the general interests. Habermas says that the citizens have the right to assembly and to choose the way in which they transfer information and influence the public. Parallel Habermas' view, Roma actors of the '*Elveszettek – The Missing Moment*' were all engaged in strikes as private persons, and one of them even had a public speech in front of thousands of people. One of the most important roles of the public sphere is that it works as a warning light against the illegitimate power usage of the state. It has to be mentioned that nowadays the media has a significant role to characterize the public sphere, therefore in the analysis, I am going to highlight the fact that the public discourse on the Roma minority is affected by the mass media and the speeches of the power holders. Habermas interpreted social institutions that give space for public opinion-formation, and I understood theater as a social institution that is built by its members' collective decisions. The public sphere helps to recognize the discussion among individuals and understand the existent power dynamics in society (Habermas, 1964).

In the following I am going to use Jürgen Habermas' theory on public sphere in order to analyze the role of theater as public sphere.

2.1.1 Theater as a Means of Public Sphere

The theatre was in all ages a perfect place where people could tell their life stories, thereby citizens could raise their voice against power and share with each other their criticism on a safety platform. Famous drama authors from the modern theatre history such as, Bertolt Brecht or Henrik Ibsen focus on social issues and public debates moreover on revolutionary theories. Contemporary authors pursued to highlight the social and the political anomalies also (Pendergast – Saxton, 2009). During the preparation of the performance and the theatrical rehearsals the scenes are changing continuously to different directions such as debates,

ongoing researches, which are shaped by the times spent together. Similar to the qualitative research, the rehearsals go around the some questions. (Norris, 2000).

Drama education is a chance for collaborative and cooperative learning in smaller and in larger groups too. The drama lessons involve the drama learners in individual and group learning, and during the learning process their collaborating and communicating skills are developed. The small group discussions and working sessions can build fictional communities and the whole group can participate in the formation of these fictional contents (McNaughton, 2011). The drama teachers and the learners are all part of the same social and cultural context, which is shaped by their community's collective decisions. In drama education, individual and collective learning process can be distinguished. The individual aspect is important in this process also, because that shows different perspectives and the personal stories of the students and teachers. Both individual and collective participation of the drama learners shape the presented content according to their experiences, and the meaning making is a significant part of it. The chance for meaning making has to be given to the students by the drama teacher, who structures and introduce the content of the drama with special focus on enhancing student opportunities for various interactions. The students construct their meaning making according to the social and collective world they live in, and this is an important part of the learning process because the individuals can learn from each other through the different viewpoints related to the subject matter. The content of the play is always constructed through collective meaning making processes, however the individual and the collective aspects are dependent on each other, and the collective learning process defines the quality of the individual learning process in drama education (Sæbø, 2011).

Drama teachers can teach their students how to communicate their understanding of the presented context and how to be good advocates (O'Toole, 2011). Through the learning sessions, drama educators have a significant role in supporting the drama learners or amateur

actors to be active advocates in social issues, to be responsible and active citizens, and to think critically. The theatre can be an accomplished sphere for developing community. If drama learners feel safe in their community, they will be able to take risks and in this way, they can open gates on their carrier. (Wahl, 2011). Theatre as the place for collectivity and spirituality organizes a democratic sphere, which accepts dispute between audience and artists. Collectivity is based on politics which appears in collective actions. On the other hand, spirituality is based on introspections. This field is democratic and based on respectful manners towards the audience (Ganguly, 2011).

The genre of participatory theater supports collective decision-making processes and invites the actors to be part of a collective thinking, where their individual experiences and opinions can be interpreted and added to the content of the play. These processes are useful for the amateur Roma actors, involved in the '*Elveszettek – The Missing Moment*' theater project, because thanks to these sessions in the playmaking process, they were able to recognize and understand the politically and socially relevant matters behind the content of the plays.

I argue that the democratic citizenship and the democratic attitude are encouraged by the participatory theater projects, because this method asks the participants to engage in a common thinking and evaluating process, in which they have to argue and agree at the end. In the participatory theater framework, the spectators have chance to see and recognize deeply rooted connections in different problematic situations. Most importantly the unheard voices of the marginalized can be heard and their experiences can be shared too. Furthermore the different forms of injustice can be recognized and the solutions for them can be discussed (Horváth – Obláth, 2015 p. 76).

In my opinion, the theater projects organized and created by Káva Drama/Theater in Education Association and Parforum Részvételi Műhely created a platform for the involved

amateur Roma actors, in which their knowledge on the Hungarian actual political issues were broadened. Furthermore their role as active citizens related to the political and social issues are highlighted. It is also important to mention that another theatre project called, the '*The Missing Classmate*', because through the process of playmaking the amateur Roma actors were able to learn what does segregated education mean in Hungary. Furthermore, thanks to this knowledge, they were able to recognize and understand the connection between the Hungarian educational system's selective points and their trajectories.

In the case of the '*Elveszettek - The Missing Moment*' project the Roma actors gained knowledge about migrant issues in Hungary and in the European Union, and they got the chance to meet with non-governmental organizations, who help and work with refugees and migrants. The role-play was a significant part of the learning processes, because the amateur Roma actors were in charge of playing the subject matter in a way, when they only present the ideology of their characters, and not the one they have. After the playmaking and the meaning making processes the aim of the actors was to invite the audience for dialogue and common thinking.

In the following I am going to write about the process of playmaking and I am going to examine its usefulness for drama learners for the realization of power dynamics.

2.2 Political Issues in Hungary that are Relevant for the Topics Raised by the Theater Productions

The theater productions of the Parforum Részvételi Műhely and the Káva Drama/Theater in Education Association have dealt with politically relevant topics, because their aim was to raise awareness and open floor for discussion. In the case of the '*The Missing Classmate*' project the topic of the play was intended to call into question the segregated educational situation in Hungary. The researchers of the Parforum Részvételi Műhely and the Anblokk

thought that it is important to speak about the issue of the selectivity of the educational system, which effects the marginalized youth the most. That was the reason why they aimed to involve Hungarian Roma youngsters, who had experience with discrimination in education, because of their Roma origin and low social status.

As a follower, the '*Elveszettek – The Missing Moment*' theater production started in 2014 and it was focused on the issue of activity and passivity. The aim was to raise awareness on the obstacles of the NGO-s and the difficulties of civil activism in Hungary. However, in the Summer of 2015 the audience, who were high-school and university students and in some cases NGO workers, identified the people in need, who are suffering outside in the snowstorm as the migrants and refugees, who reached the Hungarian border that time.

2.2.1 Segregated Education in Hungary and the Playmaking of the '*The Missing Classmate*' production

From 2013 the Klebelsberg School Maintainer Centre (KLIK) owns the authority above education and schools, and since then there were no attempts to end school segregation, but there are still eight pending segregation lawsuits. There was a court case when the KLIK declared that it has no duty to monitor segregated education or promote integration in 2014 February. The courts have not ordered any of the schools to desegregate, but the Hungarian Supreme Court (Curia) ruled five cases of unlawful segregation of Romani students, and two municipalities have been convicted by the Equal Treatment Authority for the same reason. Unfortunately, no remedy has been convicted in order to end the school segregation of Roma students (Rorke, 2016).

