



Erasmus+

KALEIDOSCOPE

YOUTH WORK AND INNOVATIVE
METHODS TO WORK WITH YOUNG
PEOPLE

TOOLKIT OF THE TRAINING COURSE

13TH-18TH JULY 2018

CASA LABORATORIO IL CERQUOSINO, MORRANO
ORVIETO, ITALY



Key Action 1
Mobility project for young people and youth workers
Mobility of youth workers

KALEIDOSCOPE

Youth work and innovative methods to work with young people

13th – 18th July 2018

Casa Laboratorio il Cerquosino, Morrano, Orvieto (TR), ITALY



INDEX

GENERAL BACKGROUND	5
METHODOLOGIES USED	6
LEARNING	7
PROJECT DESCRIPTION	9
HOW TO USE THE TOOLKIT	11
TRAININGAGENDA	12
INDEX OF THE ACTIVITIES	13
TOOLKIT of the TRAINING COURSE	15

GENERAL BACKGROUND

Lunaria has been active in the last 12 years in the enhancement of **youth work** as a tool to promote intercultural learning, active citizenship, volunteering, social inclusion, anti-racism and gender equality. For this reason, the association has developed the mobility sector, implementing numerous activities focused on youth work as, for example, international training courses and youth exchanges at national, European and international level.

Youth work is a broad term covering a wide variety of activities of a social, cultural and educational level, done with and for young people, in groups or individually. The work with young people, done with a grass-rooted perspective, facilitates the young people's active participation, the inclusion in their communities and in decision making processes.

Youth work should create an enabling environment, inclusive, creative and safe where young people can learn and grow. It should be marked by accessibility, openness and flexibility and at the same time it should promote dialogue between young people and the rest of society. In this perspective we believe that Youth Work:

- ✓ Contributes to young people's **autonomy and well-being**, encouraging the sense of belonging and strengthening their capacity to take decisions.
- ✓ Promotes the development of **various skills** such as creativity, critical thinking, leadership and conflict management.
- ✓ Develops **young people's competences**, supports a positive and purposeful passage in the challenging and transitional period of adolescence to adulthood, ensuring their personal and civic development.
- ✓ Ensures **the life-long learning process** of young people, developing on-minded approaches, flexibility and the openness toward differences.

Youth Work is based on non-formal and informal learning processes focused on young people and on voluntary participation. For this reason, and in this perspective, Lunaria uses participative methods and tools within the non-formal education - NFE frame work in its projects targeted to youth workers and young people.

METHODOLOGIES USED

The activities implemented during the training course are realized within the **non-formal education context**.

NON-FORMAL EDUCATION – NFE was defined in 1974 as any organized, systematic educational activity, carried on outside the framework of the formal system (schools-university).

Accordingly to the **Council of Europe**, *non-formal education refers to planned, structured programmes and processes of personal and social education for young people designed to improve a range of skills and competences, outside the formal educational curriculum. Non-formal education is what happens in places such as youth organisations, ... where young people meet ... to undertake projects together ... Non-formal education should also be:*

- ✓ voluntary
- ✓ accessible to everyone
- ✓ an organised process with educational objectives
- ✓ participatory
- ✓ learner-centred
- ✓ about learning life skills and preparing for active citizenship
- ✓ based on involving both individual and group learning with a collective approach
- ✓ holistic and process-oriented
- ✓ based on experience and action
- ✓ organised on the basis of the participants' needs.

LEARNING

Learning is articulated within non-formal education accordingly to a set of specific pillars:

- ✓ **Learning by doing approach:** specific aims are well fixed and clearly defined in each activity proposed in order to ensure a coherent learning process.
- ✓ **Learner centred:** pedagogical approaches are centred on the person who is learning and based on the promotion of a participatory process.
- ✓ **Life-long-learning - LLL approach:** human beings never stop learning and developing, we all learn different things in different moments and in different spheres of our life. LLL encourage the acquirement of competences, knowledge and the development of new skills all along the life of each human being.
- ✓ **Shared learning path:** among the learners and within the group, where the horizontal exchange of knowledge with and among the trainees/experts is actively encouraged.
- ✓ **Flexibility:** methods have to be readapted all along the process, taking into account the learning needs of participants and of the actors involved.



PROJECT DESCRIPTION

KALEIDOSCOPE Youth work and innovative methods to work with young people

AIMS to develop tools and working methods, among youth workers and trainers, to further promote the active participation and inclusion of young people and young people with fewer opportunities, in Europe.

More specifically, the project foreseen to facilitate the access to youth work knowledge and resources at European, national, regional and local levels, to further support the exchange of youth work practices and peer learning.



DIRECT OUTCOMES

we expect the creation of a sustainable informal network of facilitators with different profiles and expertise and the development of interactions among partners' organizations. It will consequently strength the capacity of youth work to respond to the changes and trends in our society and the emerging challenges faced by young people.

ACTIONS



TRAINING COURSE – TC Youth Work and Innovative Methods

- ✓ to **share and map the existing methods** youth workers and organizations are using in the different European countries
- ✓ to reflect on the facilitator's role and learning within the youth work and to develop a **pedagogical approach** based on a common vision and values
- ✓ to develop new **competences** and **methods** to better reach young people and youth at risk of exclusion

ADVANCED PLANNING VISIT

- ✓ to **gather** the future group leaders of the two Youth Exchanges - YEs in order to prepare the upcoming steps, run the logistic check, develop the final agendas and select the working methods to apply during the two YEs

YOUTH EXCHANGES – YE Kaleidoscope of Experiences

- ✓ to promote **exchange, understanding, intercultural learning**, diversity, equality and respect of **human rights**
- ✓ to **raise awareness** on: active citizenship, volunteering, social inclusion, anti-racism, gender, human rights and sustainability
- ✓ to experiment participative tools **to raise awareness among groups of peers** on the sensitive topics discovered, through workshops and other actions

HOW TO USE THE TOOLKIT

The Toolkit aims to show the activities run during the Training Course held in July 2018.

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 within youth work to promote understanding, intercultural learning and human rights, using participative 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.

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 event or a project. 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 to have a clear picture of the target group needs and profiles to be able to bring adaptations, if and where needed.

TRAINING AGENDA

	MORNING	AFTERNOON
DAY 1	NAME GAMES Eye's portrait Writing names in the back Things in common GETTING TO KNOW EACH OTHERS Alphabetic Order Meeting in pairs & Mime	WORKSHOPS ON YOUTH WORK Mapping, creating and co-creating Workshops preparation
DAY 2	FACILITATION AND TOOLS Facilitator Role I and the tools, tools and I	WORK ON THE BODY Move Yourself Cross the Line Perceptual Positions ASSOCIATIONS NGOs Fair
DAY 3	SOCIAL INCLUSION Discriminative Breakfast Name 5 Untie your brain	COMMUNICATION Communication session
DAY 4	SOCIAL ENVIRONMENT La Isla Bonita :)	CONFLICT MANAGEMENT Forum Theatre
DAY 5	ACTIVE PARTICIPATION – STEP 1 Nice to feel you Me, body, space and the others	ACTIVE PARTICIPATION – STEP 2 Labyrinth Theatre – preparation Labyrinth Theatre – implementation
DAY 6	NEXT STEPS Follow Up	EVALUATION PROCESS Open Space Final Evaluation

INDEX OF THE ACTIVITIES

The **Index of Activities** is conceived to present the activities not in a chronological order, as in the Agenda at page 12, but in alphabetic order, with the macro-group of activities they belong to (this one not in alphabetic order) and with the reference page number.

ACTIVITY	MACRO-GROUP	PAGE
Alphabetic Order	GETTING TO KNOW EACH OTHERS	19
Communication session	COMMUNICATION	37
Cross the Line	WORK ON THE BODY	28
Discriminative Breakfast	SOCIAL INCLUSION	33
Eye's portrait	NAME GAMES	16
Facilitator Role	FACILITATION AND TOOLS	23
Follow Up	NEXT STEPS	50
Forum Theatre	CONFLICT MANAGEMENT	43
I and the tools, tools and I	FACILITATION AND TOOLS	25
La Isla Bonita	SOCIAL ENVIRONMENT	41
Labyrinth Theatre – preparation and implementation	ACTIVE PARTICIPATION – STEP 2	47
Mapping, creating and co-creating	WORKSHOPS ON YOUTH WORK	21
Me, body, space and the others	ACTIVE PARTICIPATION – STEP 1	46
Meeting in pairs & Mime	GETTING TO KNOW EACH OTHERS	19
Move Yourself	WORK ON THE BODY	27
Name 5	SOCIAL INCLUSION	34
NGOs Fair	ASSOCIATIONS	32
Nice to feel you	ACTIVE PARTICIPATION – STEP 1	45
Open Space Final Evaluation	EVALUATION PROCESS	54
Perceptual Positions	WORK ON THE BODY	31
Things in common	NAME GAMES	17
Untie your brain	SOCIAL INCLUSION	36
Workshops preparation	WORKSHOPS ON YOUTH WORK	22
Writing names in the back	NAME GAMES	16

