EIRENE

PEACE-BUILDING AND CONFLICT MANAGEMENT THROUGH NON FORMAL EDUCATION

TOOKIT OF THE TRAINING COURSE

05 – 11 JULY 2022

LA BUONA TERRA – PASSIGNANO SUL TRASIMENO (PG)

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

EIRENE

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05 – 11 July 2022

La Buona Terra – Passignano sul Trasimeno (PG), ITALY

INDEX

PROJECT DESCRIPTION

EIRENE aims to strengthen peace-building and conflict management actions at local, national and European level, through non formal education and participative tools

EIRENE is a project realized within the Erasmus+ programs, including four actions:

| TRAINING COURSE | ADVANCED PLANNING VISIT | YOUTH EXCHANGE 1 | YOUTH EXCHANGE 2 |

MAIN TOPICS

TRAINING COURSE	YOUTH EXCHANGE 1	YOUTH EXCHANGE 2
Youth Work Methods Peace Education Conflict Management	Intercultural Learning and participation Peace Education Conflict Management	Intercultural Learning and participation Peace Education Conflict Management

Youth Work Methods: knowledge, innovative methods and tools to build a workshop and/or a training course on peace-building and conflict management

Youth Participation: knowledge and techniques to practically experiment raising awareness activities on peace-building and conflict management

Peace Education: knowledge, skills and attitudes to support people preventing conflict where occurring, resolving them peacefully, or creating a given ground and conditions for peace

Conflict Management: analysis through its different phases, testing and experimenting a variety of methods and techniques for conflict management through non formal education

METHODOLOGIES USED

The activities implemented during the training course were set 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). Thus NFE is the macro-umbrella including any organized educational activities both outside the formal educational system and outside the formal educational curriculum.

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 … where young people meet, for example, to undertake projects together ... Non-formal education achievements are usually difficult to certify, even if their social recognition is increasing."*
From: https://www.coe.int/en/web/european-youth-foundation/definitions

Non–formal education should be also:	voluntary based
	open and accessible to everyone
	participatory
	learner-oriented
	based on active participation and exchange
	based on experience and action
	holistic and process-oriented
	focused on skills and competences development
	connected to active citizenship

In the NFE, the learning process grounds on specific educational objectives, previously identified, then monitored during the process and eventually, modified according to the learners 'needs

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LEARNING

In the Non-Formal Education activities applied in the training, Learning is articulated 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 approach centred on the person who is learning and based on the promotion of participatory processes

Life-long-learning-LLL approach: human beings never stop learning and we all learn and acquire different competences and skills in different moments and spheres of our life

Shared learning path: among the learners and within the group, encouraging the horizontal exchange of knowledge within and among the learners/experts

Flexibility: methods have to be re-adapted all along the process, taking into account the learning needs of participants and of all the involved actors

Personal empowerment
enhancement of the self-esteem and of the self-confidence

Horizontal interaction
among trainees and facilitators and trainers

Soft skills and key competences
analysis and recognition

KEY WORDS

Participative methods
permanent testing, development and upgrading

Exchange
of feelings, feedbacks, experiences and knowledge

Transmission
of knowledge and methods to other beneficiaries

Learning assessment
of individuals and groups

HOW TO USE THE TOOLKIT

The Toolkit aims to show the activities run during the Training Course held in July 2022.

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 framework, to promote understanding, intercultural learning and peace education.

FORMAT	EIRENE project and the Toolkit as part of it, are conceived as an "open format" that can be used with different shapes and duration and could be replicated in the involved partner countries and in new ones, not directly participating in the project. Moreover, the Toolkit, thanks to its participative methodologies,

can be used in different setting and backgrounds.

FLEXIBILITY	the Toolkit is conceived as a flexible tool, by this we mean 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 some of the activities to work with youth workers and/or people coming from different backgrounds and experiences, we recommend you to have a clear picture of the target group needs and profiles to be able to bring adaptations, when and where needed.

