



Erasmus+

# THE SOUND OF LIGHT

Exchanging tools and  
abilities for an  
innovative and inclusive  
youth strategy

TOOLKIT OF  
THE PROJECT

# INDEX

<b>A. THE PROJECT</b>	<b>3</b>
<b>B. HOW TO USE THE TOOL KIT</b>	<b>5</b>
<b>C. A REFLECTION ABOUT INCLUSION</b>	<b>6</b>
1. The museum of inclusion	
2. Disability understanding	
<b>D. DEAFNESS</b>	<b>12</b>
• Sign Languages	
• FAQ: What we learnt about deaf people and communities	
• Some tips to make communication easier between deaf and not deaf youth	
• Activities on how to make youth get familiar with sign language:	
3. Name and sign	
4. Wireless phone	
5. Copy paste	
• Activities on how to approach non verbal communication:	
6. Mime	
7. Where are my emotions	
8. Face to Face	
9. The clown	
10. The String	
• Accessibility	
<b>E. OUTDOOR</b>	<b>25</b>
11. Silent walk	
12. Land art	
<b>F. ACTIVITIES PROPOSED BY THE PARTICIPANTS</b>	<b>30</b>
• In the Training Course	
13. Embody it	
14. Feel the nature	
15. Looking for fire	
• In the Youth Exchange	
16. Pyramid builder	
17. The Zombie Revolution	
18. Art and Graff	

## A.THE PROJECT

**The Sound of Light** is a pilot project in the field of hearing impairment, based on non formal education, outdoor activities and artistic methodologies to approach disability.

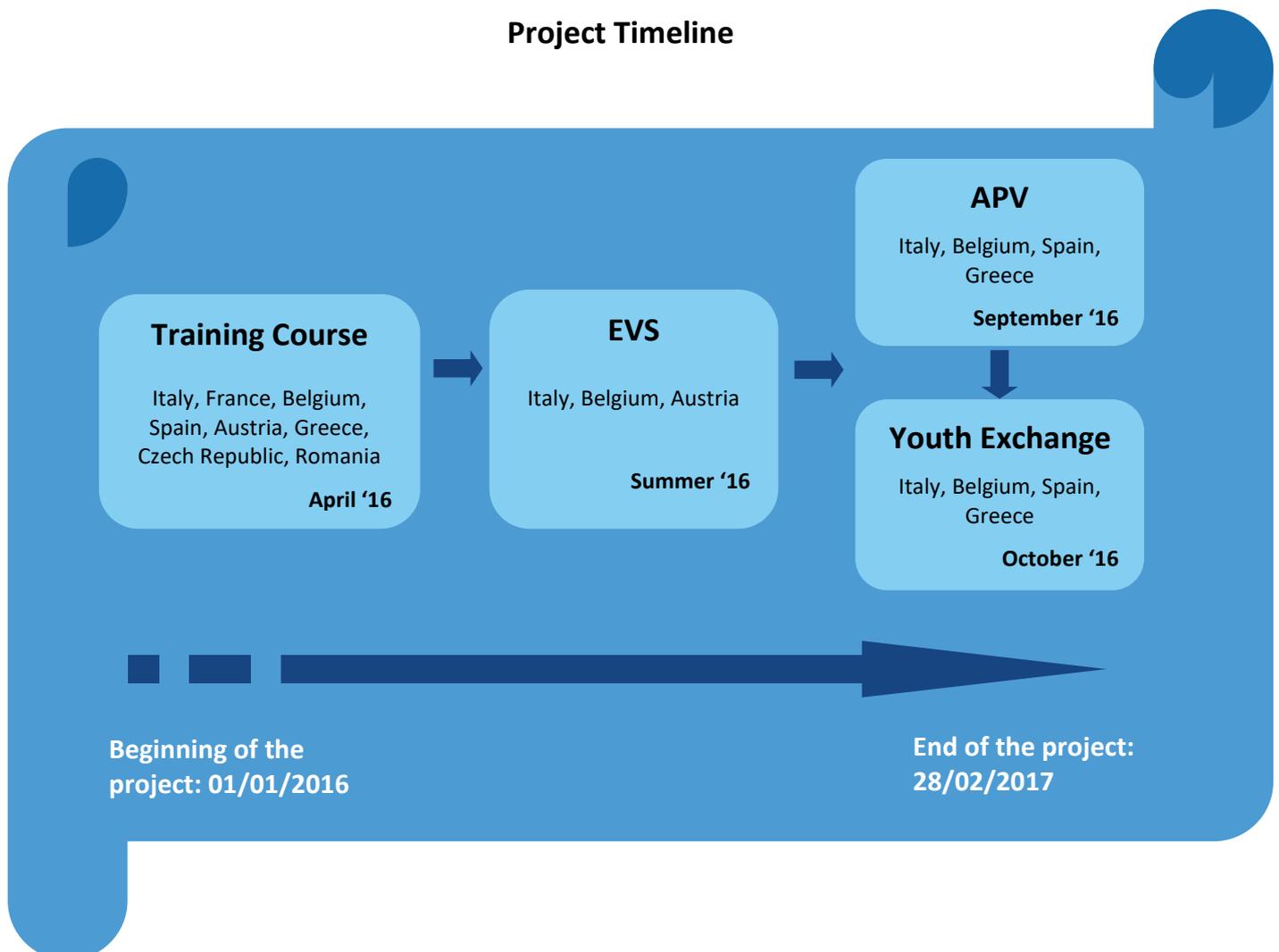
The project **aimed** to create, test and upgrade accessible tools targeted to mixed abilities groups. This work has been possible thanks to the participation of deaf or with hearing impairment young people, who had contributed to plan activities and experiment methodologies, while reflecting on accessibility and inclusion.

This project was **targeted** to heterogeneous groups composed by youth and adults with and without hearing impairment.

The Sound of Light was a **multi-action** project including a Training Course, European Voluntary Service (EVS), an Advance Planning Visit and a Youth Exchange.

This project has been realized thanks to the contribution of Erasmus+ program.

### Project Timeline



## Aims and specific objectives

The different actions, even if linked by common goals, included specific sub-objectives set to achieve them.

### Training

- ✓ To share experiences and methodologies on the active participation of youngsters with hearing impairment in local and international projects.
- ✓ To allow participants to test new non-formal education methodologies, with a special focus on the ability of rethinking and reshaping them accordingly to the needs of the target groups so to become more inclusive.

### EVS short term

- ✓ To allow young people with different disabilities to experience the European volunteering in a foreign country.
- ✓ To make them discovering new intercultural dynamics.
- ✓ To develop the independence, the self-esteem and the awareness on their ability.
- ✓ To develop new competences and soft skills.

### Youth exchange

- ✓ To tackle, from the perspective of young people with and without disability, the topic of disability and to find interactive ways to enhance new forms of participation and active citizenship.
- ✓ To develop alternative ways of communication to ease the exchange among mixed abilities groups.

## Methodologies

**The Sound of Light** was entirely based on interactive methodologies coming from the combination of non formal education, artistic and outdoor activities. All of them foresee the active involvement of participants in each stage of the process and promote the horizontal exchange of competences.

The non formal education methodologies were specifically applied during the Training Course and the Youth Exchange so to ease the interaction of mixed-abilities groups and the testing and upgrading of inclusive, pedagogical approaches.

During the project the swap of technical knowledge and tools was constantly encouraged and the different learning approaches stimulated and evaluated through specific sessions on learning assessment. A specific attention was dedicated to the different learning processes, to the individual learning styles and to the specificity of the individual skills.

Furthermore, it was decided to use a combination of non formal education, outdoor activities and artistic methodologies to approach disability, due to their expressive power and to their capability to touch different target groups, coming from different backgrounds and life experiences.