TOOLKIT

of the

TRAINING COURSE



TITLE	Eye's portrait
TOPIC/S	Getting to know each other's and group creation
AIM	To facilitate the participants interaction
TOOL TYPE	Ice breaker/Name game
DURATION	30 minutes
MATERIAL	/
DESCRIPTION	<p>Setting: in a long table with chairs around it, participants are sitting. Each one should have in front another person.</p> <p>The activity is organized accordingly to the following steps:</p> <p>Step 1. Eyes portrait Each person writes their name in the top of a paper A4. Then they exchange their paper with the person sitting in front. After each person has to do a portrait of the person in front. During the drawing part, participants are not allowed to watch their own drawing, thus they have to look the eyes of the other person while they are drawing. 5 minutes in total are allocated for this part.</p> <p>Step 2. Draw the symbols Participants take back their paper with their name and the drawing and they have to draw a symbol representing them (it can be an object, an animal, a symbol or whatever). When everyone finishes to draw the symbol, they present it to the group, one by one and explain why they chose to draw it. 25 minutes in total are allocated for this part.</p>

TITLE	Writing names in the back
TOPIC/S	Getting to know each other's and group creation
AIM	To facilitate the participants interaction

TOOL TYPE	Ice breaker/Name game/Mimic
DURATION	25 minutes
MATERIAL	/
DESCRIPTION	<p>The activity is organized accordingly to the following steps:</p> <p>Step 1. Participants are walking into the space and when they meet someone, they have to write their own name on the back of the other person they have met. Then the other person does the same on the back of the person he/she has met. After that, both try to find out what's the name of the other person. If someone doesn't find the other person's name can ask he/she to write it again on the back and try to find out. 10 minutes in total are allocated for this part.</p> <p>Step 2. Participants are walking in the space and when they meet someone, presents themselves saying their name and making a gesture in the same time. After the facilitator explanation and before to start we can leave 30 seconds to let people think about a gesture. Then the activity starts. 15 minutes in total are allocated for this part.</p>

TITLE	Things in common
TOPIC/S	Getting to know each other's and group creation
AIM	To facilitate the participants interaction
TOOL TYPE	Ice breaker/Getting to know each other's
DURATION	20 minutes
MATERIAL	/
DESCRIPTION	<p>The activity it's organized as a competition. Participants have 10 minutes to walk around the room and to meet the other group' members in order to find out as much things as possible they have in common. Thus more people we meet and more are the chances to find out similarities.</p> <p>When the activity it's over, the facilitator asks to the group members how</p>

	many things they find out. The winner is the person with the highest number of things in common. In order to find the winner, the facilitator can also ask some interesting/funny similarity found.
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GETTING TO KNOW EACH OTHERS

TITLE	Alphabetic Order
TOPIC/S	Getting to know each other's and group creation
AIM	To remember the names and to facilitate the participants' interaction
TOOL TYPE	Ice breaker/Name game
DURATION	15 minutes
MATERIAL	Adhesive tape or rope
DESCRIPTION	<p>Setting: a long line done with adhesive tape or rope is stuck on the floor, participants are asked to create a line and to touch it with their feet. The game has to be played in silent, participants have to find "alternative ways" to communicate and when they have to move from their position, they cannot leave the strip with their feet.</p> <p>The activity is organized accordingly to the following steps:</p> <p>Step 1. Participants have to create the alphabetic order of the team's names, from A to Z. When the group think to have finished, has to raise the arms. The facilitator will then pass among the line and will check the alphabetic order, declaring if the task was accomplished or if there are mistakes.</p> <p>Step 2. The second task is to create the birthday order (day/month) of the team from the 1st of January to the 31st of December. When the group think to have finished, has to raise the arms. The facilitator will then pass among the line and will check the birth's date order, declaring if the task was accomplished or if there are mistakes.</p> <p>NOTE: you can play the same activity as a competition and divide participants in 2 groups, every group representing a team.</p>

TITLE	Meeting in pairs & Mime
TOPIC/S	Getting to know each other's and group creation

AIM	To facilitate and encourage the participants interaction
TOOL TYPE	Getting to know each other
DURATION	45 minutes
MATERIAL	Adhesive tape or rope
DESCRIPTION	<p>The activity is organized accordingly to the following steps:</p> <p>Step 1. The facilitator asks the participants to create pairs, then 15 minutes are allocated to introduce themselves to the partners (where are they from?, what they like?, etc ...). The facilitator explains that during the presentation it's important to be active listeners (also because they will need to remember the partner's story for the 2nd step!).</p> <p>Step 2. The facilitator asks everyone to imagine how to represent – using mime technique (only gestures) - the partner's history in order to share it with the rest of the group. 3 minutes are allocated to give each person the chance to think how to represent the partner's story.</p> <p>Step 3. Participants are gathered all together in circle and each pair's member has 90 seconds to present with mime his/her partner to the group. Thus 3 minutes per couple are allocated.</p> <p>NOTE: at the end of each representation, you can ask the group members observing, what they understood from the mime.</p>

WORKSHOPS ON YOUTH WORK

TITLE	Mapping, creating and co-creating
TOPIC/S	Co-creation and Group work
AIM	<p>To create the agenda and share the tasks both for contents, co-living and co-working, and specifically:</p> <ul style="list-style-type: none"> ✓ Modelling the horizontal way of working together where everyone has an equal say ✓ Creating the program of the training and sharing tasks between participants/facilitators
TOOL TYPE	Individual work, Group sharing, Mapping ideas
DURATION	120 minutes
MATERIAL	A5 papers, pens, empty agenda
DESCRIPTION	<p>The activity is organized accordingly to the following steps:</p> <p>Step 1. The session starts with the introduction of the project: general background, aims and objectives are presented and it's explained that the training will be based on the collaborative work of the entire group. Thus the aim is to break the usual structure, hierarchy and to experiment together the different methods, learning from each other's.</p> <p>Step 2. It follows a circle of expectations from each participant towards the program, their contributions, learning outcomes and towards the group. Then each participant receives an A5 paper to fill in with their workshop proposal. Each paper includes – name of proposer, topic, methodology, number of facilitators needed. After that everyone proposed an activity, they are presented in plenary and the facilitators cluster the ideas, merging the different workshops, if and where possible. Then the group decides together how to fill the agenda with the proposals, how would be a logical flow of activities.</p> <p>Step 3. Before the coffee break facilitators of this session explain that, next to the contents/workshops proposals, there are three extra working groups where participants can and should sign up:</p> <ol style="list-style-type: none"> 1. The assessment team, with the following tasks: daily, mid-term, final evaluation. Feedbacks after each session have to be planned, as well as anything else regarding monitoring the educational process and group dynamics. 2. Social club, with the following tasks: to be in charge for the group

	<p>dynamics, inclusion and equity of participation. Activities in informal time.</p> <p>3. Time masters, with the following tasks: time keeping so that all the activities and workshops are on time.</p> <p>Step 4. After the coffee break the group goes through each activity and people can sign up to be facilitators in each session as well as for the working groups.</p>
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TITLE	Workshops preparation
TOPIC/S	Non-formal education activities to create workshops on the training main subjects
AIM	To make participants practically develop their skills and competences in the design of workshops of different durations and to further develop, test, assess and upgrade tools and participative methodologies within the NFE framework
TOOL TYPE	Work in groups
DURATION	240 minutes
MATERIAL	The material list may vary according to the activity that each group intends to perform
DESCRIPTION	<p>The activity is organized accordingly to the following steps:</p> <p>Step 1. After the matching in plenary is done thanks to the previous activity, different groups are created. Each group has to create the workshop chosen and to achieve the learning objectives initially set.</p> <p>Step 2. Each group has to practically conceive and structure the workshop that will be afterwards delivered. In each group tasks have to be divided, responsibility defined, the logistic check and the general rehearsal done.</p> <p>METHODOLOGICAL REMARK: the training course within KALEIDOSCOPE project has to be considered an advanced training for trainers – ATfTs targeted to trainers and facilitators with different profiles and expertise. For this reason, it was chosen to structure the ATfTs accordingly to a participative and horizontal approach, where all the participants have been given the chance to draft, develop and implement workshops and to participate. This has led to the following outcomes:</p> <ul style="list-style-type: none"> ✓ assessment of the cross-setting competences developed, deepening the learning to learn process. ✓ creation of a set of workshops to be re-used and re-adapted in other activities, trainings and in the upcoming two youth exchanges to promote Human Rights and Human Rights Education.

TITLE	Facilitator Role
TOPIC/S	Facilitation: why we do it, reasons behind, relation with ourselves, relation with the others, space perception, roles, styles and approaches
AIM	To reflect on the reasons that stands behind our decision to be facilitators, to better understand our relation with our body, the surrounding space, the other people, our styles and approaches to youth work
TOOL TYPE	Combination of individual/brain work, work with the body, work in couple, work in group, plenary
DURATION	110 minutes
MATERIAL	Music, a big workshop room, paper, pens
DESCRIPTION	<p>The activity is organized accordingly to the following steps:</p> <p>Step 1. Introduction Participants are outside the workshop room, in silence and facilitators make a short introduction. Then participants are entering the workshop room and start walking inside the space. 10 minutes are allocated for this part.</p> <p>Step 2. Self-perception of the body During the free walking in the space, the facilitator gives different inputs on the different body parts to listen and where to keep the focus (feet, legs, spine, head, breathing, rhythm). Then the facilitator asks everybody to find a "place" where they feel comfortable and sit. 10 minutes are allocated for this part.</p> <p>Step 3. Each person receives a piece of paper with the question (already written), "what does it means to you to be a facilitator?". While thinking and answering the question, participants have to remain in silence and there is some soft music as background. 7 minutes are allocated for this part.</p> <p>Step 4. Meeting with the others Participants are asked to stand up and to keep walking in the space and when they meet someone, keeping the eye contact, they have to say "hello my name is" and then add a soft physical contact. After a while they are asked to find a "place" where you do feel comfortable and sit. 10 minutes are allocated for this part.</p> <p>Step 5. Each person is receiving a piece of paper, divided in two columns, each one</p>

with a different question (already written), "what are the challenges you are facing being a facilitator?", "what are the rewarding aspects of being a facilitator?"