TRAINING AGENDA

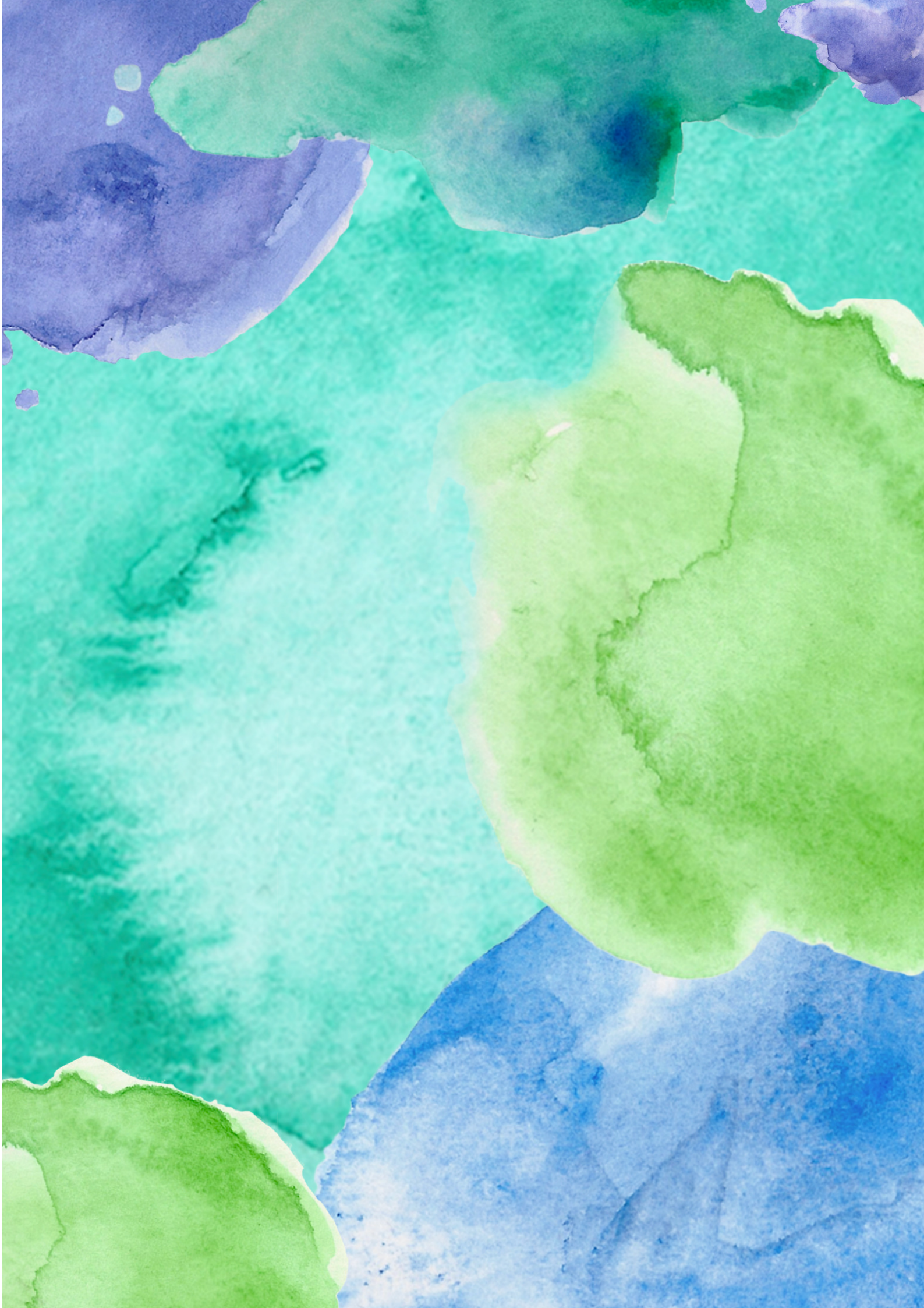|	DAY 1	DAY 2	DAY 3	DAY 4	DAY 5	DAY 6	DAY 7
MORNING	**NAME GAMES** Name and movement Name ball **GETTING TO KNOW** Speed-dating **PROJECT AND AGENDA** Expectations and contributions **METHODOLOGIES** Key words	**ME AND THE GROUP** Me, myself and the group **PEACE IN DEPTH** Peace-related subjects	**VIOLENCE** Lines **CRITICAL THINKING** Canadian Box	**POWER** Shift of power	**CONFLICT ANALYSIS** Theatre workshop	**CONFLICT MANAGEMENT** Acting Out!	**PARTICIPATION** Ginkana Clown technique
AFTERNOON	**TEAM BUILDING** Spider net **PEACE** Snowball	**CONFLICTS** Gallery of conflicts Conflicts in#realities	**INTERCULTURAL LEARNING** Stella and Alejandro story	**ACTIVE LISTENING** Me and listening …	**WORKSHOPS** Open Space	**NON VIOLENT COMMUNICATION** Rosenberg Theory	**FINAL EVALUATION** Stations Circle of words

ACTIVITIES INDEX

The **Index of Activities** is conceived to present the activities not in a chronological order, as in the Agenda at page 11, but in alphabetic order, accordingly to the topic addressed, including the reference page number.

TOPIC ADDRESSED:
- Group Dynamic - indicated with: GD
- Peace Education - indicated with: PE
- Conflict Management - indicated with: CM
- Final Evaluation - indicated with: FE

ACTIVITY	TOPIC ADDRESSED				PAGE
	GD	**PE**	**CM**	**FE**	
Acting Out!			X		52
Canadian Box		X	X		36
Circle of words				X	63
Clown technique	X		X		60
Conflicts in#realities		X	X		30
Expectations and contributions	X				18
Gallery of conflicts			X		29
Ginkana		X			58
Key words		X	X		19
Lines		X	X		34
Me and listening …			X		46
Me, myself and the group	X		X		26
Name and movement	X				15
Name ball	X				15
Open Space		X	X		50
Peace-related subjects		X			27
Rosenberg Theory			X		56
Shift of power			X		44
Snowball		X			23
Speed-dating	X				16
Spider net	X				21
Stations				X	62
Stella and Alejandro story			X		40
Theatre workshop			X		48

TOOLKIT

of the

TRAINING

COURSE

NAME GAMES

TITLE	NAME AND MOVEMENT
TOPIC/S	Getting to know each other and group creation
AIM	To activate and facilitate the participants interaction
TOOL TYPE	Ice breaker/Name game
DURATION	10 minutes
MATERIAL	/
DESCRIPTION	Participants are standing in a circle and, one by one, they say their names and show their favourite dance move at the same time. After someone says their name and shows the move, the whole group repeats once before going on to the next person. The game ends once the circle is completed once.