In 2015 April, there was a specific case which can be connected to one of the amateur actors, Attila Varga. This case was about the Nyíregyháza segregation case, where the Curia exempted the Greek Catholic Church from anti-discrimination provision in law. This let the

Church to re-open the segregated Roma-only school. This case was supported by the Hungarian Minister of Human Capacities, Balog Zoltán, who said that this is a “benevolent/affectionate segregation” and he understood this that however the educational institute is separate it is still equal (Rorke, 2016).

However, this thesis is focusing on the ‘*Elveszettek – The Missing Moment*’ participatory theater production, before I start to analyze the ‘*Elveszettek – The Missing Moment*’ play, it is important to mention the ‘*The Missing Classmate*’ (A hiányzó padtárs) theater project, which was the prelude of the ‘*Elveszettek – The Missing Moment*’ play. This play won the Catalyst Award 2013 – as the best socially engaged art project of the year⁸. The ‘*The Missing Classmate*’ was an art-based action research theater project, in which three Roma actors of the ‘*Elveszettek – The Missing Moment*’ participated, and the two non-Roma actors from the Káva Drama/Theater in Education Association also (Horváth – Obláth, 2015 p.64).

The ‘*The Missing Classmate*’ was played between 2012 and 2014 by the Anblokk Kultúra- és Társadalomtudományi Egyesület, the Káva Drama/Theater in Education Association, and the Parforum Részvételi Kutató Műhely. The topic of this play was about the selective processes of the Hungarian educational system. This project was based on a research done by the social scientist of Parforum and Anblokk, which dealt with the educational systems in the larger Hungarian cities. The play was changing time to time according to the characteristics of the local educational system and the knowledge of the audience. The press and the publicity had a crucial role after every occasion, when they were invited to speak with the actors and the researchers and even with those students, who participated in the forum theater part of the play (Horváth – Obláth, 2015 p.64-65).

⁸ http://hu.tranzit.org/en/catalyst_award/0/2014-01-17/catalyst-award-2013

The theater project started with the casting of the amateur Roma actors between the ages of 18-23, who were invited for narrative interviews. They had to speak about their life and their connections to the educational system and experiences during their studies. Later these youngsters were participating in workshops led by the director of the play. According to their performing ability, 4 young amateur actors were chosen, who agreed with sharing some of their special life stories with the public in this theater play (Horváth – Obláth, 2015 p.65-66).

The theater company of the amateur Roma actors; the professional actors and drama teachers; and the social scientists/researchers went to a 10 days long camp, where the dramaturg (Sebők Borbála) created the play with the help of the Roma actors' own stories. The researchers and the drama teachers have opened the play at 3 points for the audience, where they could intervene (Horváth – Obláth, 2015 p.66).

The researchers, the drama teachers and the amateur Roma actors created together the participatory theater play, and later they offered the opportunity mainly to 17-18 years old students of elitist high-schools to take part in the play. The play reconstructed the school carrier's main selective points, such as the enrollment process, the groupings in the school and later the application process for high-schools. The aim of this project was to share experiences of the Roma amateur actors related to their educational stories, so the story about segregated education was played by credible Roma figures, who have faced with discrimination in schooling (Horváth – Obláth, 2015 p.64-65).

During the play, a Roma boy appears who has failed in many parts of his life, especially in his educational carrier. The story of this play is that there is a Roma boy at 7th grade, who studies informatics, but he wants to study drama instead. In order to study drama, he has to change class in his school, but his teachers did not let him to change. The first question is: what do you think why not? What would you say in the place of the Roma boy to convenience your

teachers to let you change class? The spectators got the chance to participate in the play and play a role even as the Roma boy, or as a teacher, or as a parent (Horváth – Obláth, 2015 p. 66).

The first task of the audience was to evaluate what they saw, and then they had to vote about how to continue the story, and later the actors ask them about their opinions, and their opinions were presented in the next scenes of the play in a forum theater framework (Horváth – Obláth, 2015 p. 66). The forum theater is a participatory theater method that is the most important part of the Theater of the Oppressed by Augusto Boal (1974). The aim of this method is to transform the spectator to “spectator” in order to act against oppression, which is presented in the play. The role of the “spectator” in the play is moderated by the Joker, who poses questions about the plan, before the intervention can happen and later the Joker asks the audience to evaluate the intervention (Österlind, 2011). The figure of the Joker has a key role because he builds the bridge between two worlds, namely the world of the play, which is a fictional world and the world of the spectators, which is the real world. The Joker addresses both sides: the spectators and the playing actors/characters to engage in interaction. The Joker is in charge of keeping the dramatic process open and encouraging the participants to try diverse solutions (Pendergast – Saxton, p. 70).

As a last step, a “leadership group” is formed, selected by the audience and they argue about the Hungarian educational system, especially about the differences between the countryside schools, and the city schools (Horváth – Obláth, 2015 p.66).

It is important to mention that the spectators were students of those high-schools, where the ratio of Roma students was underrepresented, or there were no Roma students at all. This was a great opportunity for the non-Roma audience to think about the question why they have no Roma classmates. The theater project gave platform for the meeting between the “local only

Roma school” students and between the “elitist high-school” students; with the help of participatory theater tools. The students and the amateur Roma actors were speaking about the Hungarian educational system and its selective mechanisms, and they were arguing about the possible reasons behind the missing Roma classmate(s) phenomena. In 2013 the theater project was played in two colleges at Eger and Nyíregyháza for students, who are going to be teachers in the near future. They finished the project in 2014, and they had 1780 spectators throughout the project (Horváth – Obláth, 2015 p.64).

The art-based social intervention aimed to involve the active citizens to call into question the power dynamics in Hungary. It was a successful project because the two sides of the story were presented in one public space: the marginalized Roma and non-Roma were in a theatrical space in order to answer or even just try to think about and find possible solutions for a political problem, in particular the segregated education. The researchers examined the responses of the audience on such political and social questions as education in Hungary.

2.2.2 Migration Issues in Hungary and the Playmaking Process of the ‘*Elveszettek – The Missing Moment*’

Since the World War II, in 2015 was the biggest wave of refugees. The criminalization of refugees, calling them ‘illegal’ and ‘alien’ is a common thing in Hungary, which is enhanced by the public discourses of the power holders. (Baldacchino – Sammut, 2015). In 2015, more than 350,000 refugees and migrants went through Hungarian territory, and in 2015 early September they were protested against the Hungarian authorities, because they were not allowed to move to Western Europe. The state declared itself as the institution who owns the responsibility to save the country from the threats coming from migrants (Kallius – Monterescu – Rajaram, 2016).

In the play a tragedy happened, when people died outside in the snowstorm, because they did not get help from the people, who could help them. Parallel to this a tragedy happened in the reality in Hungary also, on 27th of August 2015, when a truck was found with 71 dead refugees, who were starting from Hungary, Budapest. This happened because in Hungary the refugees were not allowed to leave the country by international trains and they turned to smugglers and died in Austria of suffocation in a track. A Budapest-based activist NGO, Migrant Solidarity Group (Migsaw Csoport) organized a candlelight vigil at the Keleti Station's entrance next day. After the ongoing protests, Hungary decided to open the border and provided transfers to Austria, with this step the Hungarian government has completely disregarded the legislation. Hungary legislated that Serbia is a safe third country, therefore the asylum claims of refugees coming to Hungary through Serbia became inadmissible. These legislative circumstances resulted that any type of entry into Hungary is illegal, therefore the asylum seekers are criminalized (Kallius – Monterescu – Rajaram, 2016).