## B. HOW TO USE THE TOOLKIT

This Toolkit **aims** to show some of the activities run during the Training Course and the Youth Exchange, both held in Poggio Mirteto, Italy.

In this tool kit you will find the main elements covered during the project and some example of activities done to deepen some specific topics.

Each activity is described in a template. In the section comments you will find some inputs and advices on how the activity was adapted to the specific target group (deaf / not deaf).

**ACTORS:** the Toolkit is addressed to the participants involved in the training course, their sending organizations, other youth workers and associations interested to develop new actions in the field of disability, using non formal education methodologies.

**OPEN FORMAT:** this project and the toolkit part of it, are conceived as an “open format” that can be replicated with different shapes and duration in the involved partner countries and not only, to further enhance the active participation of mixed-abilities groups and specifically of deaf people and with hearing impairment.

**FLEXIBILITY:** the Toolkit is conceived as a flexible tool, the idea is that the activities presented can be used and readapted accordingly to the needs of the different target groups and local backgrounds. It can be used to build up an entire training course, as well as smaller workshops or to propose a single activity during an action on social inclusion.

For this reason, in case you will decide to pick up some of the activities to work with youth workers and/or people coming from different backgrounds and experiences, we recommend you, before to start the activity, to have a clear picture of the target needs and profiles so to be able to bring adaptation, if needed.

## C. A REFLECTION ABOUT INCLUSION!

Generally, **Inclusion** means inviting those who have been historically locked out to “come in”.

This well-intentioned meaning must be strengthened. A weakness of this definition is evident. Who has the authority or right to “invite” others in? And how did the “inviters” get in? Finally, who is deciding who exclude?

It is time we recognize and accept that we are all born “in”. No one has the right to invite others in. Our responsibility, as active members of the society, is to remove all the barriers which uphold exclusion since none of us have the authority to invite others “in”.

TRAINING COURSE	
Title	<b>1. THE MUSEUM OF INCLUSION</b>
Type	Reflection, living picture, silence discussion
Topic	Inclusion/ exclusion/disability/diversity/equity/equality/inequality
Objectives	To reflect on the concept of inclusion
Duration	1h30/2h
Description (step by step)	<p>This activity was done to open a general discussion about the concept of inclusion to turn attention on the use of the word we generally do to justify action. To make link between actions and thoughts.</p> <p><u>Step 1.</u> The facilitator has set the room as a museum, with different definitions of inclusion stuck on the wall. He/she invites the group to enter the room and go around the different definitions and take the time to think about them (10/15 min).</p> <p>The facilitator asks the participants to sit in circle when they have got through all the definitions.</p> <p><u>Step 2.</u> The facilitator divides participants in groups of four/five people and gives the following instruction:</p> <p><b>DEFINE “WHO”</b>            “Discuss and find two target groups you want to include. Present them to the group in frozen sculpture” (15 min)</p>

	<p>All the groups sit in a circle and present the target groups they would like to include, to the rest of the group.</p> <p><u>Step 3.</u> After the presentation the groups are asked to reflect about the action they will need to do to include them. The facilitator gives the following instruction:</p> <p><b>DEFINE “HOW”</b> “Discuss and create a sketch (4 min) on how do you include both targets at the same time.” (10 min) Participants should find a way to include the 2 target groups they proposed on the first step, in one theatre scene.</p> <p><u>Step 4.</u> Prepare a big flipchart (3m x3m) where the silent discussion will take place.</p> <p>Once all the groups had reflected and presented to the others in which way they included the excluded targets, the facilitator invites the group to the next step:</p> <p><b>DEFINE “WHY”</b> “ Why do you think those groups need to be included?”</p> <p>This part of the activity is done in silence and take place on the big flipchart.</p> <p>All the participants can start to write individually the answer to this question explaining their reasons and each one can make questions and answers as a real discussion /debate.</p> <p>The facilitator will be involved in the discussion with the role of mediator.</p>
<p>Material for the activity</p>	<p>Please take a look at the Handout below</p>
<p>Comments</p>	<p>This activity was proposed to a group of not deaf educators, in case of a mixed group with deaf people it would be good for example to work with images and graphic facilitation, creating an inclusive museum not of definitions but of comics about inclusive and not inclusive situations.</p> <p>The silent discussion as well could be adapted depending on the difficulties of the participant to understand writing. So for example using icons that are similar to sign language and playing the silent discussion in this way instead of writing.</p> <p><b>NB:</b> Remember that all the sign languages are different, and deaf people are different as well. Ask the support of an interpreter or people skilled on sign language to prepare the activity.</p>

## HANDOUT FOR THE MUSEUM OF INCLUSION

<p><b>Here there are some different definitions that could be used from the facilitator to make the museum of inclusion. Feel free to use some of those, or change it.</b></p>	
<p>it's about change, it's about the idea to make the world a better place for everyone. It's about belief that together we are stronger</p>	<p>inclusion means remove the barriers, braking the stereotypes, accept differences between people</p>
<p>inclusion is the educational practice of educating children with disabilities in classroom with children without disabilities</p>	<p>activities done in order to make everyone (a group) feel "included" (as a part of the team, equal)</p>
<p>inclusion is a philosophy and model where the general education setting is the primary learning environment</p>	<p>building new patterns of ways of being together with the self-consciousness of our abilities, similarities and differences</p>
<p>inclusion is about abilities, inclusion is about working to live together as a community</p>	<p>according to me inclusion is making a change in your personal perception and committing that difference consists in any level of human life. Then, having this in mind, trying to have a positive attitude towards this difference and making different people feeling like all the others</p>
<p>inclusion is the approach that a community have to involve all the individuality in itself</p>	<p>active inclusion means enabling every citizen, notably the most disadvantaged to fully participate in society, including having a job</p>
<p>enriched the society effort</p>	<p>the action or state of including or of being included within a group of structure</p>
<p>the action or the state of including or of being included within a group or structure</p>	<p>creating the appropriate environment for taking part in the life of society, from making laws, rill empowering the people</p>
<p>inclusion is a term used widely in social and educational policymaking to express the idea that all people living in a given society (should) have access and participation rights on equal terms. This means on the one hand that institutions, structures and measures should be designed positively to accommodate diversity of circumstances, identities and ways of life. On the other hand, it means that opportunities and resources should be distributed so as to minimize disadvantage and marginalization. In the sphere of European youth work and non-formal education, inclusion is considered as an all-embracing strategy and practice of ensuring that people with fewer opportunities have access to the structure and programmes offered.</p>	<p>inclusion is an organizational practice and goal of stemming from the sociological notion of inclusiveness which is the political action and personal effort but at the same time the presence of inclusion practices in which different background like origin, age, race, ethnicity, religion, gender, sexual orientation and gender identity and other are culturally and socially accepted and welcomed etc..</p>