While thinking and answering the questions, participants have to remain in silence and there is some soft music as background.

7 minutes are allocated for this part.

Step 6. Trust and control

Participants are asked to stand up and to keep walking in the space and when they meet someone, they can create a couple. Each couple can start to perform "the puppet and the master". One person is the master and guides the movements of the other, the puppet, who has to follow the inputs. After a while the roles change and the puppet becomes the master and vice versa.

Then the facilitator asks every couple to find a "place" where they feel comfortable and sit.

7 minutes are allocated for this part.

Step 7.

The members of each couple take some time to share what they felt and the answers to the previous questions ("what does it mean to you to be a facilitator?", "what are the challenges you are facing being a facilitator?", "what are the rewarding aspects of being a facilitator?").

10 minutes are allocated for this part.

Step 8. My space/your space

The couples have to group themselves with other couples and create a circle (4 bigger groups are created). Facilitators bring a flipchart and colours to each group, leaving them in the middle of the circle. This time the question is: "how do I behave inside a team of facilitators?". Participants can answer using the space in the flipchart and drawing/putting key words.

10 minutes are allocated for this part.

Step 9.

Then the 4 flipcharts are put in the middle of the room and participants can have a look at the other drawings/key words.

10 minutes are allocated for this part.

Step 10.

Back in plenary in the big circle, it's run a debriefing about the physical part of the activity (not the reflection and discussion).

20 minutes are allocated for this part.

Key questions for the debriefing:

- ✓ What happened in the first action? → SELF-PERCEPTION OF THE BODY: awareness of our own body, active listening of ourselves, space/place, where are the others in the space.
- ✓ What happened in the second action? → MEETING WITH THE OTHERS: us and the others in the place, eye contact, use of the voice, physical contact.
- ✓ What happened in the third action? → TRUST AND CONTROL: trust/control, who guides who?
- ✓ What happened in the fourth action? → MY SPACE/YOUR SPACE: us within a groups, our space/the others' space.

Step 11. Conclusion

5 minutes are allocated for this part.

TITLE	I and the tools, tools and I
TOPIC/S	Tools (that we use during a training, a youth project) and the approach we have, as facilitators, toward the tools
AIM	<p>To question the relationship, we have in our practices to/with tools, and specifically:</p> <ul style="list-style-type: none"> ✓ Questioning the concept of "tool" and how we learn it ✓ Thinking about the different uses/functions/status/effects of each tool ✓ Discussing the importance we give to tools
TOOL TYPE	Combination of theoretical presentation of the researcher Damien Gouëry's work, individual reflection, reflection in couple, plenary
DURATION	75 minutes
MATERIAL	One large sheet of paper, pens, A4 papers, a big workshop room
DESCRIPTION	<p>The activity is organized accordingly to the following steps:</p> <p>Step 1. The facilitator presents in plenary the work of Damien Gouëry and especially this analysis grid including:</p> <ul style="list-style-type: none"> ✓ Uses (of a tool) - Effects (of a tool) ✓ Functions (of a tool) - Status (of a tool) ✓ Uses: what I do with the tool, in which circumstances (maybe several uses) ✓ Status: the story of the tool and mine with it ✓ Functions: what the tool realises, its characteristics ✓ Effects: what the tool produces (especially by the uses and the status) <p>Step 2. The facilitator, in an individual and calm way, proposes to the participants to choose two tools they normally use (in training, for example). Then proposes to people to utilize the grid below in the Handout to analyse the links between them and their tools.</p> <p>Step 3. The facilitator, asks participants to make couples and to share their individual works: one person explains (the tool and the tool through the grid), one person helps the other to go deeper in his or her explanations and reflections. Then, participants change their roles.</p> <p>Step 4. The activity is then closed in plenary, to give the possibility to people to express what they want. At the end the facilitator can also:</p> <ul style="list-style-type: none"> ✓ tell participants that it is just a picture, something mutable about their links with a tool: it can change! ✓ tell participants who need it that it is possible to speak about this work in safe conditions (this tool can develop emotions and some people may feel the need to talk about it).

HANDOUT- I AND THE TOOLS, TOOLS AND I

STATUS (WHAT) <ul style="list-style-type: none">✓ What is the link I have with it?✓ How I have meet it?✓ What is its own story?	USES (HOW) <ul style="list-style-type: none">✓ In which context I use the tool?✓ With who I use the tool?✓ For who I use the tool?✓ How I use the tool?
TOOL	
FUNCTIONS (AIMS) <ul style="list-style-type: none">✓ For what purpose is the tool useful?✓ Target, aims and goals	EFFECTS (OUTCOMES) <ul style="list-style-type: none">✓ What does the tool produce? (on me and on people)✓ Some warnings to take into account while using the tool?

WORK ON THE BODY

TITLE	Move Yourself
TOPIC/S	Self-awareness, body self-perception and active listening through dance and body movement
AIM	<p>To develop the body awareness of participants, and specifically:</p> <ul style="list-style-type: none"> ✓ Expanding the multitasking abilities, developing mind flexibility, confidence and the multidimensional capacity to communicate with others ✓ Providing a physical practice frame which is playful and informal, in order to empower the individual skills, the personal confidence, autonomy and the capacity to be active and focused ✓ Reflecting on differences and similarities between other personalities, and developing the capacity to actively work in a team
TOOL TYPE	Contemporary dance technique, dance improvisation and contact improvisation (working in pairs/small or big groups)
DURATION	90 minutes
MATERIAL	Any kind of sound equipment which connects with other devices such as mp3 and phone. (USB or AUX input). A large workshop room, preferably with a proper floor to work barefoot
DESCRIPTION	<p>GENERAL REMARK: this workshop is focused on how every person can empower their body awareness, combining creativity with movement practice and learning how to keep the focus during multitasking challenges. The whole procedure is divided in three parts. The "Individual" (Step 1.) and the "Being part of a team" (Step 2.) and the "Conclusion" (Step 3.).</p> <p>The activity is organized accordingly to the following steps:</p> <p>Step 1. Individual work Explanation: the facilitator starts with a short introduction, explaining that in the individual work part we learn our own codes and language in order to manage the movement experience. It is a work to empower the personal adaptation, the inner dialogue and to get aware of the people surrounding us. Thus it has to be considered a physical practice for the body expression and awareness. Individual work: in this session each participant works similar elements at the same time. There is a facilitator in the middle of the workshop room giving instructions and suggesting the movements to follow. Each instruction the facilitator gives to change the movement and the dynamics has to be considered as a different layer which can be added or removed at any time or with any speed, accordingly to the group needs. This contribute to make the group expanding their multi-tasking abilities, unlocking the awareness of their own body. 45 minutes are allocated for this part.</p>

	<p>Step 2. Being part of a team The whole group will work together, as a team, to explore the space following the facilitator 'instructions. While the tasks are performed, each person is also asked to observe the impact of their movements/actions on the group and how the others group 'members could be influenced. 30 minutes are allocated for this part.</p> <p>Step 3. Conclusion After the activity, participants sit back in circle in plenary and they are asked (only who wants and feels) to share what they felt and/or feedbacks and comments about the work done. 15 minutes are allocated for this part.</p> <p>NOTE: both the parts can be extended accordingly to group needs and reactions.</p>
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TITLE	Cross the Line
TOPIC/S	Group communication
AIM	<p>To increase the trust within the group, and specifically:</p> <ul style="list-style-type: none"> ✓ Improving active "listening" skills ✓ Enhancing the trust toward our partner ✓ Stimulating the use of our imagination ✓ Getting out of our comfort zone, expose, share our approach with the group
TOOL TYPE	Combination of eye contact, non-verbal communication, improvisation, debriefing in plenary
DURATION	45 minutes
MATERIAL	Adhesive tape to separate the workshop room in two parts of equal size
DESCRIPTION	<p>The activity is organized accordingly to the following steps:</p> <p>Step 1. The facilitator separates the group in two sub-groups and ask them to form two lines, one group facing someone from the opposite group. Thus, we have two rows of people separated by a line put in the middle and each person has a partner from the opposite team. The two groups are asked to take some distance in between them. See the picture in the Handout below.</p> <p>Step 2. The persons from row A are asked to find a way to make their partner on the other side of the line to cross the line and join them. The persons from row A are not allowed to cross the line and are not allowed to have physical contact with the person in the row B unless they are asked to by their</p>