In the public discourse, Roma people and refugees were similarly identified, as the Hungarian Prime Minister, Orbán said: "We do not need Migrants, because we already have our Roma!" The Hungarian discourse is treating Roma people as strangers as the migrants, – who are actually not only migrants, but there are many refugees among them – even after more than 600 years of living together. The Hungarian media constantly used the word 'migrants' instead of the word 'refugees', so we can say that the terminology is conscious. This terminology was used and is still used by the Hungarian Prime Minister Mr. Viktor Orbán. Furthermore, he was who spoke against the quota introduced by the European Union, and addressed the Roma as the inherited bad luck, who were not wished by anyone. As Orbán said, unfortunately Roma are already here, and Hungarians have to live with them so Hungary is not capable to deal with refugees (Ónody Molnár, 2015).

In the following I am going to write about the playmaking of the '*Elveszettek – The Missing Moment*' theater production according to my research findings.

The '*Elveszettek – The Missing Moment*' participatory theater project was played between 2014 and 2017, this project was similar to the '*The Missing Classmate*', because the aim was to involve young Roma men and women. However, the new criteria of the casting were that they wanted to involve active Roma persons, who are volunteers by a civil organization or find important to fight for their rights. The script of the play was given, which was written by Júlia Róbert, so they were selecting the actors according to the characters of the play. They needed two Roma boys, and four Roma girls, from which two girls (Amália Beri, Melinda Királyvári) and one boy was part of the '*The Missing Classmate*' project (Attila Varga). These three actors were part of the decision makers' group, because they had the chance to see all the applicants throughout the selection process, and decide whether they want to work with them or not. Since the topic of the play is based on activity and want to enforce activism, the producers thought that they need credible figures, who own experience in the field of voluntarism and activism.

After the three more actors were selected, – namely Gina Lakatos, Szabina Kovács and Róbert Moczó – the whole group went to a camp lasted 10 days in order to learn the script of the play and get to know the characters. This 10 days long camp was not enough for putting together the whole play, because they were not able to decide about the role of the Joker (Gábor Takács) in the first scene, so they needed more days to spend together and decide collectively. The first part of the play when the Joker introduces the play and the actors, changed a lot through the three years of the project.

As it is written above, the topic of the '*The Missing Classmate*' project was connected to Roma issues, namely the segregated education and negative discrimination, which is affecting

mainly the Roma population in Hungary. In the case of the *'Elveszettek – The Missing Moment'*, however the amateur actors were all Roma, the topic did not need specifically Roma actors, because this production was not based on their personal stories. 'The Missing Moment' production focused on the issue of being active or passive in cases, when there are people in need waiting for help. When the theater production of the *'Elveszettek – The Missing Moment'* has started in 2014, no one from the producers and the actors thought that later the people in need will be identified with migrants.

When the refugees reached the Hungarian territory in the summer of 2015, the theater production had a break. But in the autumn, they started again and the producers found important to speak with the actors about their experiences and feelings connected to the happenings. Those actors, who were living in Budapest during the summer, went to the Keleti Railway Station and tried to help the refugees, or even just to communicate with them. The members of the Káva Drama/Theater in Education Association consciously raised questions related to the feelings and the opinions of the amateur actors, while the social scientists of the Parforum were interested in the concrete acts of the actors and taught them about the basics of migration issues in relation to Hungary.

The members of Parforum, especially Márton Obláth gave information about the situation of the non-governmental organizations in Hungary. He concluded the possible constraints of the work of the civil organizations, and highlighted that these organizations many time are not connected to each other and do not cooperate, but they are all striving for funding. The aim of this common learning was to make conscious the amateur Roma actors about the role of the non-governmental organizations in Hungary. Furthermore, as a part of the common learning and common thinking, the social scientists with the drama teachers, invited the Roma amateur actors to share their opinion about the possible reasons for passivity in a non-governmental organization. Since most of the Roma actors are members of NGO-s, mainly as volunteers,

they had experiences connected to the emerging questions and they were able to formulate their opinion about their role about this passivity. Thanks to this common learning process, the actors gained knowledge on how to build a successful civil organization, which was useful for them because some of them have the ambition to create organizations as it will turn out in the analysis.

2.3. Analysis

To analyze the conducted narrative interviews, I used three categories as analytical tools. These are the political activism, the media representation, and the voluntarism for general interest, which all shape the public sphere. These analytical points are all connected to the effects of the participatory theater productions on the marginalized amateur Roma actors in relation to their political activism and social solidarity.

Political Activism: The political activism was part of the life of all the amateur Roma actors. Because they all believe as private persons that engaging in demonstrations and strikes can help to solve problems, and it is an appropriate way to show their displeasure about specific issues. In the interviews, there are examples for strike in school, demonstrations and public speech against the government's implementations, and civil disobedience too.

Amália Beri was a student of the Dr. Ambedkár School and this institution, next to the theater production, supported her to be active and stand up against oppression and for human rights. She shared a story with me when she organized a strike in her school, because many of the students and her classmates, were not able to buy or bring food to the school, and they were suffering from hunger. Amália proposed to the leaders of the school to buy food every morning in order to provide breakfast for every students. She said that she was lucky, because her mother was able to put some sandwiches in her bag or she had money to buy something to eat, but she felt problematic to eat in front of those students, who did not have food. The

leaders were not supportive, so Amália asked the students to sing and party instead of studying, until the leaders would accept their claims.

“I did not organize the strike, for my own advantages. I did it, because I felt problematic that that the school did not provide food for those students, who are so poor that cannot eat. You know, this is a school for disadvantaged, and they (leaders) know the social statuses of the students. On the top of that they taught us to stand up for our rights” (conducted interview with Amália Beri translated by me, 2017).

The strike organized by Amália Beri was so successful that the director of the school congratulated her and then the breakfast was provided to the students.

The actors, who live in big cities, such as Miskolc and Budapest were all part of some demonstrations. For example, Róbert Moczó, who lives in Miskolc demonstrated against the evictions in Miskolc, which targeted mainly disadvantaged Roma people in 2015. Attila Varga, Melinda Királyvári, Amália Beri and Szabina Kovács were all engaged in numerous demonstrations in Budapest where thousands of people were raising their voice against segregated education, and the legislations against the Central European University and the civil sector. Those, who were in Budapest during the summer of 2015 were all engaged in demonstrations next to the refugees.