TITLE	NAME BALL
TOPIC/S	Getting to know each other and group creation
AIM	To activate and facilitate the participants interaction
TOOL TYPE	Ice breaker/Name game
DURATION	150 minutes
MATERIAL	One ball
DESCRIPTION	A ball is introduced into the circle. The person makes eye contact with someone else in the circle and throws that person the ball, while saying their own name. Once this is done for some time and people are more comfortable with names, the second part starts where instead of their own name, the person holding the ball says the name of the other participant who is receiving the ball. In case there is extra time, a second ball can be introduced into the circle to make it more challenging and increase the timing.

GETTING TO KNOW

TITLE	SPEED-DATING
TOPIC/S	Group interaction
AIM	To ease the participants interaction and exchange
TOOL TYPE	Getting to know each other activity
DURATION	45 minutes – the duration depends on the n. of appointments fixed
MATERIAL	Questions for the discussion, A4 papers and pens/markers
DESCRIPTION	The activity includes the following steps: **Step 1. Appointments** Participants receive an A4 paper and a pen. They are asked to draw on the paper a clock with 12 hours, corresponding to the 12 questions of the Handout below (but it's possible to include how many questions as preferred). Participants are asked to take, for each hour, one appointment with a different person (no more people in the same meeting are allowed). **NOTE**: in this case the facilitator can include as many hours as the number of appointments they would like to have, accordingly to the time at disposal. **Step 2. Meetings** When the facilitator says, for example: "it's 1", all the participants should search for the partner in the appointment scheduled for 1 o'clock. During the appointment with the person they can take key words or small notes on the clock, corresponding to the question. Each appointment has a maximum time of 3 minutes. After the time it's over another appointment is called. The activity follows in that way till the end of all the appointments. **See Handout below.**

HANDOUT – SPEED-DATING

LIST OF QUESTIONS	
1	WHERE ARE YOU FROM?
2	WHERE WOULD YOU LIKE TO TRAVEL TO NEXT?
3	STORY OR MEANING OF YOUR NAME, IF THERE IS ONE?
4	IF YOU'D EAT ONE FOOD FOR THE REST OF YOUR LIFE, WHAT WOULD IT BE?
5	WHAT BRINGS YOU HERE / WHY ARE YOU HERE?
6	SEASIDE OR MOUNTAIN?
7	WHAT MAKES YOU UNIQUE IN THIS GROUP?
8	A BOOK, MOVIE/SERIES OR SONG RELATED TO THE TOPIC?
9	LAST TIME YOU DID SOMETHING FOR THE FIRST TIME?
10	THE FIRST TIME YOU HAD AN INTERCULTURAL EXPERIENCE
11	SOMETHING YOU PROMISED TO YOURSELF
12	3 THINGS YOU CANNOT LIVE WITHOUT (NO SPEAKING, BODY LANGUAGE ONLY)
ADDITIONAL QUESTIONS	
13	DO YOU HAVE A PINK ITEM? IF YES, WHAT IS IT?
14	HAVE YOU HAD SOMETHING IN YOUR LIFE THAT YOU WOULD CONSIDER A MIRACLE?
15	WHAT WAS THE LAST SHOW YOU HAVE WATCHED?

PROJECT AND AGENDA

TITLE	EXPECTATIONS AND CONTRIBUTIONS
TOPIC/S	Expectations and contributions
AIM	• To provide the group with an overview of the program, aims, and objectives of the training course • To assure that the participants' expectations meet the content • To introduce the group to the hosting structure internal rules
TOOL TYPE	Interactive plenary
DURATION	60 minutes
MATERIAL	• Agenda and project presentation, using graphic facilitation, on a flipchart • hosting structure internal rules, using graphic facilitation, on a flipchart
DESCRIPTION	The activity includes the following steps: **Step 1. Project presentation** The project is presented with the visual support of an already prepared flipchart, using the graphic facilitation. It's left extra time for questions or request of clarification coming from the group. **Step 2. Expectations** The group is asked to stand on the circle and then, each participants has to join the centre, saying loudly their expectation towards the training. In case the other group members have the same expectation, they have to get closer to the person in the middle of the circle. **Step 3. Agenda presentation** The training course agenda is then presented with the visual support of an already prepared flipchart, using the graphic facilitation. It's left extra time for questions or request of clarification coming from the group. **Step 4. Contributions** Participants receives a post-it and a pen and are then asked to write on paper, the way they think to contribute all along the training course. All the post-it are put on a flipchart. Two facilitators read and cluster them in real time, asking also for the support of someone from the participants' group, for a synthetic restitution.