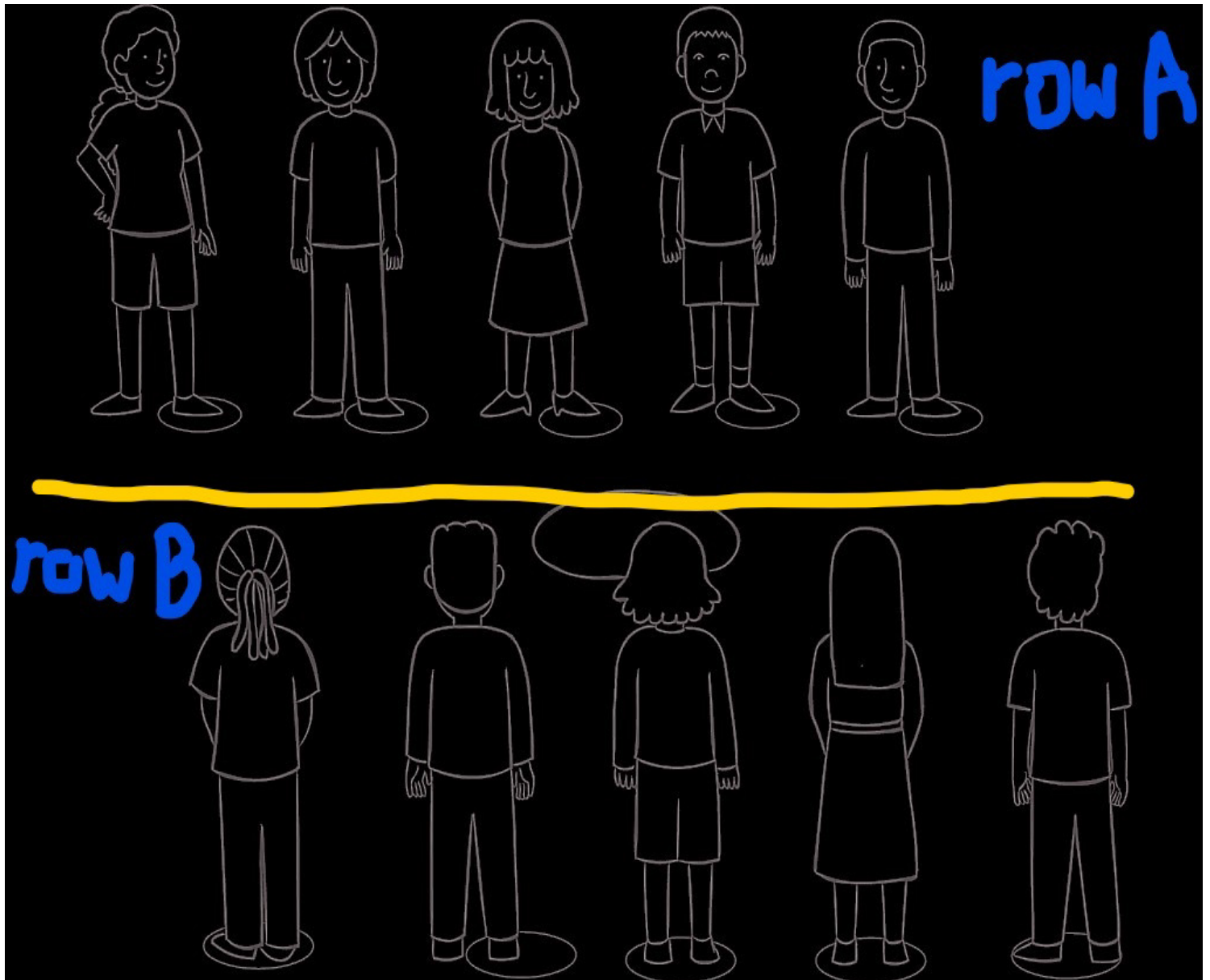
partner. It is preferable to use only non-verbal communication in between them.

Explanation: the aim here, as presented above, is to understand what our partner needs and offer it as we can. The reactions of the people in the row play a crucial role in this activity because it is the only way for the person in the row A to understand, whether they are doing well or not. We need to trust our partner and the fact they will help us to understand what they want. It is not about deceiving the other person or manipulating, it is about listening and feeling what they need.

NOTE: according to the activity description and the information presented in the Explanation above, there are variations that could be used, depending on the group needs and the time available.

- ✓ **All together:** it could work as an ice-breaker if done simultaneously by all the participants in a row and their partners on the opposite row. Then it's possible to go deeper and to try it one by one, having the rest of the people watching what it's happening.
- ✓ **Smaller groups:** if there is a short time for the workshop, it's possible to run it in smaller groups. The group should be separated in three smaller groups and each one of the three then divided in two rows. Thus, three pairs work simultaneously, one in each of the three smaller groups and the rest can observe until their turn comes.
- ✓ **Time limit:** at some point, it is important to set a time limit for each pair, it could be between 1-3 minutes depending on the group.
- ✓ **No miming:** cutting off verbal communication usually leads people to miming. After the activity has been tried at least once with our group, it's possible to ask them to avoid miming as well.
- ✓ **Establishing the eye contact:** before starting the activity and after setting the rules, each pair can be asked to spend one minute in mere eye contact. That usually helps people to relax and be focused on their partner instead of themselves and on what they are supposed to do.
- ✓ **Repeat!:** it is one of the activities that can be repeated with our group because it gets deeper and deeper. Especially when the group is working together for a long time it can get very interesting and stimulate their imagination.
- ✓ **Play with the line:** the line can be also formed in a way the people could experiment with it. For instance, ending the line some centimetres before it meets the wall. Or making it an interrupted line (_ _ _ _). Breaking the rules is good sometimes...
- ✓ **Auto-evaluation:** instead of a normal debriefing in the end, participants could be asked (not in the first time they do it) to guess what their partner was thinking, if they allowed themselves to trust their feeling or let their mind delay their instinctive reactions instead, etc. Since it is a group communication activity, little by little they should be able to give feedbacks to their partners as well.

HANDOUT-CROSS THE LINE



TITLE	Perceptual Positions
TOPIC/S	Widen mental map
AIM	To encourage participants to search for and to find alternative solutions when they feel blocked in front of a given situation
TOOL TYPE	Neuro Linguistic Programming Process
DURATION	30 minutes
MATERIAL	Sheets of paper, markers
DESCRIPTION	<p>General background: the activity is conceived to see things from different points of view and perspectives. In some situations, when there is a poor and/or challenging understanding of the situation we are facing, the perceptual positions might offer new possibilities of understanding and of choosing. For example, when we evaluate ourselves we enter in a different perceptual position. Indeed, normally in life we use to stay in a single position, but if we are flexible we can move from one position to another, changing our perspective.</p> <p>There are three main perceptual positions:</p> <ul style="list-style-type: none"> ✓ The first position is about how we see things. ✓ The second position is the other's person position. In this position we think, see, feel, hear as if we are in the other person's shoes. ✓ The third position is the observer. In his position we are in a neutral position, like watching a movie or a scene. <p>The activity is organized accordingly to the following steps:</p> <p>Step 1. The group is asked to sit in a side of the workshop room and the facilitators asks for a volunteer. Then the facilitator asks the volunteer to join the stage (the other part of the workshop room), to think about a conflicting situation in their life, and to share it with the entire group. After that the facilitator asks the volunteers to assume all three perceptual positions, one by one.</p> <p>Step 2. The facilitator starts to run a small debriefing with the volunteer who has shared the personal situation and took the three position. In the same time the rest of the group is watching, as spectators, the way the technique is managed to be able to re-propose by themselves in new workshops.</p>

ASSOCIATIONS

TITLE	NGOs Fair
TOPIC/S	Networking
AIM	To stimulate networking and cooperation
TOOL TYPE	Combination of performing arts, acting, singing, dancing, discussion
DURATION	90 minutes + informal time over dinner
MATERIAL	Pens, papers, decorations, musical instruments
DESCRIPTION	<p>The activity is organized accordingly to the following steps:</p> <p>Step 1. The group is split in national teams that belong to the same organisation. Each group receives a note with a way in which they need to present their organisations:</p> <ul style="list-style-type: none"> ✓ soap opera ✓ opera ✓ fairy tale ✓ western film ✓ rap ✓ tv news ✓ poetry <p>Step 2. Each group has 30 minutes to prepare and then each group has 7 minutes to present in front of the group their NGO' activities using the style picked up on the paper.</p> <p>Step 3. The session is followed by an informal discussion over the meal (lunch or dinner) where participants are encouraged to mix and share more detailed information regarding the projects being developed by their NGOs.</p>