In 2014 Attila Varga gave two public speeches⁹. The public speeches were about segregated education and social inequalities. These topics are presented in the ‘*The Missing Classmate*’ play also. In the same year Attila took part in a civil disobedience¹⁰ in front of the Hungarian

⁹ Közös Ország, Közös Iskola - <http://romasajtokozyont.hu/varga-attila-kozos-orszag-kozos-iskola/>
Okt. 23. Blaha Lujza Square - <http://romasajtokozyont.hu/varga-attila-szabadda-valasom-tortenete/>
¹⁰ <https://vs.hu/kozelet/osszes/civilek-alltak-el-a-parlamenti-garazs-lejarojat-1215#ls0>

Parliament, where he raised up his voice in a speech against the Hungarian government's economic restrictions, which affected the low social class the most¹¹.

Attila stood up against school segregation at Nyíregyháza, in front of the Court of Appeals. He gave a speech there. The Minister of Human Capacities and the director of the Sója Miklós Görögkatolikus Iskola, who is a catholic priest were presented in the Court, defending the school¹².

Media Representation: The amateur Roma actors had numerous chances to be represented in media. As Habermas stated media has a key role in the formation of the public sphere. The Roma actors of the '*Elveszettek – The Missing Moment*' found important to speak about socially and politically relevant issues, when they got the opportunity to share their messages with the public.

Melinda Királyvári was invited to give interviews, when she was asked to speak about her life story and her opinion about social issues. She was conscious about her role as a person who owns the opportunity to share her thoughts about her life in context, highlighting the importance of social and political aspects. Melinda said: "The foundation which helped me to find a job, wanted me to share my life story with the public in order to motivate other single mothers. They were sure that my story goes against stereotypes about Roma and single mothers." (conducted interview with Melinda Királyvári translated by me, 2017)

Attila Varga was dedicated publishing articles on Roma issues. He wrote articles for example about the serial killings against Roma¹³, and he raised awareness on the issue of

¹¹ <https://vs.hu/kozelet/osszes/ferenc-papa-erveivel-gyoztek-az-iskolai-szegregacio-elleni-1106#ls1>

¹² <http://www.errc.org/article/attila-varga-a-young-romani-activist-giving-a-speech-in-front-of-the-court-against-school-segregation-in-nyiregyhaza/4413>

¹³ http://kettosmerce.blog.hu/2017/02/26/a_nem_roma_embereknek_ra_kell_dobbenniuk_hogy_ami_velunk_t_ortenik_az_o_ugyuk_is

discrimination against Roma at public places¹⁴. Moreover Attila many times were interviewee of television and radio programs, therefore he could speak about public issues.

Amália Beri was part of a documentary film, which film's main aim was to introduce Sajókaza and the Dr. Ámbédkar School. Thanks to this film Amália became well-known and many times were invited to discussions after the film was played. During these discussions Amália had the chance to speak to the public and reflect on their questions.

Gina Lakatos organized a special theater production, which is connected to the Káva Drama/Theater in Education Association and the Parforum Részvételi Műhely. This project was located in a small village near to Pécs, where Gina lives¹⁵. This production wanted to involve teenagers in collective creative processes such as drama workshops. As a result, they made a film, collected a photo essay, and created a forum theater play. After this production debuted, Gina was asked to speak about it, and she was invited in radio shows and interviews were made with her. These occasions gave her chance to speak about the everyday life of the people living in Siklósbodony, highlighting that they lack opportunities.

Voluntarism: The voluntarism is an essential part of the life of the amateur Roma actors. All of them are active volunteers, except Gina Lakatos. Three actors (Melinda Királyvári, Amália Beri, Attila Varga, Róbert Moczó) are members of the Uccu Roma Informal Educational Foundation. Szabina Kovács was a volunteer by the Age of Hope and the Phiren Amenca International Network.

¹⁴

http://kettosmerce.blog.hu/2017/02/09/gozsdu_udvar_a_diszkriminalo_cegek_vezetoit_munkatarsait_erzeke_nyito_treningekre_kellene_kuldeni

¹⁵

http://index.hu/kultur/2017/04/28/hatranyos_helyzetu_falu_reszveteli_szinhasz_kava_kulturalis_muhely_sajat_szinhasz_parforum_stereoakt/

Szabina Kovács worked with mentally disabled children at a special school in France, but previously she worked for the Age of Hope Foundation voluntarily as well. Szabina always found essential to help people, especially children, and to be part of a community, where she is valued.

Róbert Moczó is the coordinator and community organizer of the Uccu Roma Informal Educational Foundation in Miskolc. Since Róbert is a member of the Romano Teatro Company (Theater for Roma based in Miskolc)¹⁶ he is known by/and he knows the Roma youth in Miskolc. He believes that the Roma youth in Miskolc - through the voluntarism by the foundation - can be advocates of the better connection between Roma and non-Roma.

Attila Varga is volunteering by the Uccu Roma Informal Educational Foundation since 2012. He had numerous workshops with hundreds of elementary, high-school and university students in order to speak about Roma issues without taboos; furthermore he created the 8th district tour for the foundation.

Melinda Királyvári and Amália Beri are also members of the Uccu Roma Informal Educational Foundation, next to Phiren Amenca International Network since 2016.

Amália shared with me that she finds volunteering and the voluntary organizations a very important part of the social care, but she knows that nowadays they have a lot of difficulties because the government does not support their work. Amália was volunteering to help the migrants.

According to the above written the participatory theater productions both the '*The Missing Classmate*' and the '*Elveszettek – The Missing Moment*' supported the marginalized amateur

¹⁶ <https://romanoteatro.hu/>

Roma actors to find their role as active citizens, who can shape the public discourse on Roma issues.

3. Theater as a Tool for Social and Personal Development

This chapter of the thesis examines the social and the individual development of the amateur Roma actors. I argue that participatory theater can be understood as a social institution according to the theory of Kozyreva (2015). The educational expansion, which went through the 1990's had an impact on the marginalized groups. Because of the large numbers of the students in the educational institutions it was harder for the marginalized to find groups, where they can share their feelings and solidarity.

The records from the rehearsals of the Roma actors were useful sources, because thanks to these materials I can show in the analysis that to engage with role-play is an essential part of the learning process in drama. According to the narrative interviews, my findings show that the actors of the *'Elveszettek – The Missing Moment'* are all parts of a social institute that share the value that there is always need and chance to help people in need - and being active is the first step in helping.

The conducted narrative interviews show that the actors thanks to the theater production(s) became more successful in many fields of their life. I am going to analyze their biographies according to Rogers Brubaker's theory, *'Beyond Identity'* (2000).

3.1 Social Institutions where Communities Born

Sociologists make distinction between the social institutions, such as political, economic, religious institutions, educational institutions and scientific institutions, communication, family, law, and so on. This means that the participants of these institutions are the ones, who implementing the norms and rules, which are governors (Kozyreva, 2015). Since there is no universally accepted definition about the phenomenon of social institution, I understood social institutions as institutions that are maintained by collective attitude. These collective attitudes

however cannot be understood in a way that they can be reduced to individual attitudes (Austin 1962). I am going to use the concept of Ol'ga Vladimirovna Kozyreva (2015) on social institutes, according to her article, in which she discusses the phenomena of social institution and its definitions. Kozyreva's theoretical model of social institution explains the system and its structures, the reasons for its stability, and understands the social institute as an opened social system without clear boundaries for numerous participants. I am going to analyze theater of Káva Drama/Theater in Education Association and Platform Részvételi Műhely with the Roma actors, according to Kozyreva's theory (2015) on social institutions:

„[...] social institution is an open social system, in which a social actor is the element and bearer of its properties, which aims to satisfy certain social needs, includes a set of formal and informal norms, values, statuses and roles that are expressed in specific normative, ideal and organizational social structures and relatively stable social practices.”