<p>“inclusion” means inviting those who have been historically locked out to “come in”. this well-intentioned meaning must be strengthened. A weakness of this definition is evident. Who has the authority or right to “invite” others in? And how did the “inviters” get in? Finally, who is doing the excluding? It is time we both recognize and accept that we are all born “in”! No one has the right to invite others in! If definitely becomes our responsibility as a society to remove all barriers which uphold exclusion since none of us have the authority to invite others “in”! So what is inclusion? Inclusion is recognizing our universal “oneness” and interdependence. Inclusion is recognizing that we are “one “ even though we are not the “same”. The act of diseases exclusion gives birth to – i.e. racism, sexism, handicaps, etc.. fighting for inclusion also involves assuring that all support systems are available to those who need such support. Providing and maintaining support systems is a civic responsibility, not a favour. We were all born “in”.</p>	<p>to me inclusive youth work is creating a space where everybody feels valued, where people skills and experience are catered for, where there is flexibility, equality and respect. What this means in practice for youth workers is being adaptable, being respectful, being willing to acknowledge that you don’t know everything, and supporting people so that they can contribute to activities in a way that is meaningful for them. This means devising activities where people can contribute in different ways. Being inclusive also means celebrating diversity and providing space where people can be proud of their identities. It also key to support people so that they can find commonality within diversity.</p>
<p>inclusion is about each one of us and our abilities to share</p>	<p>I hate this word if you include somebody, it means that you are on the same level, no matter of colour, religion, physical power. And if you are on the same level, you never say “ I include him”!</p>
<p>inclusion is not that you are doing something for someone. If you start to communicate with someone with disability, minority... You don’t become a better person, you just can be friends, and find a new friend.</p>	<p>the concept of youth work is not as common in French as it is an English so it has been a bit difficult to talk about it without our staff but, basically, our vision of inclusive youth work is the following: to work in a way that allows every people, disabled or not, to fully participate. The inclusion youth work in general and the inclusive activities infer that is necessary that the people with difficulties could should benefit of needed adaption and support in order to be able to involve themselves or to be involved fully in the activities or project. That is our vision of inclusion and not the one we often face to make simply the people share an activity. It is important for us to give the possibility to everyone to interact/participate equally and that the participation of everyone is recognized.</p>

TRAINING COURSE	
Title	<b>2. DISABILITY UNDERSTANDING</b>
Type	Group reflection and discussion
Topics	Disability and cultural understanding
Objectives	<ul style="list-style-type: none"> <li>✓ To open the discussion about disability</li> <li>✓ To reflect on the concept of disability and its cultural understanding</li> <li>✓ To understand the use of the word and its meanings</li> <li>✓ To support the reflection and give input on different approaches related with the independent living and support autonomies</li> </ul>
Duration	1 h
Description (step by step)	<p>This activity was proposed during the training to make participants reflect on the origin of the word disability in their mother tongue to discover cultural aspects that the word has in each country and where it comes from. Before starting the session, the facilitator asks participants to spend some time to reflect and write down what disability is for them.</p> <p><u>Step 1.</u> The facilitator invites participants to be in their national group. He/she gives paper and marker to them and asks the small groups to fulfil the following tasks:</p> <p>a) Translate into your language:</p> <ul style="list-style-type: none"> <li>✓ DISABILITY</li> <li>✓ HANDICAP</li> <li>✓ IMPAIRMENT</li> </ul> <p>b) Where does those words come from? Discuss the meaning of those terms in your language.</p> <p>c) What is the official term and the real term people use to define disabled people in your country? (20 min)</p> <p><u>Step 2.</u> At this point, the trainer asks participants to keep in mind the discussion they had and come back to the definition their come up with at the beginning of the session. Supporting the reflection with some music participants are given the time to think about it. Then they are divided in four groups. The facilitator asks them to start from the definition they had, to create a common statement in the larger group (20 min), then the statement has to be represented by a drawing, a picture or a text (10 min).</p> <p><u>Step 3.</u> The facilitator opens the discussion and make the groups present, one by one, what they come up with.</p> <p><u>Step 4.</u> Debriefing</p> <ul style="list-style-type: none"> <li>✓ How do you feel?</li> <li>✓ What did this activity give to you?</li> </ul>

<p>Material for the activity</p>	<p>To support the discussion, the facilitator can use some English definition to clarify the process of analysis of the meaning of the word in the mother tongue.</p> <table border="1" data-bbox="416 322 1425 920"> <tr> <td data-bbox="416 322 890 920"> <p><b>DISABLED PERSON VS PERSON WITH DISABILITY:</b></p> <p>DISABLE PERSON → the person is disabled by society and his/her impairments ( UK APPROACK)</p> <p>PERSON WITH DISABILITY → first come the person and then the impairment (US, EUROPEAN APPROACH, OFFICIAL TERM ON THE UE)</p> </td> <td data-bbox="890 322 1425 920"> <p><b>DISABILITY AND IMPAIRMENT</b></p> <p>Division between disability and impairment comes from UK (known as social model of disability)</p> <p>DISABILITY → all the obstacles, discrimination, oppression and exclusion disabled persons need to face in all societies around the world</p> <p>IMPAIRMENT →injury, illness or inherited condition that causes or is likely to cause a loss or difference in the way body or mind works according to medical professions</p> </td> </tr> </table>	<p><b>DISABLED PERSON VS PERSON WITH DISABILITY:</b></p> <p>DISABLE PERSON → the person is disabled by society and his/her impairments ( UK APPROACK)</p> <p>PERSON WITH DISABILITY → first come the person and then the impairment (US, EUROPEAN APPROACH, OFFICIAL TERM ON THE UE)</p>	<p><b>DISABILITY AND IMPAIRMENT</b></p> <p>Division between disability and impairment comes from UK (known as social model of disability)</p> <p>DISABILITY → all the obstacles, discrimination, oppression and exclusion disabled persons need to face in all societies around the world</p> <p>IMPAIRMENT →injury, illness or inherited condition that causes or is likely to cause a loss or difference in the way body or mind works according to medical professions</p>
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<p>Comments</p>	<p>* <a href="http://www.independentliving.org">www.independentliving.org</a> ( about disability by disable rights activities)</p> <ul style="list-style-type: none"> <li>✓ <b>Name the people according with the “NAME” they want to be named</b></li> <li>✓ <b>In the independent living concept, the following terms are not used:</b> <ol style="list-style-type: none"> <li>a) handicap person (cap in hand)</li> <li>b) people with special needs</li> <li>c) <u>invalid</u></li> </ol> </li> </ul> <p>It sees disability as a complex system of social constraints imposed on people with impairment by a highly discriminatory society. It’s not impairment which prevents people from achieving their aims and goals, but restrictive environment and restrictive barriers.</p> <p>A question to reflect on this topic: “Who is the boss in my life”?</p> <p>This reflection comes from the independent living approach: is a provocative question to reflect on the way to accompany the person with disability in an autonomy process.</p> <p>This approach suggests a way to overcome the barriers, that is providing the skills to the service of the person with disability, who should be the one that takes the decision on how to use these abilities. (For example, if there is a worker that cooks for this person – because a disability doesn’t allow him to do that- the person with disability should decide the whole process, what to cook and how, so to have the decision-making power, with the worker not intervening but just providing a service).</p> <p>This is an approach that can be discussed in the group. An interesting question can be “how I can live independently even if I need the aid of another person?” To better understand the world of deaf it could be interesting to see documentaries about the theme, as Anja Hiddinga, “<i>I sign, I live</i>” (<a href="http://www.medanthrotheory.org/read/4418/ik-gebaar-ik-leef-i-sign-i-live">http://www.medanthrotheory.org/read/4418/ik-gebaar-ik-leef-i-sign-i-live</a>)</p>		

## D. DEAFNESS

We could say that deaf people are affected from an invisible disability.

There are not external factors that make possible to recognize a deaf person until a conversation starts.

**Hearing loss**, also known as **hearing impairment**, is a partial or total inability to hear<sup>1</sup>.

A **deaf** person has little to no hearing. Hearing loss may occur in one or both ears. In children hearing problems can affect the ability to learn language and in adults it can cause work related difficulties. Hearing loss can be temporary or permanent.

The **hearing impairment is diverse** and may be caused by a number of factors, including: genetics, ageing, exposure to noise or infections, birth complications, trauma to the ear and certain medications or toxins. Hearing loss is diagnosed when hearing testing find a person is unable to hear 25 decibels in at least one ear<sup>2</sup>. Depending on the decibels can be categorised as mild, moderate, moderate-severe, severe, or profound. Those people who are member of deaf culture see themselves as having a difference rather than an illness<sup>3</sup>. Most members of Deaf culture oppose attempts to cure deafness<sup>4</sup>.