TITLE	Discriminative Breakfast
TOPIC/S	Migration
AIM	To sensitise participants toward migrants and discrimination. The activity shows how, putting a simple thing as having breakfast as a goal, everyone can become competitive, forgetting the others
TOOL TYPE	Simulation, Role play game
DURATION	150 minutes
MATERIAL	<p>Different types of food for the breakfast, tables, at least 3 different rooms, questionnaires in different languages, passports in the three different colours (green, yellow and red), green stamps.</p> <p>NOTE:</p> <ul style="list-style-type: none"> ✓ Materials: you can add all the materials that you want to create the atmosphere of migration offices, hospitals, waiting areas etc. ✓ Facilitators: it is needed a team of at least 5-7 people to run the activity (e.g. 3 bureaucrats, 1 doctor, 3 police officers)
DESCRIPTION	<p>Setting: facilitators have to prepare the space before participants arrive, creating a separate space with breakfast (preferably behind a door that can be closed) and different desks (e.g. one in the room entrance for getting passport, two for questionnaires, one for sanitary check).</p> <p>The activity is organized accordingly to the following steps:</p> <p>Step 1. Participants arrive to have breakfast, but they are asked their personal data from the first desk in the entrance and they get a passport. Passports are marked by different colours: red, yellow and green and they are only valid with the signature of the person in charge. People with the green passport can enter and have breakfast, people with yellow and red passports are directed toward the different desks. After being sent from desk to desk and to the sanitary check, people with yellow passports can enter as well to have breakfast, after the bureaucrats will put a green stamp on their passport. People with red passport shall never be allowed to enter. There are also three police officers directing and bothering people during they are waiting in line in front of the bureaucrats' desks and the sanitary check point.</p> <p>Step 2. There is not a precise moment to finish the activity (it is really depending on the group reaction), but when facilitators decide to close the activity, they</p>

	<p>have to invite everyone to get out of their roles and prepare the tables to have breakfast all together.</p> <p>Key questions for the debriefing:</p> <ul style="list-style-type: none"> ✓ How did you feel? ✓ What happened? ✓ Which tactics did you use to get breakfast? ✓ How did you feel about the others? ✓ Did you try to help the others? ✓ How realistic is the situation that you lived during the activity? ✓ How realistic are the tactics that you used? <p>NOTE:</p> <ul style="list-style-type: none"> ✓ Choice of passport colour: make sure that the group is already formed before you play the activity and make sure not to give the passports randomly to participants. ✓ Language used by people running the activity: people running the activity should not speak the common language, but they speak their own mother tongue or anything without meaning.
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TITLE	Name 5
TOPIC/S	Inclusion
AIM	To be more aware, as facilitators, of the target group and of the persons we usually work with and why
TOOL TYPE	Quiz
DURATION	20 minutes
MATERIAL	Flipchart (can be useful to write the categories we want to ask the participants), 1 paper and pen for each participant, timer
DESCRIPTION	<p>General background: the activity is the adaptation of the quiz "5 famous people" and it starts with an introduction to the topic, explaining the rules of the quiz.</p> <p>The activity is organized accordingly to the following steps:</p> <p>Step 1. The facilitator asks each person to name 5 participants they have worked with in their past projects. In case they are not yet experienced in previous projects, the following adaptation can be brought: to name participants that they know from projects they have been participating in. 60 seconds are allocated for this part.</p>

	<p>Step 2. Every minute the facilitator calls out another category: e.g.: male, female, LGBTIQ+, refugee, disability, ethnic minority, unemployed. 60 seconds are allocated for each category and the same participants can be named more than once.</p> <p>GENERAL REMARK: make sure all participants understand all categories. Be clear, that this is not the time to discuss the terms (referring, for example, to the way it is used in the funding schemes as Erasmus+ or others) and the reason why the participants named stay with it.</p> <p>Step 3. It follows a debriefing in plenary.</p> <p>Key questions for the debriefing:</p> <ul style="list-style-type: none"> ✓ Which category was the easiest for you (why?) ✓ Which category was the hardest (why?) ✓ Why do you think this is the case?
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TITLE	Untie your brain
TOPIC/S	Inclusion more in general and, more specifically, challenges of inclusion for facilitators
AIM	<p>To make facilitators aware of the challenges of inclusion and to stimulate them to search for solutions in order to get more enable them to work more inclusively, and specifically:</p> <ul style="list-style-type: none"> ✓ Making participants aware of the personal challenges and learning through sharing of challenges of the group ✓ Activating an inclusive way of thinking when planning a training/session
TOOL TYPE	Combination of reflection and discussion
DURATION	45 minutes
MATERIAL	Rope, post-it/paper & pens, flipchart marker, flipchart, A4 paper
DESCRIPTION	<p>The activity is organized accordingly to the following steps:</p> <p>Step 1. It's started in plenary a discussion on (in this case) inclusion.</p> <p>Step 2. Participants are asked to write down the problems they are facing on post-its. After approximately 5 minutes they are asked to make a knot in the rope and put the post-it next to it.</p> <p>Step 3. When all post-it are on the floor the facilitator puts them on paper and read them to the participants. The facilitator distributes the pens and asks participants to walk along the rope, finding solutions and writing them down. If they find a solution they can untie the knot. If the participants come up with a "new" problem, they can add it as well during the solution process.</p> <p>Step 3. After 20 minutes the facilitator collects the solutions and read them in the plenary. If there are problems without solution(s) we should try to open a discussion. if there is no solution, we should collectively start looking for the cause. If something stays unsolved, it can be agreed to search for a solution later on during the training.</p> <p>Step 4. The facilitator, should shortly summarize in plenary the main elements appeared and on the main outcomes.</p>

COMMUNICATION

TITLE	Communication session
TOPIC/S	Group communication, alternative ways of communication, active listening, conflict management, trust within a working group
AIM	<p>To better explore communication and what stands behind, and specifically:</p> <ul style="list-style-type: none"> ✓ Learning how to use different tools such as ONFR, communication through images ✓ Understanding the distinctions between observing and interpreting, needing and requesting ✓ Improving active listening skills ✓ Developing strategic skills working in a team ✓ Reflecting how we do express ourselves in different ways than what we are used to ✓ Using our imagination (acting in a scene, creating a video)
TOOL TYPE	Combination of active listening, ONFR and non-violent communication methods, theatre improvisation creating a small scene, role-playing, video creation
DURATION	Between 180 and 300 minutes
MATERIAL	Large papers, post-its (3 per participant), lego blocks (we used cookies instead), one mobile phone (charged!) with camera per 5 participants, projector, a wall/sheet to project on laptop, speakers
DESCRIPTION	<p>The activity is organized accordingly to the following steps:</p> <p>Step 1. LOOK AT ME Step 1.1 In line Line (A) is in front of the other (B) and each person has a partner on the other side. The persons in the line A starts naming animals and their partner in the line B repeats after them. Then the person in the line B names colours. The group is separated in two sub-groups and they are asked to form two lines. One and their partner in the line A repeats after them. Then it continues with numbers, countries, etc. During the whole activity, the facilitator asks them to take a bigger distance between them, or to whisper the words, or to shout them (anything that would make it harder or easier). NOTE: one of the facilitators crosses the distance between the couples without saying anything, twice or three times during the whole activity, as if they have something to do on the other side.</p> <p>Step 1.2 Three different things you observed The facilitator asks participants to sit down and gives each participant 3 post-its. They are asked to write down three different things they observe at the moment. The post-its are collected and stuck on a paperboard in two different columns. The facilitator reads them out loud and asks the participants why they think we have separated them this way. The distinction is between mere observations and interpretations of things (eg.</p>

Yasir is yawning VS Yasir looks sleepy).

Step 1.3 Debriefing

A small debriefing follows. At the end facilitators reveal the hidden clue and ask them if they have observed that during the activity. The aim is to watch how our brain works when we focus on something.

Step 2. ONFR SESSION

Step 2.1 Maslow Pyramid

The session starts with the introduction to the Maslow Pyramid of Needs. On a large paper on the wall the facilitators have already written the needs, divided in categories. On another chart on the wall it's written the ONFR method while explaining it in words.

Step 2.2 Act conflict

People work in couples in two different scenes. Each person of the couple receives a scenario but does not know what is the scenario received by the other couple's member until the other one introduces it by acting.

Scenario 1: Your partner was supposed to run together with you a workshop in the afternoon and never showed up because she/he was on the river. The other person tries to resolve the situation using ONFR.

Scenario 2: Your neighbours are very annoying and not respecting your way of living. (We used the Cerquosino situation as example...) The other person again tries to resolve matters with ONFR.

After it follow a debriefing all together.

Key questions for the debriefing:

- ✓ Did you succeed to identify the needs of the person you were acting?
- ✓ Did you succeed to identify the needs of the other one?
- ✓ Did you succeed to formulate a request?
- ✓ Did you hear a request from the other side?

Step 3. VIEWER – OBSERVER – RUNNER – BUILDER

Setting: in another place further away we have a hidden lego construction that only the Viewers are allowed to see. (We used cookies on an A4 paper in lack of lego blocks). The Runner is the messenger between the Builder, who tries to recreate the construction with the same set of blocks he/she has on their disposal, and the Viewer, who can see the actual construction. The observer can be anywhere but he/she cannot speak to anyone, is though allowed to take notes for later on.

Secret rule: at some point the facilitator asks the Runner to change his way of communicating (into Passive, Passive Aggressive, Aggressive, Assertive or as they wish) without telling the other persons.

Step 3.1

We separate the group in groups of 4 persons. The facilitator presents the rules of the activity and the function of each role and asks participants of each group to decide, between them, who will take each role.

Each group has 20 minutes to create the replica of the lego construction.

Step 3.2

When the time it's over, everything is put in the centre with the original one and the participants of the different groups, can all see.

It follows a debriefing in circle, where the participants are asked to comment the activity, starting from the Viewers, then the Builders, then the Runners (they reveal the secret rule) and then the Observers.