There are some sociologists who think that institutions include the aspect of the social actions of society members (Kozyreva 2015), so in our case the Roma actors of the '*Eleveszettek – The Missing Moment*' theater project with the social scientists and the drama teachers of the Káva Drama/Theater in Education Association, are all engaged in a social act. This social act is performed through a participatory theater project, - which invite mainly the youth, and those civil organizations who are working with youth or with marginalized groups - to participate in a play and think together about the topic of activism and the topic of people in need.

Kleiner (2004) makes distinction between the different institutions according to the numbers of its participants. There are macro-institutions affecting the society as whole; the meso-institutions which act only in certain regions; the micro-institutions which are acting similarly as the individual companies and organizations; and there are nano-institutions also, which

affect the actions of the individuals. Theater can be understood as a social institution because of its purpose and functions, such as involving people in a common thinking which is useful for the society; and the function of community organizing. According to Kleiner's (2004) categorization, I look at theater as a micro-institution that works similarly to a non-governmental organization.

In the following, I am going to highlight the importance of social institutions in the involvement process of marginalized Roma youth. Since educational institutes are integral part of social institutions, of which every person are part of at some point in their lives, I am going to focus on its key role in community organizing.

3.1.1 The Expansion of the Hungarian Higher Educational System and its Effects on the Students, Especially on Marginalized Students

The Hungarian public educational system went through significant changes during the 1990's similarly to other European countries. This change happened because there was a need for the reconstruction of the political and social environments, because after 1989 the parliamentary democracy, the economics and the different institutions changed also. This expansion resulted change in the composition of the students also. On the one hand it was positive because there were programs created, which aimed to involve students from the disadvantaged areas also; on the other hand, it was negative because the heterogeneity of the groups caused problems in learning. Thanks to the educational expansion, the age of compulsory education was increased to 18 years and a wider range of students were invited to school, but at the same time it is important to mention that this change caused a challenge for the teachers and the educational institutions, because they meet with those kind of students, who were not that motivated and sometimes refused to study (Halász – Garami – Havas - Vágó, 2001).

It is noticeable that the Roma population's educational level is much lower than the non – Roma Hungarian population's. As the research of Katalin Kardos (2014) says it was fifty times harder for a Roma than a non-Roma to earn university or college degree/diploma in the '90's (Kardos, 2014). Valer Veres, (2017) who conducted research in Romania on the educational expansion, related to the ethnic Hungarian and Roma population, noticed that only 0,7% of Roma hold higher educational degrees, 4,9% have high-school diploma and 34% are only primary school graduates, and there are still 20, 2% who have not attended school and they are illiterate (Veres, 2017).

The Hungarian educational expansion has a serious effect on the higher education as well. The number of the students increased from 101,000 to 298,000 between 1990 and 2001, the number of those who studied daytime increased 2.4 times, and the evening and correspondence courses students increased 4.2 times (Farkas, 2002). As the number of the students have increased, the need for social institutions have increased too, because the heterogeneity of the learning groups caused problems for the professor and educators, according to this statement - in my opinion - we can say that the students felt also the problems caused by the large numbers (Halász – Garami – Havas - Vágó, 2001). The number of the learning groups of the students and the everyday connection between the educators and the students decreased, and those students who were different somehow from their peers, felt problematic to find community.

It is important to mention that there are outstanding examples of those social institutions that are engaged in activities, which support the personal developments of the students, but these examples mainly coming from high-schools. Some of the Roma actors were educated in these non-governmental educational institutes, where the formal education provided extracurricular

activities also. Gina Lakatos was the student of the Collegium Martineum, which unfortunately was closed in 2008. This institution was a special student dormitory, where she met with the Káva Drama/Theater in Education Association and her connectedness started with theater. Amália Beri have studied at the Dr. Ámbédkar School¹⁷ at Sajókaza, which is an alternative secondary school for those disadvantaged students, who had problems with studying previously because of their low social statuses. Amália mentions this high-school as an institution, which was able to motivate her and help her through those difficulties, which she had to face with because of her private life matters. Similarly, to the Dr. Ámbédkar School we can mention two other institutions, the Gandhi Gymnasium¹⁸ at Pécs, and the Kis Tigris Grammar School¹⁹, these are related to the charter schools of the USA. (Messing, 2008).

In the higher-educational system the Christian Roma Collegiums Network, which consists of six Roma Collegiums operated by different historical churches, have the role to organize community between Roma youth, who study in higher-education²⁰. Their aim was to involve Roma youngsters, who are university or college students and have a strong Roma and Christian identity. The Roma Collegiums are offer dormitory to the students and they try to organize extracurricular programs that can support the collective and the individual development of the students (krszh.hu, 2017).

I am going to demonstrate that one solution for community organizing can be to offer to educational institutions extra-curricular subjects and activities. Drama classes can be one means of it.

¹⁷ <http://www.ambedkar.eu/>

¹⁸ <http://gandhigimi.hu/>

¹⁹ <http://www.buddhistagimnazium.hu/contact2.html>

²⁰ <http://krszh.hu/a-halozat/>

3.1.2 Drama Education as a Key to Community Building

There are numerous benefits of the inclusion of artistic methods in the core curriculum of the schools. For example, those learners who are struggling with the traditional teaching and learning methods can be motivated by the artistic forms of learning, but it is also useful for the students who are successful in the traditional educational environment, because they can challenge their own abilities to develop new relationships with unknown methods (Cordileone, 2011). Marginalized students are many times facing with the problem that they cannot find educational institutes, which could offer them a motivating environment. Since relationships among young people, which give the basement of learning experience, this integral part has to be improved to please the students. It had to be taken into account that in the case of drama education, youngsters do not stand alone and isolated but they are integral parts of their communities. These aspects define the quality of their educational experience (Wright, 2011).

Applied drama, especially the genre of participatory theater has the determinate nature that its essence is in the participants' experiences and in their capability to engage in communication in different situations with other participants. These experiences of the participants have an out and an in of role aspects also, this is the centerpiece of the applied drama. Therefore, participants identify themselves with the script and even with the other actors, this can mean the potent part of the performance. (Nicholson, 2005).

Regarding drama, Nicholson argues that by playing diverse roles and trying out different situations, drama helps people to find their identities and widen their experiences, therefore it can be interpreted as a useful tool to understand and share the feelings of another (Nicholson, 2005). These processes are all creating a strong community between the members of the

drama learning group, which based on the issue that they share common characteristic and have shared identity.

Drama teachers have a key role in community building as they are the leaders of the learning process. A good drama teacher pursues support to the students to work together with all peers in a course, because they should develop a class-wide community, which is able to be growing and creative. The teachers have to use different grouping techniques to achieve this aim. If it could work well, the youngsters will play more likely in the teacher-signed groups than with their friends. This requires outstanding knowledge from the teachers because they have to have strong knowledge about the curriculum and about specific learning methods moreover they have to be able to find the perfect way to balance those what appear as contradistinction (McLauchlan, 2011).

