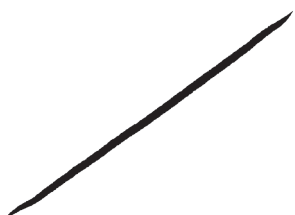


APPLIED THEATRE AS A TOOL FOR DEVELOPING SOCIO-EMOTIONAL SKILLS AND CREATIVITY IN YOUNG REFUGEES

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Abstract: The research aimed to facilitate the integration of refugees through the specific means of applied theatre. This study analyzed the impact of a theatre program which included 20 workshops on a group of young Syrian refugees, evaluating, through mixed methods (questionnaires and interviews), the effects of participation on their communication skills, socio-emotional competencies, and creativity. The results demonstrated a significant improvement in these competencies, increased self-esteem, and a boost in optimism and courage among the participants. These conclusions confirmed the therapeutic and integrative value of theatre. Furthermore, the positive impact of humanitarian organizations, such as Clowns Without Borders, was also observed, highlighting their use of art to provide psychosocial support through clowning performances and play. Overall, the study underlines the crucial role of artistic methods in facilitating the adaptation and integration of young refugees into their new social environments.

Keywords: refugees, integration, interculturality, applied theatre, art-therapy, education, socio-emotional skills.

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1. INTRODUCTION

1.1 Context

Migration is a predominant global phenomenon in the modern world, marked by a remarkable increase in both its frequency and scale over recent decades. Individuals relocate from their geographical areas of origin, either internally or internationally, driven by the pursuit of advantageous economic, social, or political prospects (Cicala, Soroceanu, 2018, pp. 22-24). While often viewed through an economic lens, migration is a complex, multidimensional phenomenon. As Cicala and Soroceanu note, a comprehensive understanding requires a broader perspective:

Migration, as a phenomenon, has been studied through the lens of its various characteristics. Thus, some researchers have emphasized its social side, while others have focused on its demographic or cultural aspects. Some have viewed it as a decisive factor in the evolution of a particular society, while others have considered that it has halted the development of the areas from which the respective populations have migrated (2018, p. 21).

In the present research, the social side of migration was studied, with an emphasis on the needs of migrants, especially those of refugees.

Refugee populations, especially children and adolescents, are among the most vulnerable groups of migrants. It is essential for host states, whether serving as transit points or final destinations, to promptly implement measures to facilitate the education and integration of these individuals into their new socio-cultural environments. This process involves a preliminary phase of adaptation and language courses before the actual enrollment of refugee students in schools. Simultaneously, emphasis is placed on preparing teaching staff to acquire the necessary skills to effectively engage with these students, given that many refugees have never had access to formal education (Choleva et al., 2021, pp. 75-77).

Many of these young refugees face extremely difficult circumstances, such as being born and raised in extreme poverty and war zones, undertaking risky migrations, experiencing loss of loved ones, sexual violence, and suffering from conditions like post-traumatic stress disorder and acute anxiety (Spencer, 2014, pp. 14-16). Therefore, their successful integration into safe and protective environments constitutes a major priority.

The arts, particularly theatre, emerge as a key domain to assist refugees in adapting to their new surroundings. Theatre workshops offer support, encourage social cohesion, and aid in trauma healing, fostering both individual and collective growth. Theatre education is increasingly significant due to its capacity to promote active participation, acceptance of differences, and the dismantling of prejudices, contributing to individual development (Rafikayati, 2016, pp. 88-89). Thus, within these theatre workshops, participants acquire new skills and psychological resilience, making art a transformative tool for individuals affected by poverty and global challenges (Buriel, 2015, pp. 119-123). Humanitarian organizations, through their programs, aim to build a culture of resilience.

This culture would involve a system that focuses on the strengths, assets and protective factors of the individuals and groups concerned. This culture would be based on the idea of teaching and learning to ‘bounce back’ in a collective way. Difficult, or even impossible to measure, it can be deduced in particular from indicators of the skills deployed by individuals in the face of more or less high-risk factors. (Buriel, 2015, p. 120)

Theatre workshops also address significant social issues, fostering empathy and understanding of complex subjects such as economic crises, migration, and human rights.