METHODOLOGIES

TITLE	KEY WORDS
TOPIC/S	Methodologies and approaches
AIM	To reflect about specific key words that are the ground pillars in the methodological and pedagogical approach proposed during the training course
TOOL TYPE	Interactive plenary
DURATION	20 minutes
MATERIAL	Key words, written on different A4 paper
DESCRIPTION	Participants are sitting in circle in the workshop room. Two facilitators start presenting the different key words, that are considered the ground pillars in the methodological and pedagogical approach proposed during the training course. The presentation, even though there are some more frontal components, has to be interactive. Therefore, all the time a new key word is presented, the facilitators have to ask the group what is the word about and the common definition has to be built consensually and collectively. **See Handout below.**

SELF

I HAVE TO BE READY TO WORK ON MYSELF, BEFORE TO WORK ON THE SUBJECT AND THE METHODOLOGIES

COMFORT ZONE

I NEED TO EXIT MY COMFORT ZONE AND PUSH MYSELF, BUT IN THE SAME TIME, I NEED TO LISTEN AT MYSELF AND MY OWN PERSONAL LIMITS

RESPONSABILITY

I HAVE A BIG RESPONSIBILITY, BOTH TOWARDS MYSELF AND ALSO TOWARDS THE OTHER PEOPLE

MISTAKES

YOU I SHOULD NOT BE AFRAID OF MISTAKES, BECAUSE LEARNING COMES ALSO FROM MISTAKES

GROUP

LIFE IN COLLECTIVE ENVIRONMENTS AND THE CHANCE OF BEING TOGETHER IS ALREADY THE FIRST LEARNING POINT

HORIZONTALITY

NO ONE BRINGS TO NO ONE THE KNOWLEDGE WITH A TOP-DOWN APPROACH. TRAININGS ARE SETTING TO EXCHANGE FROM A BOTTOM-UP PERSPECTIVE AND WHERE EVERYONE HAS TO ACTIVELY CONTRIBUTE

METHODS

IN TRAININGS WE ALL LEARN FROM THEORETICAL APPROACHES, FROM THE EXCHANGE, THE DIRECT EXPERIMENTATION AND REFLECTION, FROM OUR BODY, FEELINGS AND EMOTIONS

TEAM BUILDING

TITLE	SPIDER NET
TOPIC/S	Team building and group interaction
AIM	- To make participants interact in a funny and stimulating way - To encourage the group dynamics analysis - To reflect about the different roles in the group and the importance of communication and cooperation
TOOL TYPE	Team building - Outdoor Activity
DURATION	90 minutes
MATERIAL	Ropes
DESCRIPTION	**Setting:** two spider nets are built in the space outside, using ropes. The spider nets have to be built in two separate space so that the two teams cannot see the others. In each spider net there should be enough holes for all the group members. The net can also have one hole more than the number of the participants in each group, to give the group "a choice" to avoid the very difficult hole. The activity includes the following steps: **Step 1. Introduction and rules** Two groups are created and are assigned two facilitators each. Participants of each group are informed about the activity 'rules: they have to cross the spider net, passing through the holes. After a participant crossed by passing thought one hole, it's not possible for the other participants to use it any more. No other equipment's are allowed during the activity. Each group receives "3 bonus" and each time they touch the rope they lose one. In the case the "3 bonus" are used, the whole group should start again to cross the spider net. **NOTE:** facilitators have to underline that, if someone does not feel comfortable to be touched or to cross the net, can also say it and avoid to be involved, but should help their group and the other members to cross. Moreover, it should be underlined the importance of safety and protection and of taking care of the other group' members. **Step 2. Activity** The two groups starts simultaneously to cross the spider net, with the supervision of the two facilitators, also in charge for applying the rules of the activity. **Step 3. Debriefing** Back in plenary, the debriefing is run. In order to have a better analysis, it could be useful to divide the debriefing in different steps: OBSERVATION: what facts did you observe?

	• FEELINGS: what did you feel seeing people crossing the net and then, being you crossing the net? • THINKING: what is your reflection upon the activity? • ROLE: what was your role in the team? • PARTICIPATION: did you think you have actively participate in the activity?

PEACE

TITLE	SNOWBALL
TOPIC/S	Peace
AIM	• To reflect upon the different ways of defining "peace" • To analyze similarities and differences in the different definitions • To exchange point of views and ideas based on the different experiences
TOOL TYPE	Work in groups and presentation in plenary
DURATION	90 minutes
MATERIAL	Papers, pens, flipcharts, markers in different colors, post-it
DESCRIPTION	The activity includes the following steps: **Step 1. Definition - individually** Participants are asked to sit inside the workshop room. Then each participant receives a piece of paper and a pen and has to write alone, their own definition of "peace". There are 7 minutes at disposal. **Step 2. Definition - couples** Groups of two participants are created. Once they are grouped, they have to present their two definitions and discuss them, finding common aspects, therefore creating one new definition. They have 10 minutes at disposal. **Step 3. Definition – groups of six (3 couples)** The couples are merges and are created different groups of three couples. Once they are grouped, they have to present their two definitions and discuss them, finding common aspects, therefore creating one new definition. They have 15 minutes at disposal. **Step 4. Definition – three bigger groups** The sub-groups are then merged till the creation of three bigger groups. Once they are grouped, they have to present their two definitions and discuss them, finding common aspects, therefore creating one new definition. They have 30 minutes at disposal. **Step 5. Plenary presentation and questions** In plenary the two definitions of "peace" are presented and the following questions asked: • Do you see any similarity among the two definition? If yes, what? • Do you see any difference among the two definitions? If yes, what? **Step 6. Open discussion** At the end it follows an open discussion where participants have the chance

	to reflect upon the definitions, the words used, and to exchange point of views and ideas according to the different experiences and expertise. **See Handout below.**