The term hearing impairment is often viewed negatively as it emphasises what people cannot do.

**Deafness is more about language and culture and this project gave us the chance to discover it!!**

<sup>1</sup> Deafness" *Encyclopædia Britannica Online*. Encyclopædia Britannica Inc. 2011. Retrieved 2012-02-22.

<sup>2</sup> "Deafness and hearing loss Fact sheet N°300". March 2015. Retrieved 23 May 2015.

<sup>3</sup> "Community and Culture - Frequently Asked Questions". *nad.org*. National Association of the Deaf. Retrieved 31 July 2014

<sup>4</sup> "Understanding Deafness: Not Everyone Wants to Be 'Fixed'". *www.theatlantic.com*. *The Atlantic*. Retrieved 2015-08-01.

## Sign Languages

Apart from verbal communication, there is another type of communication completely diverse and alternative, the sign language. It's diverse because, instead of using the usual communicative channel of the vocal language (hearing to receive the sound and voice to transmit the message), there are others elements.

**In this language we need to use the hands to communicate and eyes to listen!**

Sign language is considered a natural language because it uses those communicative channels in a complete way. Moreover, it is a proper language because it uses grammatical rules.

Differently from the common believe, it is not a universal language, but every country has one. In Italy there is "Lingua Italiana dei Segni" (generally known as LIS), in France " Langue des Signes Française (LSF), and in USA there is "American Sign Language" (ASL). The ASL is considered the international sign language as English for the vocal language.

**In some countries the sign language is recognized as an official language!**

## FAQ: what we learnt about deaf people and communities?

Sometimes when we meet someone deaf or with hearing impairment we don't automatically know how to act and to react to ease the interaction. For this reason, we included below some useful information to help the understanding and to facilitate the interaction<sup>1</sup>.

**"All Deaf people can read lips, and as long as I speak distinctly and look at them, they will always understand every word I have to say"**



Actually, lip reading is an amazingly ineffective way of communicating. It's estimated that lips-readers can understand only 30% of the conversation taking place. That's like missing two of every three words being spoken! In situations where the deaf person is familiar with the speaker or the conversation is easily predictable (such as at a check out stand) comprehension goes up to 60%, but that's still almost every other word missing from the exchange. So keep attention on not generating confusion.

**"Sign Language is universal. People from over seas and people from America get together and can instantly understand each other."**



Actually, there are at least 70 signed languages existing in the world at this time, that we know of, and all of them are incredibly distinct. American Sign Language is used in the United States, parts of Canada, and some South American countries, and has loose relations to French Sign Language (much like French and Italian are related). British Sign Language (BSL) is completely different and BSL signers and ASL signers are as incomprehensible to one another as German speakers and Italian speakers.

**"When I see deaf people from different countries get together, they seem to communicate just fine..."**



Deaf people have a lot of experience communicating with hearing people who don't understand them, no matter what country they are from. When deaf people get together with other deaf who don't speak their language, they already have a ton of practice making themselves understood and are able to draw on this experience to communicate with each other more easily than hearing people in the same situation.

**"Deaf people don't want to be deaf, they are hoping for some miracle cure that will make them hear."**



Deaf people actually like being deaf. They consider it more peaceful than being able to hear everything all the time. Most deaf people I've talked to also feel like the majority of hearing people are insensitive and oblivious. For this reason, they feel comfortable remaining part of their own community.

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<sup>1</sup> <https://ifmyhandscouldspeak.wordpress.com/common-myths-about-deaf-people-and-the-truth/>.

## Some tips to make communication easier between deaf and not deaf youth

Deaf people can have different levels of impairment and different communicational skills. So there could be deaf people that have oral, linguistic and vocal competences as a hearing person, as well as people that have difficulties to express themselves. The communication can be different if we meet a person that has lost hearing in adult age because their ability to take part in a conversation thanks to the support of hearing aids.

The situation could be different in case of people that are born deaf or that lost hearing in the preverbal age: those people are using, with or without support of hearing aids, the lip-reading for the general understanding of conversation.

**There are some basic rules that are useful when you speak with a deaf person in order to have a satisfying conversation:**

- ✓ stand in front of the person and never backlight to allow the deaf person the lip-reading;
- ✓ move the lips not too fast, not too slow, not too closed, not too open;
- ✓ avoid moustache, scarves, foulard or anything covering the mouth;
- ✓ if the deaf person doesn't understand what you say, it is a good practice to repeat trying to change the words used;
- ✓ don't get impressed for the strange sound of the voice, you just need to get used to it.

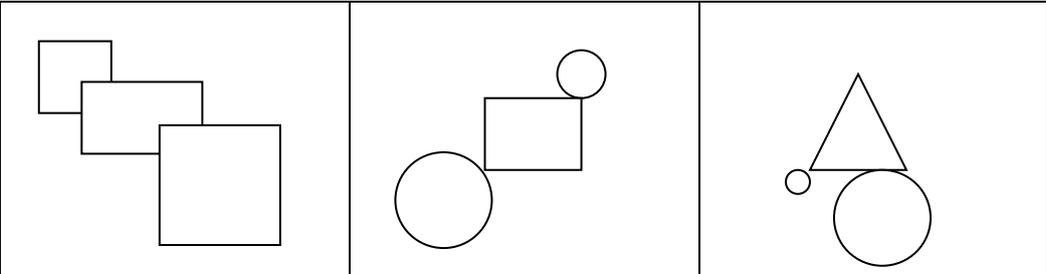
## Activities on how to make youth get familiar with sign language

While we organize activities for groups with mixed abilities we have to support the group in a process of reciprocal understanding and invite all the participants to get closer and familiar with the others. Some ice breaking activities can help this process and facilitate the phase of getting to know each other.

Here you can find some activities that were designed and used to make all the participants get familiar with sign language and more in general get closer with the use of other senses to communicate in particular the gesture and the visual understanding.

TRAINING COURSE/YOUTH EXCHANGE	
Title	<b>3. NAME AND SIGN</b>
Type	Ice breaking/name game
Topics	Get to know each other
Objectives	<ul style="list-style-type: none"> <li>✓ To learn participants' names</li> <li>✓ To get familiar and use the sign language</li> <li>✓ To have fun</li> </ul>
Duration	15 min
Description (step by step)	<p><u>Step 1.</u> The facilitator invites the group to be divided in pairs. If possible and if half of the group is deaf, the pairs created can be mixed abilities pairs.</p> <p>Each member of the pair is asked to take the time to share with the other participant his/her sign name if they already have one (this is generally used by deaf youth and by people that are used to be with deaf), or they can give each other one if they don't have any.</p> <p><u>Step 2.</u> Once each person got a sign name the group is asked to be in circle and they can start to play the name game.</p> <p>The game can be played in several rounds, each one more difficult; the facilitator can invent as many rounds as the group likes.</p> <p>The first time it can be done in a simple way with just each one presenting his /her name and sign.</p> <p>The second round could be saying his/her sign and calling someone else's.</p> <p>The third repeating the sign of the person before and after.</p>
Comments	This exercise does not require any special knowledge in sign language but a good level of concentration and eye contact.