1.2 Applied Theatre – a beneficial intervention tool for the integration of young refugees

Applied theatre is considered an excellent instrument for the social engagement of vulnerable groups, aiming to reawaken optimism, courage, and a shift in perspective. Within the field of applied theatre, a diverse range of forms emerge, involving the active participation of the audience not only in the creation process but also in the actual performance. This spectrum includes educational theatre, social theatre, theatre of the oppressed (forum theatre), interactive theatre, and playback theatre, each offering a unique set of advantages.

The primary beneficiaries of applied theatre programs are typically individuals from marginalized backgrounds, including victims of domestic violence, those subjected to physical and verbal abuse, children from residential care centers, refugees, and individuals struggling with substance abuse. As a versatile tool, applied theatre provides appropriate intervention pathways to support these vulnerable populations.

Furthermore, applied theatre finds its relevance in educational settings, where it serves as a dynamic and interactive means to facilitate information assimilation, particularly among children. It also plays a crucial role in psycho-emotional counseling, functioning as a therapeutic instrument in both individual and group interventions, often having a cathartic effect. Simultaneously, it represents a promising approach to enhance prosocial behavior by cultivating effective communication, strengthening interpersonal relationships, and generally diminishing social violence.

Applied theatre encompasses a wide array of artistic expressions and modes of communication. Essentially, it is a broad concept that unifies diverse theatrical practices, all oriented towards the common goal of providing social, relational, and psycho-emotional support to individuals. This facet of theatre emerges as a powerful tool for social intervention, promoting integration, inclusion, and an improved quality of life for marginalized communities (Prendergast and Saxton, 2016, p. 4).

According to academic sources, applied theatre is an extension of classical theatre, retaining its fundamental aesthetic principles while simultaneously imbuing it with a distinctive style that facilitates a deep connection between performers and spectators (Boal, 2017). In simpler terms, applied theatre is characterized by its hybrid-interactionist nature. While its core essence remains rooted in traditional theatre, it continuously incorporates elements from seemingly disparate domains, primarily those related to social dynamics.

The origin of applied theatre can be attributed to the imperative need to redefine the role of the spectator. Its emergence is closely linked to the socio-political shifts of the 20th century, driven by a changing worldview influenced by factors such as wars, political movements, the challenges of globalization and consumerism, technological advancements, and the flow of multimedia information.

Applied theatre serves as a platform to discuss issues and address the needs of individuals or groups, encouraging all present in the space to engage in dialogue. It transforms the conventional role of the spectator from a passive observer into an active participant, directly involved in the dramatic unfolding.



The program *Theatre Lab for Young Refugees* – 20 workshop sessions organised for 10 Syrian children and adolescents who arrived in Romania in early 2022, alongside their families.

The facilitator team: Adelina Dobrea (Romanian theatre instructor),
and IOM Romania staff (International Organisation for Migration, Romania).

Images from Adelina Dobrea's personal archive (image above: from a workshop session;
image below: from the exposition at CINETic, UNATC I.L. Caragiale, Bucharest, 2022).

1.3. Strategies for refugee integration

Migration plays a significant role in fostering cultural diversity within a nation. Individuals originating from diverse countries, regions, and cultural backgrounds introduce their unique customs and traditions into their new environments, leading to a rich tapestry of cultures. Language serves as a central element in promoting cultural diversity, as those who embrace multilingualism tend to be more sociable. This increased linguistic flexibility reduces misunderstandings and fosters greater openness for establishing new relationships and connections (Neuliep, 2021, pp. 304-307).

In turn, cultural diversity holds the potential to promote a dynamic and multifaceted society, generating numerous economic and social advantages. For example, it stimulates creativity and innovation, fosters improved intergroup relations, and expands economic prospects. Essentially, it can contribute to the development of a more welcoming, tolerant, and inclusive environment. However, cultural diversity also faces challenges such as linguistic barriers, cultural clashes, adaptation efforts, and discrimination (Council of Europe, 1995, pp. 201-202). To ensure fair and compassionate treatment for all individuals, it is essential to establish policies and initiatives that promote intercultural awareness and understanding.