Step 4. SHARING THROUGH MOVING IMAGES**Step 4.1**

Participants are asked to share their reflections on the whole Communication session by creating a 1'-3' minutes video in groups of 5 using their phones. They can record a short clip, or a set of pictures with or without sound. They cannot include people acting or interviewing of people, but they can shoot people in the environment who happened to be there. 20 minutes are allocated for this part.

Step 4.2

We ask each group to give a title for their video and before the projection all the titles are written on a paper on the wall and as we watch the videos the groups have to guess which one corresponds to which title in their opinion. After each video, the group gives a feedback and then the creating team comments as well.

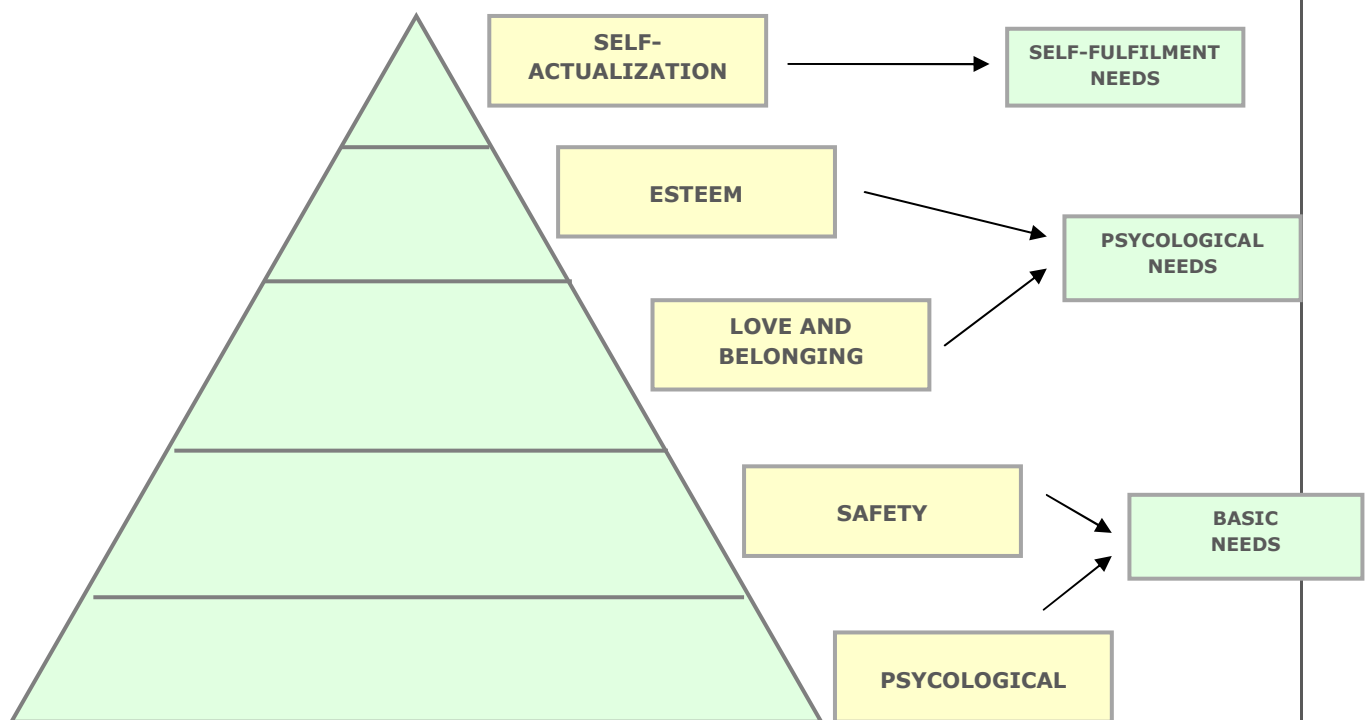
HANDOUT-MASLOW PYRAMID

Maslow's hierarchy of needs is a theory in psychology proposed by Abraham Maslow in his 1943 paper "A Theory of Human Motivation" in Psychological Review.

Maslow subsequently extended the idea arriving to Maslow's hierarchy of needs, also known as **Maslow Pyramid**, which is a motivational theory in psychology comprising a five-tier model of human needs, often depicted as hierarchical levels within a pyramid. Needs lower down in the hierarchy must be satisfied before individuals can attend to needs higher up.

From the bottom of the hierarchy upwards, the needs are:

- ✓ **Psychological:** breathing, water, food shelter, sleep, clothing, warmth, rest, reproduction
- ✓ **Safety:** safety, personal security, security of body, employment, of resources, of the family, of health, of property
- ✓ **Love and belonging:** friendship, family, intimacy, sexual intimacy, sexual connection
- ✓ **Esteem:** respect, self-esteem, status, recognition, strength, freedom, confidence, achievement, respect of others, respect by others
- ✓ **Self-actualization:** achieving one's full potential, morality, creativity, spontaneity, problem solving, lack of prejudice, acceptance of facts.



TITLE	La Isla Bonita
TOPIC/S	Mobility and cultural differences, resource management, decision making, identity, inequality
AIM	<p>To make facilitators reflect on specific issues referred to different subjects, and specifically:</p> <ul style="list-style-type: none"> ✓ Looking at different ways for intra and inter-group cooperation, networking and solidarity ✓ Building long-term strategies based on a clear advance planning ✓ Discussing over mobility and opportunities it creates, as well as the possible discomfort it could cause ✓ Stressing the importance of scarce resources like time and money
TOOL TYPE	Simulation and cooperative game
DURATION	210 minutes (60 minutes for preparation before the session, 30 minutes for the instructions, building of group identity and the first round, 90 minutes for playing a total of 6-9 rounds of 10 minutes, 30 minutes for debriefing and conclusion)
MATERIAL	Costumes for the role play game, notes of instructions, calculators, specific units of each item (tools, lodgement, food and clothes) for each group
DESCRIPTION	<p>General background: the main idea of the game is for the whole group to survive harsh conditions of nature in 3 different settings. Three different geographies, namely the forest, the plains and the mountain provide different bonuses to the local communities. Due to the nature of the activity, none of the groups have the chance to self-sustain.</p> <p>In the game, the time is measured in years. In one year, each person requires a fixed number of each resource in order to survive and can choose to produce, rest or travel to other geographies. Travelling happens only at the beginning/end of a round and the traveller stays in the plays they travelled for a full year.</p> <p>The activity is organized accordingly to the following steps:</p> <p>Step 1. The game begins with the storytelling and identity building in the group. Songs, marches, symbols, banners etc. can be created.</p> <p>Step 2. After 20 minutes of identity building and introduction to the game, the first round begins with some resources in hand and the group starts building strategies on survival.</p>

Step 3.

As rounds pass, there are less resources available for everyone to survive, unless the group travelled to other geographies and traded with them. In case of shortage on resources, the number of people that cannot be sustained grow and the people die and the group decides together on who they will be.

The game can be finished:

- ✓ at a specific round
- ✓ at the point where people start dying due to lack of resources
- ✓ as soon as the infinite cycle of sustainability is reached through production, plus networking/trading

The details/mathematics have to be well prepared in advance by facilitators and included in the Annex of the activity.

ADDITIONAL TIPS/NOTES:

- ✓ As the activity is complex, the instructions should be given very carefully and with full coordination among the three geographies.
- ✓ Calculation usually takes a long time, so the timing and relevant logistics (including travellers) should be very well planned and implemented.
- ✓ The dynamics of the group might change, but a pre-set time or number of rounds until the end of game (with an approximate calculation of the resources to last) could help organise.
- ✓ The mobility (travelling people) should be taken care of by one facilitator.
- ✓ The activity requires 5 facilitators to be efficient. One facilitator (mother nature) per geography is needed for the activity to flow easily. Another facilitator for the mobility coordination could help, but is not compulsory. Additionally, one timekeeper, who collects resources at the end of each year (the life) is needed. The life has the option to give miracles or disasters from time to time.
- ✓ To add an "interculturality/internationality" challenge, rules in groups can be prepared differently from each other.
- ✓ To not distract the group, smaller number of units should be required for survival and be produced.
- ✓ The "resource units" can be counted like "Monopoly money". Having paper worth 1, 5, 10, 20 & 50 units, with the relevant symbol of units on them for people with colour-blindness.

CONFLICT MANAGEMENT

TITLE	Forum theatre
TOPIC/S	Conflict management
AIM	To make facilitators experiment the possible and multiple ways to manage and, in some cases, solve conflicts
TOOL TYPE	Theatre activity
DURATION	120 minutes
MATERIAL	/
DESCRIPTION	<p>The activity is run in two different rounds: in each round a different conflict story is analysed.</p> <p>HOW TO MANAGE THE TECHNIQUE:</p> <p>Step 1 FIRST STORY 1.1 Performance The pool of trainers, as actors, is representing the first story in a theatrical way. The representation should stop on the conflict explosion.</p> <p>NOTE: the story characters have to be well defined, there should be one representing "the oppressor", another one representing "the oppressed" and other secondary characters. One trainer plays the role of the Joker, who can intervene to manage the representation, can stop it or give the floor.</p> <p>1.2 Entering the stage Whoever of the group of participants can enter the stage and take the role of one of the secondary characters. Once on the stage he/she should try to act in the way he/she thinks better to manage the conflict in a more constructive way. It's not possible to take the character of the oppressor.</p> <p>After each representation, all the actors are remaining on the stage and the Joker asks:</p> <ul style="list-style-type: none"> ✓ to the spectators: what has changed? ✓ to the secondary actors: how do you feel and what has changed? ✓ to the oppressed: how do you feel and what has changed? ✓ to the oppressor: how do you feel and what has changed? <p>Step 2. SECOND STORY 2.1 Performance The pool of trainers, as actors, is representing the second story in a theatrical way. The representation should stop on the conflict explosion.</p>

NOTE: as before, the story characters have to be well defined, there should be one representing “the oppressor”, another one representing “the oppressed” and other characters. Still the Joker can intervene to manage the representation, can stop it or give the floor.