In terms of community-building, it is important to mention that location does have a significant role in the narratives of identity. Drama focuses on local identity, but there has been a shift towards communities of identity, which is characterized by mobility rather than stability and multiple identities (Nicholson, 2005. p. 84).

In the following I am going to write about the social development of the amateur Roma actors, according to the conducted narrative interviews. I am focusing on the role of theater as a social institution and the effects of drama education on the lives of the marginalized Roma actors.

3.1.3 The Social Development of the Amateur Roma Actors

I argue that the Roma actors of the '*Elveszettek – The Missing Moment*' participatory theater project are all developed in the sense of their social role. The conducted narrative interviews show that all of them characterize the social institution of drama as a community which they belong to, and helped them in various fields of their lives.

Melinda Királyvári, who was Isabelle in the '*Elveszettek – The Missing Moment*' production, and was part of the '*The Missing Classmate*' production too, shared with me that thank to the drama education, her speaking ability has changed a lot, and she is better in arguing in case of problematic situations. She said that before, she was struggling to find appropriate arguments which could solve the given problems, and many times she had huge discussions. She told me that this mentality was coming from her community in Borsodbóta, where she was born and lived until 2015. In 2015 when the theater production of the '*Elveszettek – The Missing Moment*' was running, she moved to Budapest with the help of the members of the Parforum Részvételi Műhely, especially Márton Obláth and Kata Horváth. Melinda found a job in Budapest and at the same time she studied tourism at college. She was brave enough to come to Budapest with her two children, – who are still elementary school students – because she was supported by her new friends, based in Budapest. Melinda says that she knows from the first time that this intellectual community is the one, which she always wanted to find. Melinda thinks that without the advantages of the participatory theater, such as finding a supportive community, and gaining knowledge about how to communicate properly in inconvenient situations, her life would be different staying in the small village in Borsod-Abaúj-Zemplén County.

Amália Beri, who was playing Éléonore, the 14 years old French girl in the '*Elveszettek – The Missing Moment*' play, and took part in '*The Missing Classmate*' production too, felt important to mention that before she joined the coproduction of Káva Drama/Theater in Education Association, she was ashamed to speak in front of strangers. She had lot of constraints, because she did not believe that she is clever enough. The community of the drama group encouraged her, and did not let her to give up, when she was afraid that she is not going to be able to learn the script. Of course, she was able to learn the script and she asked the dramaturg of the '*Elveszettek – The Missing Moment*' to give her more monologues. Amália thought that the role of Éléonore is not deep enough, and it is too simplified to transfer the message that a 14 years old does not have will. Her arguments can show that she wins above her fears that she cannot be a good actor because of her speaking abilities.

Szabina Kovács, who was Marthe from the '*Elveszettek – The Missing Moment*' play shared with me that she was supported by Márton Obláth and Kata Horváth to start community organizer training. She speaks about the community of the theater production with all the actors, the social scientists and the drama teachers as her supportive family.

Gina Lakatos who was Édith in the play, have met with the Káva Drama/Theater in Education Association previously, when she was a teenager. She had very good experiences with drama education and she was happy to collaborate with Káva again. Gina likes to be on stage, but the community of the theater production means more to her. She was always excited to come to Budapest from Siklósbodony because of her new Roma friends. She does not have friends in Siklósbodony, and she declares the amateur Roma actors and the members of the producer group as her friends. Thanks to drama learning she feels herself more comfortable in situations, when people are interested in her opinion.

Róbert Moczó, who was Marc in the play. He is a member of the Romano Teatro too, and he believes in the power of drama education. Furthermore, he stated that the drama educators of Káva Drama/Theater in Education Association are great professionals and he is honored that they worked together. Róbert thinks about the group of the *'The Missing Moment'* play as a family, who shares common values.

Attila Varga, who played Gerard in the play say that he is grateful for the chance to participate in the theater projects of Káva Drama/Theater in Education Association. He was the main role of the *'The Missing Classmate'*, and this project helped me to recognize and understand his trajectories. He has close relationship with Márton Obláth and Kata Horváth, who supported him to study and now he is studying law. Furthermore, Márton and Kata was who helped him to find his revolutionary personality, as he stated. Attila thinks that his strongest community is the one, which the theater production created. His best friends are among these group members.

As the Roma actors' narratives can show, their lives went through a positive change because thanks to drama education they became more self-confident and conscious about their abilities. On the other hand, they declare the theater as a place, where they found their communities.

In the following I am going to concentrate on the personal development of the amateur Roma actors, through their biographies. Since most of the actors are coming from poor living conditions, and they faced with problems because of their Roma origin, it is useful to see the changes which they went through, after they met the participatory theater company.

3.2 The Situation of Roma in Hungary

Roma minority group is the largest in Hungary, the estimated numbers of Roma by social scientists is about 700000–1000000 (L. Pap, 2015). Roma in Hungary are assimilated, because most of them lost their Romani language and all of them speak the Hungarian language. There are cases when Roma families are bilingual, using the Hungarian language and a dialect of Romanes too. Roma in Hungary are not travellers, they settled down. Roma has three main groups, the Romungros, the Boiash and the Vlach, their language differs too. (Szuhay, 1999).

There are 3200 Roma settlements in Hungary, and 2000 of them are inhabited by Roma. Most of the Roma are living in villages, mainly in rural areas. The situation of Roma worsened after the collapse of the socialism, when many of the factories have been closed and the Roma became unemployed. After 1990 the marginalized situation of Roma is constant. From that time Roma are negatively discriminated in the field of education, housing and employment (mfa.gov.hu).

3.2.1 The Biographies of the Amateur Roma Actors

From the biographies, it turned out that the Roma actors of the *'Elveszettek – The Missing Moment'* were all coming from a marginalized situation. The living conditions of the actors were not satisfying and many of them were coming from extremely poor families. I argue that their stories are success stories and they can be proud that their situation changed thanks to their endurance in studying and working hard.

Amália Beri, was born in Sajókaza, Borsod-Abaúj-Zemplén county. She has three sisters and two brothers. Before she started to play in the play, she was living in Sajókaza, where the unemployment rate is relatively high. Amália had lot of difficulties with teachers at the

elementary school, and felt that her teachers did not treat her as well as the non-Roma students. She did not like to attend the school, because she was not motivated. When Amália was nineteen years old, she attended the Ámbédkár School, where she became a good student. This school did not allow her to drop out, because the teachers recruited the students to go to school. She was voted for the chairman of the student government, and it helped her to learn how to make good and responsible decisions and also how to argue and solve problems. She attended the full time and also the evening classes to catch up. At this time she spent all of her time with studying. Thanks to the *'Elveszettek – The Missing Moment'* she also found her identity, and got a wide insight into the politics also. She played also in a documentary movie, *Mérgező Buddha*. She has just moved to Budapest one year ago and she is working and studying at the same time. Amália applied for a university, she wants to be a social worker.