PEACE IS A CONCEPT OF CO-OPERATION AND MUTUAL AWARENESS AMONG TWO OR MORE ENTITIES THAT ALLOW THEM TO LIVE TOGHETER WITHOUT HURTING/HARMING OTHER'S EXISTENCE SO TO AVOID CONFLICTS.

PEACE IS A CONDITION OF TOLLERANCE AND RESPECT TOWARDS OTHERS AND YOURSLELF.

PEACE IS A CONDITION WHERE CONFLICTS, MISUNDERSTANDINGS AND DIFFERENT POINTS OF VIEWS CO-EXIST AND FACE EACH OTHERS IN A RESPECTFULL AND NON-VIOLENT WAY. THIS CREATES SAFE PLACE WITH A SATISFIED COMMUNITY.
PEACE IS RELATED TO SUSTAINABILITY AND INNER PEACE IS NEEDED TO CREATRE A CONDITION WHERE PEOPLE LIVE IN SOLIDARITY, RESPECT AND EQUITY/EQUALITY. THANKS TO APPROPRIATE COMMUNICATION.

ME AND THE GROUP

TITLE	ME, MYSELF AND THE GROUP
TOPIC/S	Body and emotions awareness – relation with the others
AIM	• To work on the group dynamics • To start building the trust within the team • To introduce the group, gradually, to the work on the body and to theatre techniques
TOOL TYPE	Body-movement workshop
DURATION	120 minutes
MATERIAL	A big workshop room
DESCRIPTION	The activity includes the following steps: **Step 1. Entering** Participants are gathered in silence in front of the workshop room by a facilitator who introduces the activity, explaining to enter one by one. Then, once inside, they will find other two facilitators in the room giving some instructions to follow. Then, participants enter one by one. **Step 2. Movements** Two facilitators are inside the workshop room, walking around in silence and keeping a neutral position. Once all the participants are inside the room, the facilitators start to guide the participants in the following steps: • Body scanner • Focus on the breathing • Neutral position • Different ways of walking: imagine to be heavy/light, small/big… • Different rhythms: slow, fast, faster… • While walking, short eye contact with different people • Keep eye contact in pairs, keep walking in the room • In pairs, guiding with hand the partner' movements **Step 3. Drunken bottle** Small groups are created. One member of the group is standing in the middle of the circle and the others are around. When the person is feeling comfortable, keeping the eyes closed, starts to fluctuate in the space with the feet in connection with the ground. The others have to take care of him/her, softly accompanying the movement of the person and protecting him/her from falling. After a while the person in the middle of the circle stops and is replaced by another member of the group. The activity continues in this way till everybody finished. **Step 4. Debriefing** After the activity, participants are gathered in circle and it follows a debriefing with the recap of the main step of the activities, a round of feelings and a focus on what surprised them the most during this experience.

PEACE IN DEPTH

TITLE	PEACE-RELATED SUBJECTS
TOPIC/S	Peace-related subjects
AIM	• To allow space for participants to discuss the macro topics offered by themselves in connection with the previous day • To have deeper discussions on peace and conflict
TOOL TYPE	Work in small groups and plenary restitution
DURATION	90 minutes
MATERIAL	4 different flipcharts with 4 macro topics and facilitation questions on them
DESCRIPTION	The activity includes the following steps: **Step 1. Introduction** One of the facilitator presents the activity, explaining that there will be four different sports. In each one participants will find a flipchart with different topics coming from the previous day's discussion on peace and with some facilitating questions. For the facilitating questions is introduced the technique of "QUESCUSSION": explaining that the main aim is to set the place for philosophical and rhetorical questions, not be looking for answers, but questions only. To keep the discussion more efficient and focused, there will only be three rounds so that the participants will have the chance to pick three discussion topics out of four. Every 20 minutes there will be rotations where the groups will be moving to the next table as time runs out. Below the topics with the "facilitating questions": **PEACE WITH NATURE** • What is it? • If not, what would be the consequences? • What I can do? **INNER PEACE** • What is it? • Is it possible? • If yes, is it enough? **SOCIAL and POLITICAL PEACE** • Is it possible? • What to change in order to have it? **PEACE EDUCATION** • What? • Why?