2.2 Entering the stage

Whoever of the group of participants can enter the stage and take the role of the oppressed or of one of the secondary characters. Once on the stage he/she should try to act in the way he/she thinks better to manage the conflict in a more constructive way. It’s not possible to take the character of the oppressor.

There is also the possibility that two participants are entering the stage, one taking the role of the oppressed and the other taking the role of one of the secondary characters.

After each representation, all the actors are remaining on the stage and the Joker asks:

- ✓ To the spectators: what has changed?
- ✓ To the secondary actors: how do you feel and what has changed?
- ✓ To the oppressed: how do you feel and what has changed?
- ✓ To the oppressor: how do you feel and what has changed?

Step 3.

It follows in plenary a general debriefing on the activity, on the different ways to manage a conflict and on the methodology used.

TITLE	Nice to feel you
TOPIC/S	Multisensory mobility and orientation more in general, with a specific sub-focus on the inclusion of visually impaired people in dance and theatre tools
AIM	<p>To make facilitators experiment an introduction of mobility and orientation tools for visually impaired people, and specifically:</p> <ul style="list-style-type: none"> ✓ Understanding better visual loss situations ✓ Understanding better the ability of moving through space without sight ✓ Recognizing partners by touch ✓ Reflecting on inclusion of visually impaired people in activities ✓ Setting the ground for the upcoming activity
TOOL TYPE	Perception of space by ambience sounds/information, recognition through touch, recognition through voice and touch, clock orientation tool
DURATION	30 minutes
MATERIAL	A big workshop room
DESCRIPTION	<p>The activity is organized accordingly to the following steps:</p> <p>Step 1. Participants are asked to close their eyes. Starting from a random or formed position the participants are asked to move inside the space and follow instructions (e.g. find the centre of the room, find the perimeter of the room, find a specific wall etc.)</p> <p>Step 2. The clock orientation tool is added to the process. Participants are asked to turn their body in certain degrees, as if they were hour pointers in a clock. The facilitator starts, explaining with the voice, where is the hour 6.00 and the hour 12.00. Then different hours are given and participants have to take position.</p> <p>Step 3. Participants are asked to find a pair while moving with eyes closed inside space. After that they are separated and moving around again. They must move and find each other again using different tools. (e.g. find my pair by touch, find my pair by understanding their voice or a certain noise they make etc.)</p> <p>Step 4. All the pairs are gathered as a group in the middle of the space and are asked to form a big circle using touch or sounds if needed. After that and when the circle is created, the participants, little by little and when they feel comfortable, can open the eyes.</p>

TITLE	Me, body, space and the others
TOPIC/S	Body awareness and introduction for the upcoming activity "Labyrinth Theatre"
AIM	<p>To make the warm up and to set the ground for the upcoming activity, and specifically:</p> <ul style="list-style-type: none"> ✓ Developing body awareness ✓ Working on the "body centring" ✓ Developing a better awareness of the space
TOOL TYPE	Work with the body
DURATION	20 minutes
MATERIAL	A big workshop room
DESCRIPTION	<p>The activity is organized accordingly to the following steps:</p> <p>Step 1. Participants are spread in the space and start walking freely. The facilitator provides different inputs as for the rhythm and the body position.</p> <p>Step 2. The input given start from the feet and arrive to the head. Inputs for the head movement are given accordingly to the direction to be taken in the space. Then another input is to return to the whole body as a one unique entity and with centre activated, feet smart and grounded and the head independent and free.</p> <p>Step 3. As the last input it's proposed a small improvisation –moving freely in the space with the task: "your eyes has to follow the arms". After some minutes of practicing, the circle it's once again created and the activity ends, without a debriefing but with a round of feelings.</p>

ACTIVE PARTICIPATION – STEP 2

TITLE	Labyrinth Theatre – preparation and implementation
TOPIC/S	Inclusion in general, personal inclusion and exclusion
AIM	<p>To make facilitators experiment personal inclusion and exclusion, and specifically:</p> <ul style="list-style-type: none"> ✓ Giving all participants the opportunity to experience labyrinth theatre as both creators and spect-actors ✓ Giving participants the basic know-how on how a labyrinth theatre performance is prepared and managed ✓ Creating 2 labyrinth theatre performances
TOOL TYPE	Labyrinth Theatre Workshop
DURATION	Approximately a total 11 hours with unstructured coffee breaks
MATERIAL	<p>Flipchart and markers, as many different materials as possible to contribute to the creative process (coloured paper, coloured markers, pencils and pens, scissors, rope, coloured textiles and string of various sizes, clothes pegs, costumes if available). If these are not available, participants are encouraged to be creative and use whatever they can from the environment, with the condition that they don't damage or disturb it, materials for the sensory part of the labyrinth (things with different textures and smells such as flour, feathers, hand cream, different perfumes, water, musical instruments or objects that can be used as musical instruments etc)</p>
DESCRIPTION	<p>The activity is organized accordingly to the following steps:</p> <p>Step 1. FOCUS ON THE SENSES AND YOURSELF The previous activity "Me, body, space and the others" was the introduction of the current one. For this reason, facilitators start with the participants sitting on the floor in a circle with their eyes closed. One facilitator guides their thoughts in a calm voice, while the others help them experience various smells and textures. While doing it, a facilitator accompany the actions with the voice: "Take a deep breath and relax. You are in a safe space. Keep your eyes closed and focus on your senses. What sounds can you hear? What smells do you notice? How do they make you feel? What memories do they bring?" 10 minutes are allocated for this part.</p> <p>Step 2. GOD GAME 2.1 Choose the objects Participants are asked to open their eyes and to go to explore the space inside and outside individually. They are instructed to pay attention to the sounds, smells and textures they encounter. The objective for this part of the activity is to choose 2 objects that have a positive meaning and 2</p>

objects that have a negative meaning for them.

GENERAL REMARK, said by the facilitator: "Be careful not to take objects that belong to someone else without permission. Do not choose high value objects that can be damaged or lost (money, passport, ID, etc)".
30 minutes are allocated for this part.

2.2 Group yourself

Participants are gathered in a circle with the objects they selected and they are asked to think about them for a minute. Then each participant has to choose one positive and one negative object they want to keep and put the objects they don't want to keep in a mixed pile. After that, each participant chooses another two objects from the mixed pile (that were not initially theirs).

In a circle, each participant puts the 4 objects in front of them and takes a minute to look at everyone else's objects. Participants are asked to split themselves in 6 or 7 groups based on the connection they feel to other people's objects.

15 minutes are allocated for this part.

2.3 Micro-universe

Each group is asked to create a micro-universe using the objects everyone in their group chose. Participants need to work together in their small group to choose a space where they will build their universe and come up with a common concept. They can add any other materials they want to their 4 objects.

60 minutes are allocated for this part.

2.4 Discovering universes

Each group invites the other participants to visit their micro-universe and presents it in any way they choose. Each group has 7-8 minutes to present.

60 minutes are allocated for this part.

2.5 Debriefing

It follows a debriefing centred around the concepts of space vs. place and how the participants transformed space into place and gave meaning to the surrounding elements through the God Game.

60 minutes are allocated for this part.

A total amount of 220 minutes is allocated for the step 2.

Step 3. – PREPARATION OF THE LABYRINTH

3.1 Theory and explanations about Labyrinth Theatre

With the experience from the God Game, participants should be more or less prepared to create moments that will make up the labyrinth theatre performance. It's essential for the participants to understand that their relationship with the space they choose to work in is very important. Labyrinth theatre is a site-specific performance that helps its creators and its spect-actors to both look for and assign meaning to their environment and to the events they take part in. Therefore, the way their moment connects to the space is more important than the overall story, which will emerge if the creators' connection with the space is genuine.

This is why we always encourage the participants who take on the role of labyrinth creators to take a moment of introspection to choose their space and think of what moment they want to create. Only after they have a general idea about this, we encourage them to see if they can connect to other participants to create one moment together in the same space. However, this is entirely optional and it's up to each participant if they want to create an individual moment or be part of a group. This process is not

only important for the quality of the experience the spect-actors will have going through the labyrinth, but for the experience each creator will have during the performance. It's important for the creator to be comfortable doing their moment over and over each time a new spect-actor enters their space, so if the creator feels he/she did not make their own choices in preparing the moment, this will become noticeable during the performance. What makes labyrinth theatre different from other forms of theatre is that there is no exact script and that each spect-actor enters the performance individually, which makes time management crucial. Spect-actors will enter the performance at a 5-7 minutes' interval. It's important to make sure they don't meet with other spect-actors inside the performance, but if they do, the creators need to make it seem as if the meeting was part of the experience.