<b>TRAINING COURSE</b>	
<b>Title</b>	<b>4. WIRELESS PHONE</b>
Type	Group exercise
Topics	Sign language, communication
Objectives	<ul style="list-style-type: none"> <li>✓ To understand the importance of using the hands to sign</li> <li>✓ To get familiar with the use of other senses to communicate</li> </ul>
Duration	20/30 min
Description (step by step)	<p>The game is played as the wireless phone but instead of using the hearing participants are asked to feel the touch on the back to understand the sign and repeat it. The sign arrives to the end of the line and the last person shows what he/she gets to the group.</p> <p>The facilitator divides the group making two subgroups. In each subgroup participants are standing in line, each one facing the back of the person in front. To lead the activity, the facilitator needs the support of four people with sign language competences that will lead the game. Each line will receive the support of two translators of sign language: one will stand in the very end of the line and one in the very beginning.</p> <p>In each line, the interpreter on the back sign passes the sign by drawing it in the back of the last person on the line. He/she will pass it by drawing it on the back of the person in front of him/her. Everyone in the line do the same until the end. The last person of the line passes the sign to the interpreter that translate the sign he/she got in the end.</p> <p>The game can be repeated as many times as the group and the facilitators feel appropriate.</p>
Comments	This exercise will require persons with skills on sign language to lead the group. For this reason, we recommend to actively involve deaf participants in the leading of the activity.

TRAINING COURSE	
Title	<b>5. COPY PASTE</b>
Type	Individual exercise
Topics	Concentration/attention
Objectives	<ul style="list-style-type: none"> <li>✓ To get used to observe the others hands to communicate</li> <li>✓ To get the importance of understanding what you see</li> </ul>
Duration	20 /30 min
Description (step by step)	<p><u>Step 1.</u> A facilitator stands in front of the group; that is sitting in a semi-circle. Participants are provided with three pieces of paper and a pen. They are asked to observe and draw what they see. The facilitator draws once at a time a figure in the space using the hand.</p> <p><u>Step 2.</u> The facilitator invites each participant to put the three draws on the wall and to compare his/hers with the others. The facilitator shows the original.</p> <p><u>Step 3.</u> A detailed debriefing about the communication and the mutual understanding follows in plenary.</p>
Material for the activity	<p>Example of figures:</p> <div style="border: 1px solid black; padding: 10px; display: flex; justify-content: space-around; align-items: center;">  </div>
Comments	This exercise is interesting to transmit the concept of imaginary board used in the sign language, to show the limits of the space where the communication happens, and the important use of the hand movement.

## Activities on how to approach non verbal communication

One of the main aspects of non formal education is its capacity to raise the personal awareness and consciousness. In this approach it is really important to improve the capability to use non verbal communication skills and increase the control of body perception and movement.

For this reason, in the overall project and specifically in the youth exchange, we have worked to develop non verbal communication skills and creative interactions among young people with and without disability.

YOUTH EXCHANGE	
Title	<b>6. MIME</b>
Type	Theatre exercise
Topics	Communication/expression
Objectives	<ul style="list-style-type: none"> <li>✓ To explore different ways to communicate</li> <li>✓ To have fun</li> <li>✓ To further develop the group dynamics and the active listening</li> </ul>
Duration	20/30 min
Description (step by step)	<p><u>Step 1.</u> The facilitator divides the group in smaller groups. To reduce the problem of communication it might be easier to make the participants work in groups of 4 or 5, doing the exercise simultaneously in different spaces. One facilitator or group leader is assigned to each group to deliver the tasks and follow the activity.</p> <p><u>Step 2.</u> Each facilitator receives 4/5 cartoons, where actions are drawn. The group has to mime the actions in order to make the rest of the group guess what they are representing. The participants answer by using sign language.</p>
Comments	<p>This exercise requires the support of sign language interpreter to facilitate the communication.</p> <p>The use of small groups avoids to tire the group with too many simultaneous translations.</p>

TRAINING COURSE	
Title	<b>7. WHERE ARE MY EMOTIONS?</b>
Type	Theatre exercise
Topics	Emotion/self expression/group dynamics
Objectives	To get familiar with non-verbal communication, exploring different ways of communicating beyond writing and oral verbal language
Duration	20/30 min
Description (step by step)	<p>The facilitator asks the group to sit in circle, and verbally presents the activity while the simultaneous translations in the different sign languages are done.</p> <p>The facilitator invites the group to find a place in the space where to stand comfortable, taking care of the visual contact with all the participants. The space should be big enough to ensure this and the exercise will be performed using mostly eyes contact, more than voice and sign language translation.</p> <p>Then participants can start walking around the space by taking care not to step on the others and to keep the eyes contact with the facilitator.</p> <p>Once the facilitator makes one specific movement with the body participants freeze on their position and the facilitator shows an emotion drawn on paper with comics. For each emotion shown participants are left some time to react to it using their body position.</p> <p>This action (walking, freezing and representing) is repeated different times with different emotions.</p> <p>Then participants are back in the circle and are invited to reflect on the source of their emotions, where they feel them, in which part of the body emotions started and how they reacted.</p>
Comments	The activity is played in silence and the facilitator uses draw/comics to give instructions about the emotion that has to be played, to avoid translation in the different languages and different sign languages and facilitate the process getting focused on the exercise.

TRAINING COURSE/YOUTH EXCHANGE	
Title	<b>8. FACE TO FACE</b>
Type	Theatre exercise
Topics	Emotions/self-expression/group dynamics
Objectives	<ul style="list-style-type: none"> <li>✓ To explore emotions</li> <li>✓ To explore eye contact</li> <li>✓ To focus on eye contact and non-verbal communication</li> </ul>
Duration	20 min
Description (step by step)	<p>The group is divided in two lines one in front of the other. The facilitator shows an emotion drawn on paper to one of the lines and the participants of this line have to walk in the opposite direction, joining the other person standing in line in front of them.</p> <p>All the participants in the same line, will do the exercise together by looking into the eyes of the person in front of them. When they have joined the person in front, step by step, starting from a neutral position each person has to express that emotion growing from a small intensity to a higher intensity. Then the participants take again the neutral position and move back to their initial line.</p> <p>The activity is afterwards repeated in the same way: the facilitator shows the participants standing in the opposite line (the one that “received the emotion”) another emotion from the paper. The group should join the other line, stop in a neutral position and represent the emotion from a small intensity to a higher intensity. Then back to the neutral position and back in the initial line.</p> <p>This activity can be repeated different times and with different emotions: the facilitator should keep monitored the process, the reaction of participants and consequently the duration of the activity.</p>
Comments	This activity can be done with a deaf group by using icons/draw to show the emotion that should be performed.

<b>TRAINING COURSE/YOUTH EXCHANGE</b>	
<b>Title</b>	<b>9. THE CLOWN</b>
<b>Type</b>	Theatre exercise
<b>Topics</b>	Emotions/ self-expression/ group dynamics
<b>Objectives</b>	<ul style="list-style-type: none"> <li>✓ To work on the group emotions</li> <li>✓ To explore body contact, feelings</li> <li>✓ To explore different levels of intensity in the same emotion and experience them</li> </ul>
<b>Duration</b>	20 min
<b>Description (step by step)</b>	<p>This exercise is based on body improvisation: participants are invited to experiment different intensity in emotions using different parts of their body. In this exercise the group performing is asked to keep the eye contact with the public.</p> <p>The facilitator divides the group in sub-groups of 4/5 participants and gives them draws or icons representing emotions. Each group will perform on the stage two emotions, one negative and one positive. The group will start from the back of the stage, possibly covered with a curtain, with one of the two emotions that need to be performed. Once the group goes out from the curtain the emotion has to be represented with their body, while walking in the space, starting from a lower to a stronger intensity.</p> <p>When arrived to the end of the stage the group who is representing will stop for 2 seconds in front of the audience and then will walk back, keeping the eye contact with the audience and still representing the emotion, but this time from the higher to the lower intensity.</p> <p>The other sub-groups will be in front of the stage as public, remaining in silence.</p> <p>After the first group performed, goes the second and so on, until all the groups represented the emotion.</p>
<b>Comments</b>	The facilitator can use icons/draw to show the emotions that should be performed.