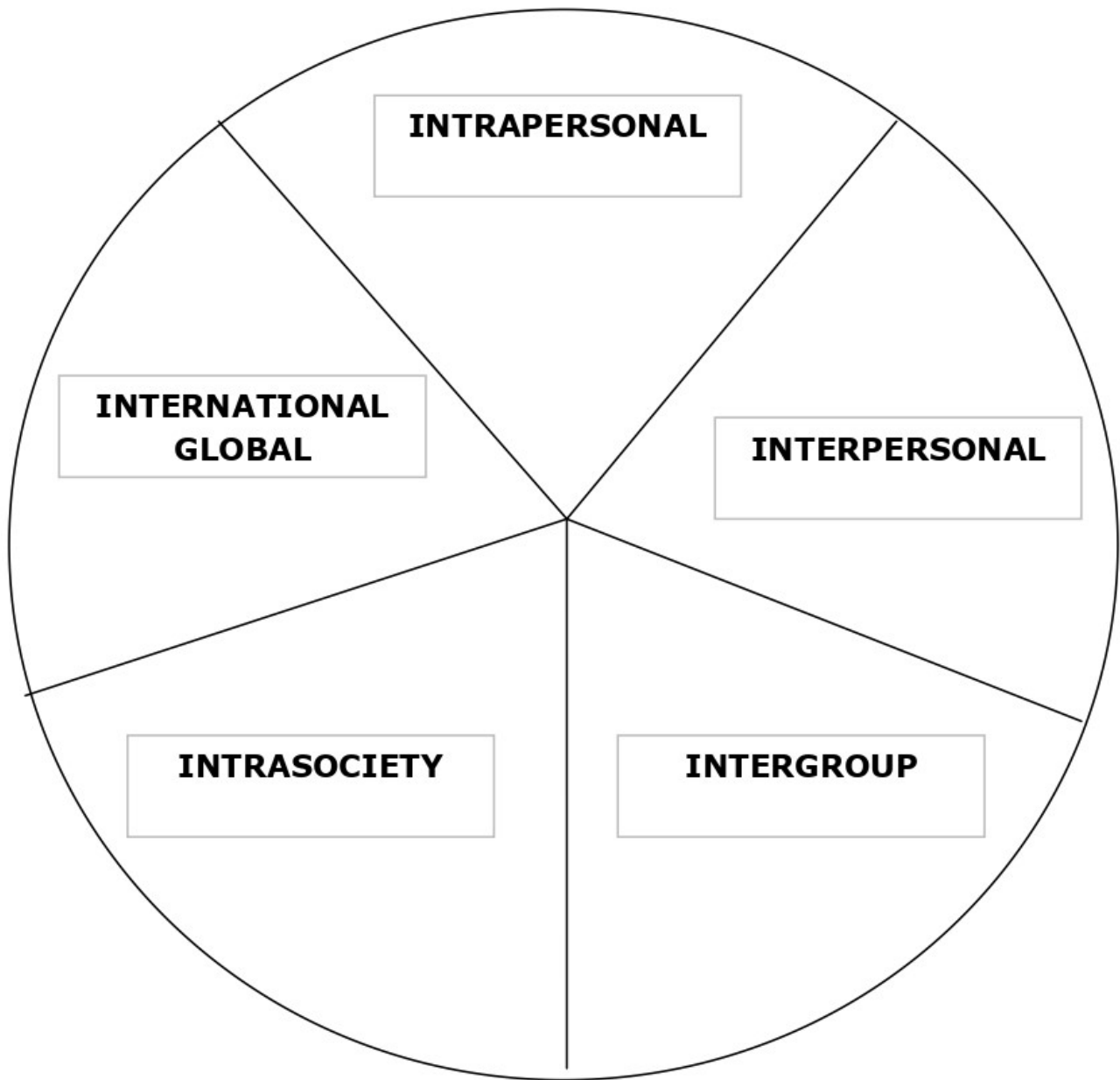|	• How?
	Step 2. Group discussion
	The group is then divided in four sub-groups and the discussion starts in each table. Each facilitator will be taking notes and facilitating the discussion on one fixed question/table.
	Step 3. Restitution
	At the end of the session, a brief review of the topics discussed will be done by each facilitator for two minutes each to close the session. Is then left extra time for a round of questions and answers from participants.