30 minutes are allocated for this part.

3.2 Preparation

For steps 4 and 5, the participants split into 2 equal groups based on the space where they want to create the labyrinth. The space is already divided by the facilitators, who need to make sure both spaces have a separate entry and exit point and enough indoor space in case of rain. It's important that participants are divided equally in the 2 groups so that the length of the 2 performances is more or less the same. Each group starts the creation of their own labyrinth.

120 minutes are allocated for this part.

A total amount of 150 minutes is allocated for the step 3.

Step 4 LABYRINTH 1

One by one, Group B members experiment the labyrinth that Group A created.

120 minutes are allocated for this part.

Step 5 LABYRINTH 2

One by one, Group A members experiment the labyrinth that Group B created.

120 minutes are allocated for this part.

TITLE	Follow up
TOPIC/S	Follow up actions and projects that can be realized after Kaleidoscope project
AIM	<p>To make facilitators reflect on follow up activities/projects after Kaleidoscope training course, and specifically:</p> <ul style="list-style-type: none"> ✓ Reflecting on what is still missed in youth work ✓ Dreaming the utopia (what they mostly desire to achieve, even if it's not realistic) ✓ Defining what is realistic and achievable, starting from the utopia ✓ Drafting how to achieve what is realistic and achievable ✓ Sharing ideas and proposal
TOOL TYPE	Gincana in different steps
DURATION	190 minutes
MATERIAL	A big workshop room
DESCRIPTION	<p>Setting: for this activity we need, at least three facilitators, because it requires a big preparatory work and a tasks explanation/facilitation done in different steps. Facilitators have to identify four different spaces/spots, each one characterizing a different step/question in the activity. Each space/spot has to be decorated in a different way, below, in the part "Setting", more information.</p> <p>The activity is organized accordingly to the following steps:</p> <p>Step 1. Spot's subject: what is missed/needed The questions refer to: 1. Youth work, 2. Methods, 3. Approaches to learning/pedagogical perspectives. Setting: the room has to be decorated as a laundry, with different ropes tied from a corner to the other. On the rope different photos are stacked with cloth pegs. Soft music for background. Description: participants are entering the room and are asked to choose one photo representing for them the needs of their local background/target group. When they choose it they can find a spot and, after having received a piece of paper and a pen, list as much needs as possible might appear in their mind. A facilitator passes through people sitting and put a post it on their back. There are different colours of post it and are then used to make participants grouping accordingly to the colour. 30 minutes are allocated for this part.</p> <p>Step 2.</p>

Spot's subject: utopia

The subject refers to: 1. what you would dream to achieve (related to your reality).

Setting: the workshop room is divided in four different spots. In each one there is a shelter (you can build it with blankets, ropes and/or the other materials available). The three sides of the shelter are closed while one is open (so that participants can enter and it's easier for them to listen at the facilitator's tasks explanation). In the middle of the shelter there is a flipchart and colours.

Description: when each group take place under their shelter these are the following tasks required (the facilitator should not present them all together, but one by one, otherwise confusion might be generated. For each tasks 15 minutes are allocated):

- ✓ share the needs you identified before, make the analysis and highlight the common points
- ✓ create a list of the common needs you found in common
- ✓ sketch on a piece of paper your utopia, that has to be the result of a collective work
- ✓ draw your utopia on the flipchart, representing the elements you sketched before.

60 minutes are allocated for this part.

Step 3.**Spot's subject:** what is realistic and achievable

The question refers to what, starting from the utopia, is achievable in 1 or 2 years' time.

Setting: the next room has to be decorated as a cafeteria, with four tables, each one with table cloths, flowers, biscuits, juice ... a flipchart and some markers in different colours in the middle.

Description: when each group sit on their table, these are the following tasks required (the facilitator should not present them all together, but one by one, otherwise confusion might be generated. For each tasks 15 minutes are allocated):

- ✓ starting from your utopia, choose one need and create a detailed list of all the possible actions you would like to realize (both locally and internationally)
- ✓ create a mind map with all the possible actions answering this need
- ✓ chose one idea/proposal of action (the one the group consider the most suitable and realistic) and list the specific objectives you need to achieve in order to see it realized.

40 minutes are allocated for this part.

Step 4.**Spot's subject:** how

The question refers to the final group assessment of the ideas

Setting: the next room has to be decorated simply with tables and chairs around, one flipchart and markers on the centre of each table.

The flipchart is divided in four frame, see Handout below. The facilitator need to have four hats in different colours, each one corresponding to one of the four elements to evaluate. Every time the facilitator is introducing a new element, wear a different hat.

Description: each group has to run the analysis of the activity/action proposed, accordingly to four different aspects (they have to start, in a chronological order, from the first point in the list "network", to arrive to the last one "how to overcome the challenges"):

- ✓ network
- ✓ resources
- ✓ challenges

	<p>✓ how to overcome the challenges 40 minutes are allocated for this part.</p> <p>Step 5. Spot's subject: final restitution The spot refers to a final collective moment to share the main outcomes and ideas Setting: the same room of before Description: each group, in turn, presents the main outcomes of the work done, using as support, the flipcharts prepared. At the end of the presentation, 5 extra minutes are left to give the chance to participants to leave extra comments and feedbacks to the other groups' work, leaving post it on the group' flipcharts. 20 minutes are allocated for this part.</p>
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HANDOUT-FOLLOW UP_step 4.

TITLE/ACTION	
SHORT SUMMARY	
SPECIFIC OBJECTIVES	
NETWORK	RESOURCES
CHALLENGES	HOW TO OVERCOME THE CHALLENGES

EVALUATION PROCESS

TITLE	Open Space Final Evaluation
TOPIC/S	Final evaluation
AIM	To make facilitators reflect on the process of the training, the personal learning experience, and give some personal message/feedback to other participants
TOOL TYPE	Evaluation in different steps
DURATION	60 minutes for the open space and about 30 minutes for the group discussion – depending on the group size
MATERIAL	<p>Flipchart, red thread, paper, a lot of pens (for each station), music and speakers to create a nice atmosphere during the writing and thinking</p> <ul style="list-style-type: none"> ✓ Red thread: flipchart, red thread, pens ✓ Gardener: mount two flipcharts, draw a shape of a human (e.g. by having someone lying on the floor) ✓ Personal message: you can use empty papers, or reuse portraits or other personal painting that/if have been created during the training
DESCRIPTION	<p>General background: the general idea is to create an open space to reflect and share on different levels about the personal and learning experience as well as giving feedback.</p> <p>The following stations are created:</p> <p>Red thread: The idea is to give time and space for the participants to share comments, suggestions and evaluate the process of the training, the structure and the division of tasks. In order to visualise this, facilitators can put a red thread on the flipchart and mount it with tesa. The questions asked will be spread throughout the paper so the written answers can be linked to the question.</p> <p>NOTE: make sure that the pens you are distributing do not leave marks on the floor/wall.</p> <p>Gardener: In order to talk about the experience on a personal level, it is possible to use the different levels on sensations in the body:</p> <ul style="list-style-type: none"> ✓ What did I learn? (in the brain) ✓ How did I feel? (in the heart) ✓ What did I do? (in the left hand) ✓ What do I take? (in the right hand) ✓ What did I learn? (in the legs)

	<p>Participants can write individually and answer the questions for themselves, but of course, they can get also inspired by the answers of others.</p> <p>Personal message: Facilitators spread the papers with the participants' names on the floor and give the participants pens in order to write and/or draw on the papers. They can leave personal comments and messages to the other participants and will receive some for them in order to take it home. At the end the group gets back into a circle and everyone who wants can give a last personal and oral feedback in plenary.</p>
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APPENDIX ON FEEDBACKS

The **Appendix on Feedbacks** is conceived to present the feedbacks structure proposed at the end of each workshop in order to give and receive feedbacks on the activity and to reflect on strengths, weaknesses and on possible adjustments.

Thus the same structure has been used at the end of each workshop, even though potential adjustments have been applied in each case.

TITLE	Workshop Feedbacks
TOPIC/S	Feedbacks to be given at the end of each workshop
AIM	To give feedback to the methods and also to think about ideas on how to continue to using it/implementing it in your personal working context
TOOL TYPE	Feedback
DURATION	Approximately 30 minute - Flexible, depending on the concrete method you are using (speed dating, groups, plenary, written, ...)
MATERIAL	Flipchart, or A4 paper, post its, pens
DESCRIPTION	<p>The general idea is to analyse the methods on different levels, give feedback and think about the personal context (adaptability)</p> <p>There are four categories, each one is given a symbol in order to make it recognisable for other sessions.</p> <ul style="list-style-type: none">✓ Adaptability (symbol: clay): How is this method adaptable to other target groups, different abilities, your context, etc.?✓ Learning (symbol: suitcase): What do I take with me from this session?✓ Feedback (symbol: washing machine): What would I change, what can be done better?✓ Tips for Facilitation (symbol: star): How the workshop has been facilitated?





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KALEIDOSCOPE

YOUTH WORK AND INNOVATIVE
METHODS TO WORK WITH YOUNG
PEOPLE

TOOLKIT OF THE TRAINING COURSE

13TH-18TH JULY 2018

CASA LABORATORIO IL CERQUOSINO, MORRANO
ORVIETO, ITALY