<b>YOUTH EXCHANGE</b>	
<b>Title</b>	<b>10. THE STRING</b>
Type	Theatre exercise
Topics	Cooperation
Objectives	<ul style="list-style-type: none"> <li>✓ To explore cooperation in couples</li> <li>✓ To explore body contact</li> <li>✓ To experience eye contact and coordination</li> </ul>
Duration	20 min
Description (step by step)	<p>Facilitator divides participants in couples and distributes each couple a string. The couple's members have to take it in their hand and use it to fix the distance between them while moving around.</p> <p>The facilitator can establish a time for the exercise or leave it free. He/she will invite participants to experience different roles (the leader or the follower) and positions (standing, lying down, being half way), moving in the space.</p> <p>All the game should be played in silence and participants in pairs should basically work on their coordination in the couple while keeping the eyes contact.</p>
Comments	The facilitator should introduce the game in circle, giving examples from the centre of the circle to allow the interpreter to translate and everybody to see it.

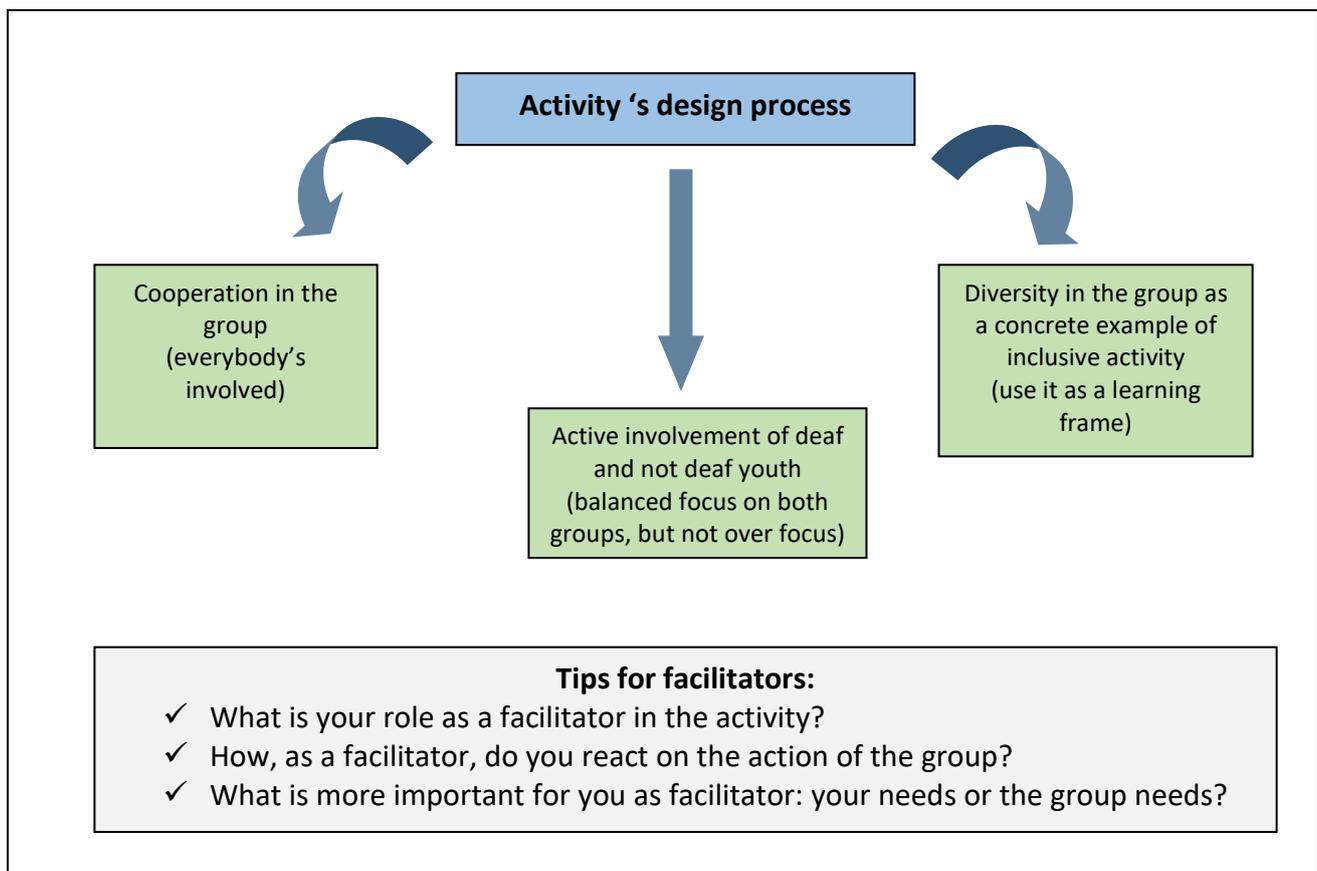
## Accessibility

Facilitating activities with mixed abilities groups has the challenge to have a target group with different needs, because a group can have as many different needs as the number of participants.

For this reason, when we start to reflect about accessibility, we should start from getting to know the group. If our ambition is to be inclusive, we will be probably more inclusive as long as we have a diverse group with different needs.

What can a facilitator do? We consider very important to improve his/her capability to observe and listen and to raise his/her empathy to recognize different participant needs. In this way diversity becomes an added value for the group.

In the process of designing an activity there could be some elements that could help a group with mixed abilities to work together, supporting the cooperation in the group, transmitting to participants the importance of being supportive to each other during the learning experience.



## E. OUTDOOR

Outdoor methodologies give the possibility to use the environment as an educational frame. In this context we can easily play with natural elements to make our activities.

They also contribute to better involve young people and develop interactive thematic areas by fostering exchanges and relationships.

In this project we used the outdoor at first to play some team building game, then to make participants explore the sound of silence, to experiment creativity and art expression, to explore the environment with senses, to relax and enjoy the group.

TRAINING COURSE	
Title	<b>11. SILENT WALK</b>
Type	Individual exercise / outdoor
Topics	Senses
Objectives	<ul style="list-style-type: none"> <li>✓ To explore senses</li> <li>✓ To establish a relation with the environment</li> <li>✓ To improve the listening skills</li> <li>✓ To explore the environment from different points of view</li> <li>✓ To leave the comfort zone</li> </ul>
Duration	1h/1h30
Description (step by step)	<p>The group is involved in a silent walk.</p> <p>Before starting the exercise, the facilitator explains that the group is straining an experience in silence and asks if everybody feels comfortable with that. Indeed, before to start the walk it's important that the facilitator receives the agreement and the trust of the group. Only after that stage, the group will be involved in the walk and respect the silence until the facilitator stops it.</p> <p><u>Step 1.</u> The facilitator gives to all participants a paper in colour where an icon representing one of the 5 senses is drawn. This is the sense that will be used by the person to explore the space during the silent walk.</p> <p><u>Step 2.</u> The participants are invited to continue the walking together by taking the time to explore and get to know the space using the sense given. Each person will concentrate to that sense, trying to isolate the others and collecting the related Impressions, feelings, emotions. (30 min/ 1h). The walk can be as long as the facilitator feels.</p> <p><u>Step 3.</u> The facilitator stops the activity. Participants are invited to sit in circle taking the time to feel the surrounding space. After this phase, participants can take the floor, using words, their body, or sign language, to share within the group what touch them the most.</p> <p>This activity might be continued with the next exercise: the Land Art.</p>
Material for the activity	Please take a look at the Handout below
Comments	<p>This activity took place in a natural reserve, during the excursion day.</p> <p>The senses were assigned by paying attention to the possibility of the person to use that given sense.</p> <p>To be inclusive, different possibilities where given, respecting all the participants' capabilities.</p> <p>The speaking moments in the final plenary were supported with translations</p>

from the interpreter.