Refugee communities frequently encounter the aforementioned challenges, underscoring the importance of providing them with special attention. This is even more crucial as refugees have the potential to make a distinct and invaluable contribution to cultural diversity. They arrive with their unique cultures, languages, traditions, and life experiences, introducing new concepts and practices to the host nation. Furthermore, refugees often possess specialized expertise and knowledge that can contribute to the host country's economic growth.

International governmental and non-governmental humanitarian organizations adopt a comprehensive and interdisciplinary approach to assist vulnerable populations (Buriel, 2015, pp. 122-125). In the distressing and challenging context of conflicts, where lives are marked by adversity and extreme tragedies, researchers and humanitarian practitioners are increasingly exploring diverse methods to aid and support refugees.

In this context, the arts emerge as a powerful means of communicating with refugees, serving as an optimal platform for learning and trauma alleviation through artistic expression (known as the therapeutic value of art). It has been well-demonstrated that psychologists, art therapists, and educators play significant roles in supporting beneficiaries of refugee programs, their collaborative efforts within interdisciplinary teams positively contributing to the integration process

(Jeffers, 2001). Moreover, the issue of refugees intersects with multiple fields of study, each with its unique research approaches, all united by a common goal: ensuring successful integration.

Meanwhile, at the European level, various directives, plans, programs, negotiations, agreements, and laws have been developed concerning legal migration, refugee integration, interactions with third countries, and the control of illegal migration. Although these policies represent a positive step forward, they often fail to adequately address the specific needs of refugee groups. The rapid changes stemming from unforeseen circumstances are formidable. Politically, individuals often become mere statistical figures or are placed into predefined categories, yet their daily lives are marked by significant and challenging complexities (Kirmayer et al., 2015, p. 13). Those forced to flee dangerous situations find themselves entangled in prolonged asylum procedures and subjected to a multitude of bureaucratic reception requirements. Consequently, their access to education, employment, vocational training, or integration into the host community is highly limited.

Furthermore, the pandemic introduced a new set of regulations, such as mandatory quarantine for migrants, further extending these processes. In the context of physical or psychological traumas resulting from persecution, prolonged waiting times for eligibility can exacerbate refugees' well-being, making their recovery even more difficult than before the pandemic.

Exploring aspects related to adaptation encompasses a spectrum, from the psychology of culture shock to adjustments in cognition, emotions, and behavior.

The research starts from the fundamental premise that not all individuals are born with equal opportunities and rights. Refugees, characterized by significant vulnerability, require assistance to achieve a normal life comparable to that of people living in societies untouched by poverty or conflict. They did not choose to be born in regions where danger is more prevalent than in other parts of the world, and it is unjust to blame them for aspiring to a better existence.

The therapeutic potential of theatre in addressing the psychological and psychosocial challenges faced by refugees has been recognized not only by applied theatre practitioners but also by psychologists who utilize aesthetic forms such as role-playing and storytelling in psychotherapeutic contexts or employ improvisation to achieve clinical objectives (Moreno, 1953). Indeed, theatre serves as a celebration of life, a reflection of the human condition, and an embodiment of truth. Its close alignment with real-life experiences makes it a powerful therapeutic medium, positively impacting an individual's psychological well-being.

Moreover, theatrical techniques can capture the inner struggles within a refugee's mind as they contend with social norms imposed by the host community.

Non-compliance with these norms, considered moral, normal, good, or natural, can expose the refugee to marginalization, exclusion, and stigmatization. The application of theatrical techniques serves as a preventive measure against social exclusion by promoting desirable behavior and encouraging integration.

2. RESEARCH HYPOTHESES

The research was based on two primary hypotheses. The initial hypothesis posited the presence of notable differences in the communication and socio-emotional skills of refugee children, both before and after their participation in theatre workshops. The second hypothesis anticipated that the dimensions of creative potential in refugee children would likely become more complex and pertinent following their participation in theatre workshops, with a particular emphasis on improving creative fluency and adaptability.