CONFLICTS

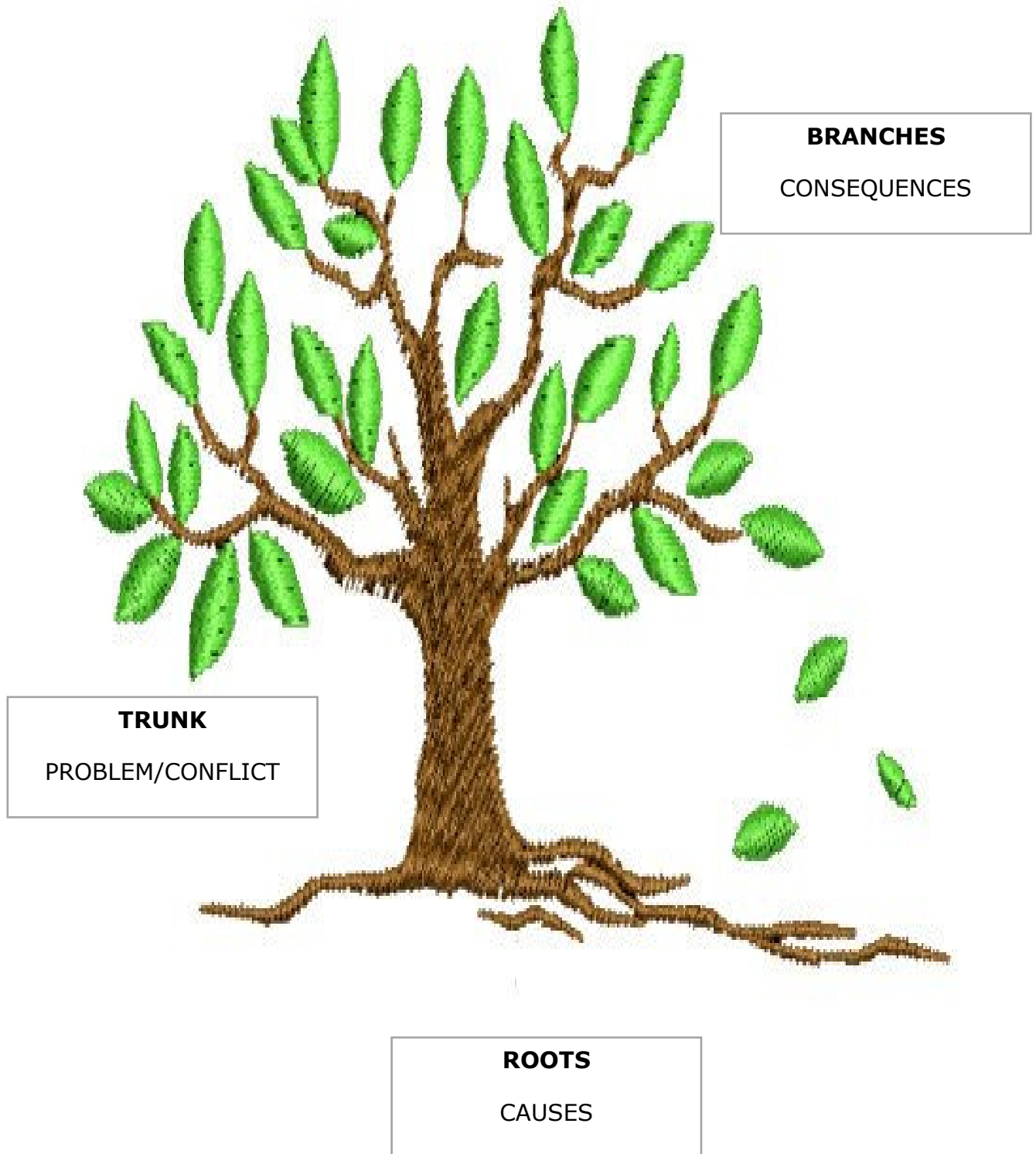|	
TITLE	GALLERY OF CONFLICTS
TOPIC/S	Conflicts
AIM	To reflect on what we define conflicts and the different types of conflicts we might identify
TOOL TYPE	Individual reflection, exhibition
DURATION	60 minutes
MATERIAL	Printed photos, ropes, tape, scissors, paper/notebooks and pens
DESCRIPTION	**Setting:** the room is set as a museum hosting an exhibition (with graphics and definitions). Soft music on the background. The activity includes the following steps: **Step 1. Gallery** Participants are entering the room and can move freely in the space, having a look at the different photos. They are asked to mingle in the space, to carefully look at the photos and to pick up one, that for them is the most representative of what conflicts are for them. **NOTE:** it would be nice to leave close to each image a set of post-it, in order to give participants the possibility to add comments on the post-it. They can express what they think about the photo/s or also leave feedbacks, feelings, impression and comments. **Step 2. Debriefing** It follows a debriefing to reflect on the activity, below the list of key questions for the debriefing: • Please share one key word to describe your feelings while you were watching the photos • Please show the photo you picked and that for you is the most representative of conflicts • What are the elements that surprised/touched, you the most? • What a conflict is for you? • How many types of conflicts are there possible? • Should we necessarily avoid conflicts? **NOTE**: it would be useful to include in the debriefing the reflection about the way we do use "definitions", with the emphasis on the importance of developing a critical approach toward them, keeping a flexible and open minded approach.

TITLE	CONFLICTS IN # REALITIES
TOPIC/S	Conflicts in the different backgrounds
AIM	• To share different types of conflicts participants have experimented through their personal experience • To initiate the work on conflict analysis offering a theoretical background for the upcoming steps in conflict analysis and management
TOOL TYPE	Work in small groups and plenary presentation
DURATION	150 minutes
MATERIAL	A4 paper, notebook, pens, markers, flipcharts, post-it
DESCRIPTION	The activity includes the following steps: **Step 1. Sharing conflicts** Participants, divided in four smaller groups are invited to share within their group, conflicts they experimented in their personal background/experience. When we say "experimented" it can be directly, but also as spectators. They can even be famous conflicts they have heard about, but still referred to their personal backgrounds. After the sharing, each group has to pick up one conflict that for them is the most representative of what a conflict is. **Step 2. Models presentation** It follows in plenary the presentation of the models: "Type of conflicts" (to show different types of conflicts) and "The tree" (to analyse causes and consequences of conflicts). It is explained that the two models can be used as a reference structure for the afterwards analysis of the conflict picked up. **Step 3. Conflict analysis** Back in groups and, with the support of the model as reference guiding structure, participants are entering the conflict analysis, detecting the most relevant elements within the conflict picked up. Among the elements to identify: • What is the original conflict about? • What are the actors (primary and secondary, if there are)? • What is the conflict escalation? • What are the direct and indirect consequences? • What type of conflict is (among the sub-categorization in the model)? After the analysis, each group has to prepare a brief presentation for the plenary. **Step 4. Plenary** In plenary the different presentations of the work done, follow. After each presentation, is allocated extra time for questions and answers from the participants. **See Handouts below.**