Attila Varga was born in Ózd. He lived there until 1997, then they moved to Budapest and they became so poor that they arrived to an absolutely empty flat, because everything they had was sold. Attila started his education in a segregated school in Budapest. Attila was not motivated to study and he spent most of his time playing on the square with the other disadvantaged children. His story was the basis of the *'The Missing Classmate'*. Before he met with the Parforum and the Káva, he was not sure about his future plans. He studied several things, but he was not successful, because he was searching his aims. He said that the theater production helped him to be more conscious about his life and his decisions. Currently he is studying law and writing articles about socially and politically actual matters.

3.2.2 The Individual Development of the Amateur Roma Actors According to the Theory of Rogers Brubaker

Rogers Brubaker says that the term 'identity' is problematic, because it is too weak or too strong if we want to use it as an analytical tool. He argues that three groups of the meanings can be differentiated, which are connected and part of the word: identity. These three

categories are self-identification and categories; self-understanding and social location; and commonality, connectedness and groupness. In the following I am going to analyze the individual development of the amateur Roma actors according to the three main categories defined by Brubaker (Burbaker 2000).

Self-identification and Categorization: These two terms refer to the identifier who is doing the identification and categorization. The identifier does not have to be a specific “identifier” – an existent person, it can be the modern state, who owns the power to identify, name and categorize. The identifying can happen through public discourses and narratives. There are categorical modes of identification. One of them is relational web, when someone identifies himself/herself in relation to web of kinships or friendships. The other one is the categorical modes of identification, which means that one can identify herself/himself according to categorical attributes such as race, ethnicity, citizenship, gender, etc. Important to mention that narratives of the self is differing from public narratives (Brubaker, 2000).

Amália Beri was not supported by her family members, when she decided to study and this makes her life complicated. Amália thought that she is different from her family members, because they did not understand her motivations. She shared with me in the interviews that she can understand them now, because her parents live in extreme poverty, and they declare themselves as poor Roma, who cannot be accepted by the Hungarian society. Amália’s self-confidence developed a lot in the past years and she thinks that coming from a marginalized Roma family and being successful is not contradicting.

Melinda Királyvári declares herself as a feminist, and this is one of the most important parts of her identity. When she was in an abusive relationship her family members told her not to fight against the situation, because she is already a mother. Her family members thought that Melinda should stay in an abusive relationship, because a single mother cannot be successful

in Hungary, and the Roma community would blame her. Melinda was strong enough to leave her partner and she started a new life with her children in Budapest.

Self-understanding and social location: Self-understanding is more subjective term than self-identification; it refers to how a person understands its personality, but neglect the fact that the identification by others shapes one's identity also. Social location refers to where one can fit in society. These terms are understandings of the self, which are governors in cases of individual and collective actions (Brubaker 2000).

Previously, Gina Lakatos was not conscious about and proud of her Roma identity, because she was not able to identify herself with those Roma who live at Siklósbodony. She was touched by the fact that Attila Varga (Gérard from the play) declared himself first of all as Roma and then European and Hungarian. Gina thanks to the friendships with the other Roma actors feels now important to act against hate speech about Roma, and she organized a participatory art project in order to involve mainly Roma youth, who live at Siklósbodony.

Róbert Moczó shared with me that he hates the character of Marc in the 'Elveszettek – The Missing Moment' play. He told me that he cannot understand the passivity of Marc, and he cannot identify himself with the character. Róbert was so much frustrated by the character that he thinks that this role was the hardest for him. He argues that because of this hatred against Marc's character, he was strengthened in his activist identity.

Connectedness, Commonality, Groupness: It refers to the self's belonging to a bounded group, where she/he can feel solidarity and oneness with the other group members (Brubaker, 2000).

As it is written in the previous chapters, the topic of the 'Elveszettek – The Missing Moment' play is connected to migrant issues and the marginalized Roma actors felt solidarity with the

refugees, because they know what it means to be stigmatized – when people are distinguished on ethnic and racial basis; to be disadvantaged; to be humiliated and to be poor.

Attila Varga said: “I cannot stand that people are humiliated, disrespected and deprived of their rights, and I felt important to speak about these problems. The theater gives chance to understand the thoughts of the audience related to migrant issues. With the help of the play, we were able to bring closer the problem presented, and we invited the audience for a common thinking furthermore we tried to build solidarity.” (conducted interview with Attila Varga translated by me, 2017)

Using Nicholson terms drama is „potentially a very good vehicle for extending understanding of oneself in relation to others” (Nicholson, 2005 p. 72). I argue that with the help of drama the participants’ awareness and social actor existence was developing continuously. Thereby participants will be able to understand not only their own word but the way of social construction and the feelings of others (Wright, 2011). Acting needs the person to sympathize and empathize with the characters in the given situation. During the participatory theater projects, the actors are part of the imaginary context and can identify with the collectively developed characters (McNaughton, 2011). The amateur Roma actors of the *’Elveszettek – The Missing Moment’* are required to understand the motivations and emotions of the characters they play, in order to play credibly and present the problem and the complexity of the play realistic. When the actors were asked to speak about their characters and situate themselves in relation to them, the actors needed to be self-conscious in order to be able to infer themselves into others mental states. Along with this ability they have to have the capability to perform their own real subjectivity because after that they will be able to step out, in other words stepping into others’ shoes (Wright, 2011). Without having a strong

identity and knowing the one's own personality and fears and abilities, an actor cannot play a new a character fully (Wahl, 2011).

Thanks to drama practices actors can transform into cultural producers, who are constructing knowledge through art. Through these creative and active processes, the actors become conscious about their identities and political and social roles, and they cannot be declared as passive objects (Wright, 2011). Drama has the power to develop young persons' meaning making and identity learning. Intersubjectivity helps to understand the role of applied theatre as peculiar forms of collective, social and personal action where these actions are living inseparably in one body (Wright, 2011).

As good example for projects, which can enhance personal development, we can mention the Független Színház²¹ (Independent Theatre) and the Romano Teatro, both of these theater companies are aiming to involve Roma youth in theater productions, which are dedicated to Roma related topics and using artistic tools in order to support Roma culture.

Participatory theater can be seen as support institute that serves to enforce political action. Theater can strengthen the voice of the marginalized through its inclusive projects, since its say no to silence and support freedom of speech. Basically, we can look at theater as a social institute that is constructed of relationships between individuals and social groups (Ganguly, 2011). Medina (2005) argues that working with marginalized in inclusive theatrical spaces, where there is chance to try out different contested situations, can be useful for the marginalized youth in the understanding of the actual political and social ideologies that are part of their daily lives.

²¹ <http://fuggetlenszinhaz.blogspot.hu/2017/05/hol-vannak-roma-hosok.html>

The Roma actors were able to develop in the field of investigation and evaluation through the processes of drama learning. Thanks to this development they were brave enough to act on those political and social issues that are important to them. The drama educators and the social scientists behind the participatory theater programs supported self-identification, action planning and collective decision making among the actors. These processes promote the activism of the actors in cases when their community is in need of help (Wright, 2011).

Conclusion

The aim of this thesis is to explore and demonstrate the effects of the participatory theater projects of Káva Drama/Theater in Education Association and Parforum Részvételi Műhely on young amateur Roma actors.