Theatre workshops offer children a unique and dynamic environment to develop and enhance their communication skills. Through theatrical games, children are encouraged to express themselves verbally and non-verbally, improving their ability to convey thoughts and emotions effectively. Creative potential encompasses a range of cognitive abilities, including creative thinking, problem-solving, and the capacity to generate new ideas. Within theatre workshops, participants' creativity and spontaneity are stimulated, and their analytical and critical thinking are fostered, encouraging them to think outside the box.

3. DESIGNING THE INTEGRATION PROGRAM THROUGH THEATRICAL METHODS – TYPES OF ACTIVITIES, METHODS AND SUBJECTS

The program, titled “Theatre Lab for Young Refugees,” comprised a series of 20 sessions with the following objectives: providing theoretical and practical foundations for pre- and post-activity research methods, encouraging the development of theatrical and intercultural games, and facilitating the practice of art therapy. To accommodate the evolving complexity of adaptation challenges and the increasing interest of participants, the duration of each workshop was progressively extended. Initially, the workshops lasted 60 minutes in the first phase, eventually reaching an optimal duration of 120 minutes in the second phase.

The participants in these workshops were ten Syrian children and adolescents who, along with their families, arrived in Romania in early 2022. The facilitator team included two theatre instructors—one Romanian and one Palestinian—alongside an intercultural mediator who was a native Arabic speaker and proficient in Romanian.

The structure of the theatre workshops was built on principles akin to **inclusive education**. The workshops emphasized unity, mutual acceptance, and the celebration of each participant's unique qualities. This approach yielded beneficial outcomes when applied to vulnerable refugee groups.

The program's culminating event encompassed an *artistic trinity*: an exhibition showcasing creative works produced by the children during art therapy sessions, a non-verbal performance, and a short interactive workshop that fostered direct audience participation. This event brought together participants from both the Romanian community and the Islamic refugee population. The primary objective of this initiative was to promote intercultural dialogue through artistic means, bridging the gap between the refugee community and the host country's citizens. This served as an invitation to explore new cultures, while simultaneously raising public awareness and empathy towards refugees.

The research methodology employed both quantitative and qualitative approaches. A questionnaire survey, conducted in a test-retest design, was administered both before and after the theatre workshops. Additionally, interviews were conducted with the adult instructors on the team. These interviews aimed to clarify certain aspects that remained inconclusive or uncertain from the questionnaire responses, particularly issues such as emotion recognition and management.

The questionnaire method, typically a quantitative approach, gained a qualitative dimension within this research, considering specific aspects of this method. One such aspect is the researcher's inclination to maintain objectivity and distance when investigating a subject. In contrast, a theatre facilitator actively engages with a group, demonstrating empathy and striving to remain objective in managing potential situations, yet cannot adopt a distant stance. Despite this contrast, when combined with the limited number of participants, the questionnaire method played a supportive role, reinforcing the findings of the qualitative methodology. This facilitated the collection of concrete data pertaining to the subjects.

The questionnaire was composed of four interconnected sections, covering:

1. General information about the subject (such as country of origin, age, gender, academic degree, evaluation of school performance, individuals accompanying the subject in Romania);
2. Family-related details (number of children in the family, the main adult communication figure);
3. Subjects' interpersonal desires (e.g., forming friendships, being liked, effective communication, acceptance, ease of making friends, valuing long-term friendships, preferences for solitude, close friends); and
4. Future aspirations (e.g., finishing school, attending university, quickly obtaining employment, participating in a theatre workshop).

The assessment of socio-emotional skills was based on responses to eight questions rated on a five-point Likert scale, ranging from strong agreement (1) to strong disagreement (5). These questions pertained to subjects' ability to cooperate with others, integrate into groups, establish relationships, recognize and accept emotions, express emotions in interpersonal interactions, and understand and accept others' emotions.