This activity could be done in different ways: for example, with the support of a notebook, so that participants can report by drawing/writing what they see, taste, hear, touch, smell.

In that case the participant report could be done by making a postcard, painting using flowers and colours from nature (flowers, plants, soil...).

## HANDOUT FOR THE SILENT WALK

COLOUR	SENSE	DRAW
Yellow	Hearing	 hearing
Blue	Taste	 taste
Green	Smell	 smell
Red	Sight	 sight
White	Touch	 touch

\* pictures are taken from <https://it.dreamstime.com>

TRAINING COURSE	
Title	<b>12. LAND ART</b>
Type	Group exercise/ outdoor
Topics	Art/ expression/ creativity
Objectives	<ul style="list-style-type: none"> <li>✓ To express feelings</li> <li>✓ To explore creativity</li> <li>✓ To cooperate in small groups</li> </ul>
Duration	1h
Description (step by step)	<p><u>Step 1.</u> The facilitator splits the group in smaller groups. Each group is composed by 5 people; each person in the previous exercise should have received a piece of paper in different colours representing one of the 5 senses.</p> <p>The groups are asked to use Land Art to express what they explored, experienced, experimented during the silent walk. The "Land Art" is a specific type of art which uses the materials of the Earth including for instance the soil and rocks and vegetation and water found on-site. The siting of the works is often settled in isolated places or in the middle of the nature.</p> <p>Participants have 30 min to create a cooperative land art using any natural element they find in the space. (30 min)</p> <p><u>Step 2.</u> Are then organized guided tour to see the different artistic works. In each group a person makes the presentation of what the group has done as in an art gallery.</p> <p>The presentation can be done in sign language, mime, speaking.</p> <p><u>Step 3.</u> The activity ends with a small debriefing on the two exercises.</p>
Comments	<p>The activity is easier and less tiring if done in small groups, since it facilitates the communication avoiding long time used for translations.</p> <p>The interpreter supports the participants by doing a direct translation.</p> <p>If there has been a work to explore the direct communication in small groups, the participants won't require translation but they will find the way to communicate to each other without the support of the interpreter.</p>

## F. ACTIVITIES PROPOSED BY THE PARTICIPANTS

### Training Course

During the training participants were invited to think about a possible activity (accessible to the target) that could be proposed to the youth exchange group. They were free to choose the topic they prefer to approach and the method they would like to use.

<b>Title</b>	<b>13. EMBODY IT</b>
<b>Type</b>	Theatre and body expression/ living pictures
<b>Topics</b>	Bullying
<b>Objectives</b>	<ul style="list-style-type: none"> <li>✓ To identify bullying and conflicts</li> <li>✓ To improve non-verbal communication</li> <li>✓ To identify the different roles that take part in a conflict</li> </ul>
<b>Duration</b>	1 h
<b>Description (step by step)</b>	<p>This is a combination of theatre exercises to explore bullying and conflicts. Participants are involved in a role play and represent different characters: Each participant gets one of the following characters in coloured papers:</p> <p>RED –perpetrator  GREEN – victim  YELLOW – bystander  BLUE – interfering</p> <p><u>Step 1.</u> Participants are invited to move in the space and to stop when the light is turned off and on.  When they stop they have to get in the character they received and explore how they are feeling by being in the role.</p> <p><u>Step 2.</u> When the light is turned off and on again they have to start moving in the space representing that role.</p> <p><u>Step 3.</u> When the light is turned off and on again they freeze and come back to neutral position.</p> <p>This exercised is repeated 3 times to better enter the role assigned.</p> <p><u>Step 4.</u> After participants have played the role several times, the facilitator divides the group in smaller groups composed by the four characters.</p>

	<p>Taking into account the roles given, participants of each group have 10 min to create a living picture to express with their body a situation where all the roles are involved.</p> <p>The facilitator invites participants to do the process in silence, using non verbal communication.</p> <p><u>Step 5.</u> All the groups present the living pictures.</p> <p><u>Step 6.</u> Participants sit in circle, before starting the discussion the facilitator invites them to take some breathe and think about all the pictures represented. There is a debriefing to analyse the different situations on stage.</p> <p><u>Step 7.</u> Closing activity – participants stand up still standing in a circle, shoulder to shoulder, very close. They turn to the right and massage the person in front of them. Then they sit down, turn to the left and they make a massage to the person in front of them.</p> <p>The closing activity is conceived to make participants more relaxed after the work done, to ease the trust and get out of the character..</p>
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<b>Title</b>	<b>14. FEEL THE NATURE</b>
Type	Outdoor/Mandala
Topics	Art/creativity/group cooperation
Objectives	To create new forms of communication
Duration	30 min
Description (step by step)	<p>This activity uses the concept of Mandala to support the participant creativity. The word Mandala comes from Sanskrit language and means circle. A Mandala can be described as any form of circular geometric design that contains symbols of a person’s inner self, guiding principles and values and ideas about the world.</p> <p>Step 1. The facilitator splits the participants in groups of 4 people each. Circles were drawn earlier using ropes in the floor to delimitate the space of work for each group. Participants are invited to create a cooperative Mandala in the circles drawn in the ground, using natural materials. They have 15 min to realize the cooperative art.</p> <p>Step 2. The facilitator guides the group to explore the different mandalas.</p>
Comments	A big place with a lot of trees and where to lay four ropes making four circles.

<b>Title</b>	<b>15. LOOKING FOR FIRE</b>
Type	Night game
Topics	Cooperation/ team work/ animation and leisure time
Objectives	<ul style="list-style-type: none"> <li>✓ To reinforce group cooperation</li> <li>✓ To create a nice atmosphere</li> <li>✓ To have fun</li> </ul>
Duration	2h
Description (step by step)	<p>A group of facilitators will support the game: their number can change depending on the number of locations the group should visit to fulfil the mission. An extra person will represent the Master of Time, who is in charge of the task assignment and will keep the time during the activity.</p> <p>The facilitator has divided the group before dinner setting the meeting at a certain hour of the evening: the groups need to arrive ready with a “name” a “motto” and a group characteristic that will distinguish their group from the others.</p> <p>When the meeting time arrives, the Master of Time welcomes the group and starts to explain the game: each group will get a map to follow during the activity. In the map there are 5 numbers corresponding to different locations: in each one there is a challenge to face together in order to win the wood for the final fire. Each group gets a different numerical order to follow during the activity.</p> <p>The group that finishes the tour the quickest and more creatively wins.</p> <p>Below you will find a description of each location with a mission to fulfill.</p> <p>1st: Shoes and Rope</p> <p>This is a cooperative game and group challenge.</p> <p>Welcome the group on a bench and invite all the participants to remove their shoes.</p> <p>The facilitator mixes the shoes and redistribute them to the participants mismatched, so the group will have the difficulty in walking using shoes wrong in size and number. While wearing the mismatched shoes participants will be tied with two ropes, one keeping together the right ankles of all participants standing in line, and the other keeping together all the left ankles. With the tied ankles and standing in line, the group has to find the way to walk from one point to another, defined with two different lines in the space. When the group accomplishes the task, wins some wood for the fire.</p> <p>2nd: Fill the bottle</p>