Therefore in my thesis I focused on a specific participatory theater project, understood as a social intervention. My statements are based on the theory of Jürgen Habermas, Ol'ga Vladimirovna Kozyreva and of Rogers Brubaker. According to these theories I found that the participatory theater can be interpreted as a public sphere and also as a social institution. The facts I found in the narrative interviews corroborate my statements regarding the participatory theater and the disadvantaged actors. To justify my statements I investigated and analyzed the life stages, the personal developments and the determinate acts of the actors.

My thesis presents that the participatory theater, as a social institution created close community among the Roma actors and the individuals have become more and more successful at all areas of life. The participatory theater was able to drive the Roma actors by drama learning to play active roles in political and public areas.

In the 'The Missing Classmate' Roma youngsters are the marginalized group who brought their own experiences from school to the stage, while in the 'Elveszettek – The Missing Moment' play, they as the marginalized group help the other but more marginalized and vulnerable group, the migrants. I analyzed this process and identity change together with the political process regarding the migrant issues as external influence.

Thanks to the theater projects the amateur Roma actors have learned how to argue for their opinions related to such socially and politically relevant issues as segregated education, discrimination, and poverty. Furthermore, they stand up for fundamental human rights in

those civil organizations, which are created by themselves and in other civil organizations, where they started to be volunteers. The amateur actors find the balance between their personal carriers and their socially engaged activities. As a result of processes I mentioned in my thesis, Roma actors formed together an informal group, which aims to advocate Roma and disadvantaged people in social, cultural and political issues.

Appendix

In the following I am going to introduce the story of the play according to the plot and my knowledge, since I have seen this play three times at least.

The play takes place in France, Bellelande, in a farm. The scene is a medical waiting room, which is serving as a flat also for the local doctor (Dr. Menu) and his family (wife: Édith – Lakatos Gina; Daughter: Isabelle – Királyvári Melinda. There is Christmas Eve, only Édith (the wife) and Isabelle (the daughter) with her boyfriend (Marc: Moczó Róbert) are at home, because the father is working somewhere. Outside there is a huge snowstorm. Isabelle and Marc are waiting for their friends (Gérard – Varga Attila; and Éléonore – Beri Amália). The little family is preparing for Christmas and at some point, Gérard and Éléonore arrive – they are complaining about the dangerous weather, that there is a huge snowstorm outside. They are listening to music and chat when they hear some noises and a new actor arrives in the scene: Dr. Vidal (Kardos János) the new veterinarian. He introduces himself, and the family invite him to celebrate Christmas with them. Dr. Vidal offer the family that he is going to find the father, Dr. Menu, because there is chance that he stocked outside because of the horrible snowing – Vidal leave the scene and the family find him a very attractive person. A new actor arrives in the scene, Marthe, the nurse of Dr. Menu (Kovács Szabina), she says that there was a huge explosion outside, and she was afraid that she is not going to be able to arrive to the house. She speaks about people: men, women and children; who are most likely injured and move together slowly and unstable. Someone is knocking on the door – Dr. Vidal arrives. Similarly to Marthe, he speaks about a huge explosion also, he was halfway when heard the voice and the lights of it and later he heard the screams of the people and started to go to find them, he found them freezing and tired. He says that these people need help and they are close to their house! The complication starts here.

Everybody in the house start to shout and argue about activity and passivity. Édith (Lakatos Gina) is totally against the idea of going out and help, because she is afraid of the outsiders, because she thinks that they can be infected or dangerous people with guns. Marthe, the nurse (Kovács Szabina) afraid of them also, and she thinks that they are not enough in numbers to help these people outside. Isabelle (Királyvári Melinda, the daughter of Édith and Dr. Menu) wants to go out and help, but the others do not let her to go out. Marc (Moczó Robert) Isabelle's boyfriend wants to help, but he finds more important to create a plan before they act. Gérard does not want to go out, but he is helpful if he can stay warm. Éléonore, Gérard's young sister feels important to try to help, but she follows the others. Vidal tells everyone that they have to stay calm and he is going to be the leader, because he is a doctor and he knows what to do. He gives tasks to everyone according to their jobs/knowledge. This is the part, when every character speak about themselves – Isabelle is studying psychology, so she got the task to deal with the injured people with her mother, Édith, as nurses; Marc is studying human resources management, so he had to create an excel file where he indicates the most important factors about the injured people; Gérard has studied lot of things so far but he is not a profession in anything so he got the task to cook a soup for the outsiders; Marthe got an important task, she had to help Vidal next to the injured as an assistant; Éléonore is a high-school student (14 years old), and she had to be the contact person between those who are working outside and those who stay inside. Marthe is sent outside, she has to give report about what she sees and Éléonore communicate it inside. When everyone is doing the given tasks, Vidal asks Marc to write a report about the happenings, according to Vidal's words. Marthe report what she sees, Éléonore shout it inside and Édith from the door is communicate to Vidal, who simplify all the information as a good officer would do. Isabelle thinks that it is inhuman that they do not let the people inside, who are freezing and terrified, she especially wants to help the children, so she wants to go out. Her mother, Édith, wants to stop her, but

Vidal tells to Édith to let her out. Isabelle goes out and when she comes back, she asks everyone to help and do something, but the people inside reply that they all do something important such as strategies with tables, cooking and so on... Isabelle tells them that the people outside is in serious danger, and it is their responsibility if they die. Vidal get angry on Isabelle and tells her to stop being bossy, because he is the boss. Vidal asks Édith to join him and go out to see the people in need. Vidal declares the others unable to help and tell them to celebrate, but ask Marc to go after them, if they do not come back after 15 minutes. They go out, and here comes a scene without speaking, where the **Joker intervene** and asks the audience about their opinion: What do you think, why are they in silence? What do they think while they are in silence? The Joker ask the audiences to speak in the place of the characters.

In the next scene Vidal and Édith come back, Édith is very weak, she says that she was unconscious outside and Vidal saved her. Vidal report just like the others did before, and he convinces the others that he does not feel himself different from them. Vidal says that there are dead people outside, and that is the time when the actors cannot hold back themselves more, and all of them go out and try to help. There is an intimate dialogue between Édith and Vidal in the next scene, where Vidal opens his personality.

In last scene, the Roma actors are all coming back and stand in a line shocked. Vidal asks them to speak about what they see. They say that they were trying hard, but they were not able to help the people outside, because they did not meet with anyone outside. Vidal tells them to calm down and sit down and celebrate Christmas Eve, because there were no one outside... Vidal go out to the kitchen for the soup and every other actor are sitting in apathy. Vidal leaves the house (the scene). END

When the play is finished, there is a break, and after the break the Joker asks the spectators to form 3 groups, and every group has two Roma actors, who are moderating their consultation

on the given task. The task of the audience is to create a picture that they missed from the play. This ‘missing moment’ can be placed before the first scene, or among the scenes, or even after the last scene. The spectators can play roles if they need new actor(s) in their imagined missing moment, they have to take in consideration that they cannot move, – only their faces can show their feelings – because it has to be stable, like a photo, and their missing moments are documented in photos as the part of the social scientists’ research.

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