Communication skills were similarly evaluated, with eight items rated on the same five-point Likert scale. These items explored aspects such as conversing with strangers, speaking in front of a larger audience, effectively expressing thoughts and emotions, listening skills, conflict resolution, honest communication, and addressing topics that are not favored during discussions. Two items in this assessment were modified from the pilot subjects' questionnaire to better suit the research context.

Finally, non-verbal creativity was assessed using the "Circles" questionnaire and a drawing exercise centered on the theme of self-identity. The "Circles" questionnaire evaluated fluency (counting completed circles), flexibility (transitioning between conceptual categories), originality (drawing unconventional objects or phenomena), and elaboration (details in drawings).

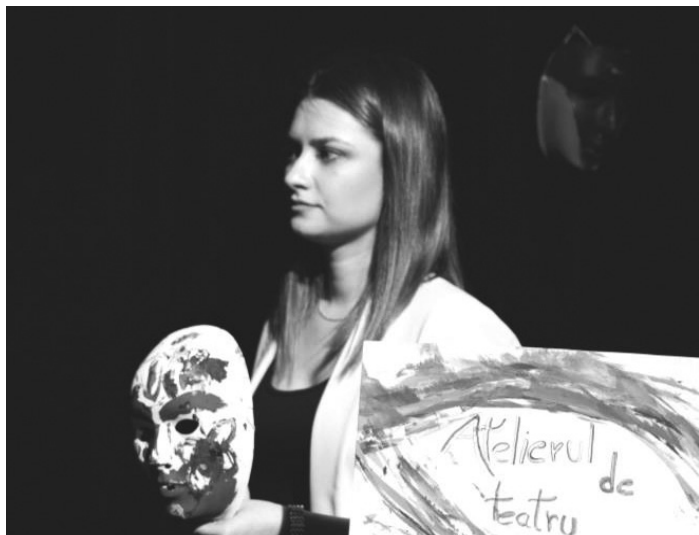
The qualitative approach of the research utilized a *focus group interview* facilitated by two collaborating moderators. One moderator administered the questions, ensuring all proposed topics were covered, while the other ensured understanding and objective attainment. This interview format fostered open discussion among ten adolescents and two moderators—an acting instructor and an intercultural mediator—comprising a total of 15 questions. The discussion focused on examining the beneficiaries' journey, their self-assessment of socio-emotional and communication competencies, and a comprehensive evaluation of their entire experience, from beginning to end.

In this focus group interview context, interaction flowed in two main directions: between moderators and participants, involving questions and answers, and among the participants themselves, engaging in debates and analyses of differing viewpoints and counter-arguments. One participant's observations often sparked memories, thoughts, or ideas in the minds of others. Consequently, the focus group interview method was chosen to explore the impact of the theatre workshop on the beneficiaries.

To complement the research, two additional *individual interviews* were conducted. The first interview involved the second theatre instructor and consisted of ten questions probing their perspective on the overall activity and their evaluation of the group regarding their workshop involvement. The second interview was shorter and focused on the intercultural mediator's insights

concerning the efficiency of theatre in the integration process, along with a concise assessment of the beneficiaries.

It is notable that the use of art therapy as an evaluation method was an unconventional addition to the research methods and techniques. This served as a means of assessing creativity and self-awareness and was implemented alongside the “Circles” questionnaire.



The Romanian theatre instructor Adelina Dobrea and some of the Syrian children and adolescents involved in the program *Theatre Lab for Young Refugees*; CINETic, UNATC "I.L. Caragiale", Bucharest, 2022.

4. RESULTS

The focus group interview responses demonstrated that participation in the theatre workshop had a positive impact on the learning process of refugee children across multiple dimensions, including cognitive, emotional, and relational aspects. Looking to the future, their perspectives became clearer and more positive. One participant recounted how, prior to engaging in theatre activities, they constantly felt exposed and somewhat demoralized. However, during the interview, they exhibited a transformation in their emotions, feeling more free and hopeful about the future. Regarding their interpersonal relationships, beneficiaries reported improvements in their bonds with their parents and a newfound courage in establishing relationships with new people.