	<p>A bottle of 5 lt is located close to a source of water, and it has to be filled. The group has two glasses to use, they have a maximum time of 3 minutes to do it. By playing, the group discovers that the bottle has holes on it so they have to cooperate and use the hands to close the holes. When the group accomplishes the task, wins some wood for the fire.</p> <p>3rd : Memory</p> <p>In this location, the group plays with visual memory: under the blanket 30 objects are allocated, the group has 1 minute to look at them, then the objects are covered again, and they get 5 min to draw or write down the maximum number of objects they remember. When the group accomplishes the task, wins some wood for the fire.</p> <p>4th : Mine field/swamp</p> <p>Before to start the activity the space has to be properly arranged in the following way: the scotch tape has to be put on the floor so to create a rectangular pattern (as a chessboard). Inside the rectangle, other strips in horizontal and vertical are added. The distance between the strips has to be the same. The group has to pass through the mine field and arrive to the opposite part of the rectangle. The group has to play in silence and each time they step on the wrong place, they start again since the beginning. So they need to remember the safe and wrong rectangles. They win when all the group has passed to the other side of the field. When the group accomplishes the task, wins some wood for the fire.</p> <p>5th : Best disguise</p> <p>The group chooses a person that will get disguised. They have at their disposal some papers, colours, old clothes. The group has to dress up in predetermined costumes: elephant, lion, king, fairy, gorilla, panda. Participants has to dress up as faster they can, till the end of the time allocated for the activities and then the facilitator will assign the quantity of wood. When the group accomplishes the task, wins some wood for the fire.</p> <p>Once each group finish the last activity they will receive the instruction to join the fire place with the wood won to pass the evening together in front of the camp fire.</p>
Comments	<p>A big space where to settle the different locations. The games can be structured as a treasure hunt, supported with a map of the place that each group has to reach to fulfil the mission.</p>

## Youth Exchange

All the national groups involved in the project were invited to find a way to work on the concept of communication proposing different activities. You can find below the activities proposed and experienced by the different national groups in the youth exchange.

<b>Title</b>	<b>16. PYRAMID BUILDER</b>
Type	Cooperative game
Topics	Creativity / Communication
Objectives	To create new forms of communication
Duration	1h
Description (Step by step)	<p>The group is divided in 5 small groups. Each group follows a facilitator that guides the group in a spot where some material is given and they get the mission to build a pyramid with the materials received. But they get a limitation: each person has a post-it in the forehead explaining what he/she cannot touch. What “cannot be touch” could be an object or a person with some characteristics. The person doesn’t know the object or person he/she cannot touch. Each time the person touches the object she/he cannot touch, he/she is excluded from the game for 1 min.</p> <p>In this game the prohibitions given are:</p> <ul style="list-style-type: none"> <li>✓ no rope</li> <li>✓ no men</li> <li>✓ no women</li> <li>✓ no wood</li> <li>✓ no hearing person</li> </ul> <p>Once the group finalises the pyramid, each person within the group should guess what was his/her prohibition.</p> <p>At the end it follows a short sharing in plenary where the different objects/characters that “cannot be touch” are presented with the voice and the sign language.</p>
Comments	A big space where to have the possibility to divide the groups in different spots.

<b>Title</b>	<b>17. THE ZOMBIE REVOLUTION</b>
Type	Group competitions
Topics	Communication
Objectives	To create new forms of communication
Duration	1h
Description (Step by step)	<p>Before to start the activity facilitators have to prepare 5 spots in different spaces, where the different tasks are set.</p> <p>The activity starts with a simulation: facilitators are representing a group of zombies acting and moving in the space and they gather the participants in the centre of a circle.</p> <p>Once the group is gathered in the middle of the circle, the zombies throw the pieces of paper containing the explanation of the next steps on the floor and divide participants in 4 sub-groups. Participants are left alone to collect the paper where the information to play the game is explained: they have to pass through different spots in order to solve the enigma received. At the end of each spot each group gets some information that will help the group to solve the enigma.</p> <p>Then each group has to choose a different spot as a starting point and has to perform the task in the sport in order to clarify one part of the enigma.</p> <p>The activity is structured in a way to make all the groups arriving at the same final point at the end of the activity.</p> <p>Below you can find more information concerning the spots:</p> <p>1st stop – Guess the painting</p> <p>The facilitator shows to the group, except to one person, a picture. The group has then to represent it as a statue. The person who doesn't see the picture gets a paper and a pen and draws and paints what he/she thinks the statue represents. When the painting is done the facilitator shows the original picture.</p> <p>2nd stop – Mime and picture</p> <p>Each person gets a post it in the forehead with a picture. Then the first person starts and has to guess, thanks to the help of the others who represent it with mimics, what he/she got, and draw it. Once the person has guessed another participant starts to guess his/her post it.</p> <p>They have 10 min to guess the maximum number of pictures they got.</p> <p>3rd stop – The balloon</p> <p>The group has to find a way to bring a balloon from one side to the other side of the field without using the hands, walking in line and cooperating with the other group members.</p>

	<p>4th stop – Stick and spots</p> <p>There are 9 spots drawn in the floor with the scotch tape: the group gets 4 sticks to use to pass from one spot to the other one. The task is to pass all the 9 spots in the time allocated.</p>
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<b>Title</b>	<b>18. ART AND GRAF</b>
Type	Draw and painting
Topics	Creativity/communication
Objectives	To explore the use of graffiti as a way to express emotions and feelings
Duration	1h
Description (Step by step)	<p>The activity room is organized to transmit the feeling of comfort.</p> <p>Participants are invited to enter the room, to sit in circle and then they receive a piece of paper and a pen. The facilitator starts the session asking the group to look at a drawing, picture or photo he/she will show to the group and to write individually on a paper what makes them feel, specifying if they are positive or negative emotions.</p> <p>Then the group receives different tasks:</p> <p>Task 1: all the group members are asked to draw a positive emotion on a paper, they have 15 min at disposal. When the time is up, everybody sticks the paint on the wall. The drawings are presented.</p> <p>Task 2: all the group members are asked to draw a negative emotion on a paper, they have 15 min at disposal. When the time is up, everybody sticks the paint on the wall. The drawings are presented.</p> <p>After these two rounds the facilitator gives some basic inputs on how to put on paper positive and negative emotions, with graffiti technique giving examples and using draw. This part is preparatory for the Task 3, where all the participants will make together a final painting, containing positive and negative, on a big flipchart.</p>

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**HOSTING ORGANIZATION:** Tenuta Sant'Antonio, Poggio Mirteto

## **PARTNER ORGANIZATIONS:**

Abile Mente: [www.abilemente.org](http://www.abilemente.org)

Association des Compagnons Bâisseurs – CBB: [www.compagnonsbisseurs.be](http://www.compagnonsbisseurs.be)

EQUA

ELIX: [www.elix.org.gr](http://www.elix.org.gr)

Grenzenlos: [www.grenzenlos.or.at](http://www.grenzenlos.or.at)

INEX SDA: [www.inexsda.cz](http://www.inexsda.cz)

Leo Lagrange: [www.leolagrange.org](http://www.leolagrange.org)

LUNARIA: [www.lunaria.org](http://www.lunaria.org)

UNIVERSITUR: [www.universitur.ro](http://www.universitur.ro)

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**Lunaria** is an "Association for Social Promotion", established in 1992, not-for-profit, nonreligious, and autonomous from any political party affiliation.

It promotes peace, social and economic justice, equality and the guarantee of citizenship rights, democracy and participation, social inclusion and intercultural dialogue.

At the local, national and international level, Lunaria performs and stimulates social change, carrying out advocacy initiatives, political and cultural events, non formal education and communication activities, and leading networking as well as information and raising awareness campaigns.

The core of Lunaria's work and commitment is made of international volunteering and mobility, youth programmes, migrations and the struggle against racism and inequalities, sustainable development, the analysis of economic, social, and public spending policies.

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# The Sound of Light

## Tool kit



How do we **define disability** and why?

Are **prejudices and stereotypes** influencing the way we act, when we meet people with disabilities?

How do we use **words** and definitions?

Do we use **labels**?

How do we **picture the life of people** with disabilities?

How to **overcome** our “**pre-established mental pictures**”?

How to make the young people **get a wider perspective**?

What we discovered about **deaf people** and their **communication**?

Can we offer **learning opportunities** to mixed abilities target groups?