When asked about their personal discoveries and the obstacles they overcame through program participation, subjects provided diverse and numerous responses. Each participant enthusiastically shared their views and took pride in their achievements. Some celebrated overcoming shyness, while others rejoiced in conquering anxiety symptoms. The most frequently mentioned successes were closely associated with increased courage, improved mood, enhanced optimism, better relationships, and a deeper understanding of their own needs and emotions. However, participants also recalled initial challenges, such as confusion about the purpose of the activities, discomfort being in an unfamiliar group, and social anxiety (attributed in part to the long and complicated journey to the activity location, which involved multiple public transport changes).

The structured interviews with the other coordinators involved in the theatre workshop served to substantiate and strengthen the adolescents' affirmations. These interviews were structured with a set of common questions and a set of specific questions tailored to each coordinator's expertise and role within the team. Their responses collectively revealed that the group had indeed progressed, aligning with the claims made by the young participants during the focus group interview. It was evident that the program was mutually beneficial for all involved — for both the children and the coordinators.

Regarding the adolescents' transformation, a concise characterization would be that “they are now more cheerful and courageous.” A more comprehensive analysis of the group's developmental stages, as assessed by the other theatre instructor, can be summarized as follows:

“Significant changes unfolded, although they became visible after a month or two. I am still actively working with them and have observed substantial transformations, starting with shifts in their families' attitudes.

They gained the necessary confidence to enroll their children in the workshop and began dismantling the invisible barriers that surrounded them. The students themselves display greater self-assurance; they no longer exhibit shyness and communicate their emotions more effectively. Even their body language has evolved — gone are the days of bowed heads; now they walk with raised shoulders and voices that exude confidence. With continued work, we anticipate achieving even more significant results in the near future.” (personal archive)

Correlating the questionnaire results with the interview statements, it is observed that the research hypotheses were confirmed. The study demonstrated that theatre-based artistic methods are beneficial for improving socio-emotional and communication skills, stimulating creativity and self-esteem, and building self-confidence. Applied theatre proved to be an effective channel for interpersonal communication and a significant tool to help young refugees adapt to their new environment.

5. CLOWNS WITHOUT BORDERS (CWB) – Intervention through Clown Performance

Clowns Without Borders (CWB) has a clear mission: to spread joy and happiness to those facing crisis situations. Through the use of performing arts, clowns strive to provide psychosocial and emotional support, helping vulnerable communities rebuild their self-esteem and self-confidence. Cultivating hope and optimism proves crucial for these groups, acting as a driving force that sustains them and helps them discover the necessary resources for a new beginning (Clown without Borders, 2022). Consequently, CWB organizes global tours to reach as many children and young people in crisis as possible.

The selection of Clowns Without Borders artists is based on three main criteria: artistic mastery, collaborative skills, and their aptitude for humanitarian work. When forming a team, careful attention is paid to ensuring compatibility among members, while also aiming for a diverse group with a wide range of skills and experiences. Additionally, CWB artists must demonstrate flexibility and the ability to adapt to unpredictable circumstances, which are quite frequent, including schedule changes, limited performance venues, and adverse weather conditions (Clown without Borders – History, 2022).

The activity in May marked the beginning of a successful partnership with CWB UK and CWB Sweden. Together, we organized two tours in Moldova: one in October 2022 and another in February 2023. These tours allowed me to

connect with a significant number of refugee children and adolescents, enhancing both my artistic and pedagogical skills.

Each tour spanned 21 days and comprised three main components: creating and rehearsing the show, conducting creative and playful workshops for children, and training facilitators from local partner organizations. When combined with the artists' preparations before the tour (covering technical aspects, creative workshops, and main objectives) and the post-tour phase (creating an optimal environment for exchanging impressions, addressing obstacles, evaluating what worked or did not, and identifying areas for future improvement), an efficient and safe working model emerges.

CWB trainers are experienced professionals in both the arts and humanitarian fields, particularly in guiding newcomers to perform in conflict-affected regions. Clowns use a friendly and warm communication style, advocating for constructive and inclusive dialogues. Their choice of words emphasizes the positive aspects of discussions and situations. Through their own actions, they serve as role models, inspiring new members to adopt similar language and behaviors towards others.

Pre-tour meetings also serve as a valuable platform to address any uncertainties, express desires, or voice concerns regarding the smooth conduct and collaboration during the tour. CWB trainers provide continuous support to artists, offering guidance and attentive assistance to address any needs or difficulties that arise.

In collaboration with CWB, we managed to reach a total of 613 children and 37 adults. Our efforts encompassed 15 engaging performances and 21 captivating workshops. Clowns do not embark on a mission to save the world, as their resources are limited, but their goal is to bring a glimmer of light, a spark of hope that can ripple through communities, igniting optimism and courage.

Over time, refugees have joined the organization, being deeply impressed by the unique way clowns connect with people and spread joy. Inspired by the clowns' work, young individuals have carried their passion forward, forming local troupes, organizing performances, and consistently delighting children in refugee camps. In this sense, it is fair to say that CWB's efforts reshape destinies.

As a recent member of the CWB team, I have had the privilege of discovering the numerous advantages of cultural diversity, managing the challenges arising from cultural differences, and witnessing how this exchange ultimately benefits all parties involved. The CWB organization comprises a diverse group of artists, educators, and experts who come from different corners of the world, each with a unique cultural and educational background and distinct artistic expressions. Nevertheless, they all share the common objective of bringing a touch of cheer with a red nose.

Conclusion

The research was conducted in a challenging and tense social environment, marked by numerous threats to both humanity and individual safety. These included the significant issues of migration and the refugee crisis, particularly during the COVID-19 pandemic, as well as the ongoing conflict in Ukraine. These two major threats were examined in detail within the study.

On a global scale, there has been an unprecedented level of human displacement, driven by factors such as conflicts, natural disasters, and economic inequalities, which have left millions in conditions of poverty. According to the United Nations, the global number of refugees currently exceeds 27.1 million, with millions more forcibly displaced from their homes (UN, 2023). This crisis has been exacerbated by conflicts, persecution, and poverty, leading to significant worldwide challenges across various sectors, including social, educational, economic, and political domains.

In the context of Romania, integration programs targeting refugees through artistic endeavors are underdeveloped. A possible explanation for this is the relatively small number of refugees in the country, many of whom do not intend to stay for an extended or indefinite period. Consequently, there is limited interest in implementing such programs. Nevertheless, there are some art-focused activities organized by local NGOs, although these are often not designed by experts in art education and are not tailored to the specific characteristics and capacities of this particular group.

The examination of theoretical aspects and the findings resulting from this work affirm that theatre, in all its varied forms of expression, especially through theatre performances or theatrical games, fulfills a crucial role in developing an effective methodology for refugee integration. Theatre's quality of engaging the senses creates an environment conducive to honest interactions and the cultivation of human and cultural values, all of which are encouraged through intercultural communication. In current society, there is an urgent need for greater awareness and a deeper understanding of the interconnectedness among all individuals and their mutual influence.

Building upon the theoretical foundations of applied theatre and theatre pedagogy, this research developed a practical methodology for implementing integration programs through theatrical activities. Empirical research demonstrated that these theatrical activities had a positive impact on improving communication skills and socio-emotional capacities among refugee children. This beneficial influence was also associated with an increase in the complexity and relevance of creative potential parameters, which are essential for successful integration.

Furthermore, the conclusion of the theatre lab for young refugees highlighted additional benefits, including increased self-esteem, renewed confidence in one's abilities, and improvements in symptoms related to anxiety disorders and post-traumatic stress disorder, all attributed to the power of theatrical play.

Theatre emerges as an art form that effectively facilitates the integration of refugees into their new societies. Moreover, it serves as a powerful tool for nurturing the human spirit, offering solace and strengthening individuals in crisis, allowing them to regain their resilience, experience joy once again, and reclaim the strength necessary to build a new life.

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