INTRAPERSONAL

INTERNATIONAL
GLOBAL

INTERPERSONAL

INTRASOCIETY

INTERGROUP

INTRAPERSONAL	• they are internal – inside the person, as result of a personal frustration • they are linked to the person's inability to take decisions • they are based on an inner fight between good/evil (moral) • they show a gap between reality and ambition **THEY ARE NOT NECESSARILY NEGATIVE SINCE THEY CAN BRING TO A PERSONAL GROWTH**
INTERPERSONAL	they are between two persons, and they are conflicts which re-occur on a regular basis during their relationship as, eg: • between couples in a relationship • between superiors and subordinates (on a work place) • between students and teachers **THEY OCCUR DUE TO DIFFERENT OR INCOMPATIBLE NEEDS, GOALS, STYLES AND BECAUSE OF POWER DYNAMICS**
INTERGROUP	they occur between various formal and non-formal groups as, eg: • between governments and trade unions • between groups that form one class • between departments within an organization • between cultural groups in the community **MEMBERS OF DIFFERENT GROUPS VALUE THEIR SUB-GROUP MORE STRONG AND FEEL OPPOSITION TOWARDS THE OTHER SUB-GROUPS**
INTRASOCIETY	or "social conflicts", they most often refer to conflicts of a larger scale, with a strong public resonance as, eg: • confrontation between the ruling political elite and the opposition • conflicts between governments and NGOs **THEY OCCUR WHEN THERE ARE ISSUES THAT MANY PEOPLE IN SOCIETY FIND VERY IMPORTANT AND THEY WANT TO STAND FOR**
INTERNATIONAL GLOBAL	they are conflicts between states, global and regional competition over natural resources, around interventions, ethic/religious conflicts … **THEY ARE A "MACRO-LEVEL CONFLICTS" AND, IN SOME CASES, THEY CAN BECOME ARMED CONFLICTS. THEY CAN ALSO BECOME INTRACTABLE, LONG-LASTING CONFLICTS, THAT RESIST TO ALL THE ATTEMPTS OF MANAGEMENT AND CONTUE ESCALATING TOWARDS HIGH-LEVELS OF HOSTILITY AND INTENSITY**

BRANCHES

CONSEQUENCES

TRUNK

PROBLEM/CONFLICT

ROOTS

CAUSES

VIOLENCE

TITLE	LINES
TOPIC/S	Violence
AIM	To detect the links between violence and conflicts
TOOL TYPE	Simulation
DURATION	90 minutes
MATERIAL	A big workshop room
DESCRIPTION	The activity includes the following steps: **Step 1. Instruction** The group is divided into two sub-group, one left inside the workshop room and one that is brought outside. One facilitator is assigned to each group. The facilitator following the group inside explains the rules to the group: they have to stand in line, to keep a neutral position and to keep walking in line from one side of the room to the other side. Then turn and start again. The line cannot be broken, therefore participants, while walking in line, have to find a way to be well connected. Their goal is to keep walking without having the line being broken. Whatever is happening … The facilitator following the group outside, does not provide any explanation of what to do, once entered in the workshop room. **Step 2. Simulation** The group inside the workshop room start to walk in line. Then in a moment the group outside enter the workshop room. At this point of the activity, being a simulation based on the reactions of participants, it's never possible to say what will happen. For example, there could be participants from the group outside simply watching what it's going on, they can try to break the line or to walk with the other group …. Many other things might happen and facilitators should carefully watch at what is going on during the simulation: indeed it's important to keep the activity going on for a while (because participants from both the groups need to experiment what it's happening) but it cannot be very long (otherwise the dynamics might be compromised and it could start to become boring). Moreover, the facilitators should be ready to stop the activity if something unpleasant might appear. **Step 3. De-rolling** In a specific moment facilitators stops the activity. They call for all the participants, ask them to stand in circle and to relax and to keep some big breathing. It's important that participants will steam out from the energies and emotions they felt during the activity and that are back on themselves (if they feel they are still wearing the shoes of the characters they performed before, the debriefing won't be effective at all and it will simply generate confusion).

	Step 4. Debriefing
	It follows in plenary the debriefing, with the following key-questions: • OBSERVATION: what facts did you observe? • FEELINGS: what did you feel during the activity (from the group inside an the group outside)? • THINKING: do you see any parallel between what happened during the activity and the everyday life? • FACILITATOR HAT: why we did this activity?

CRITICAL THINKING

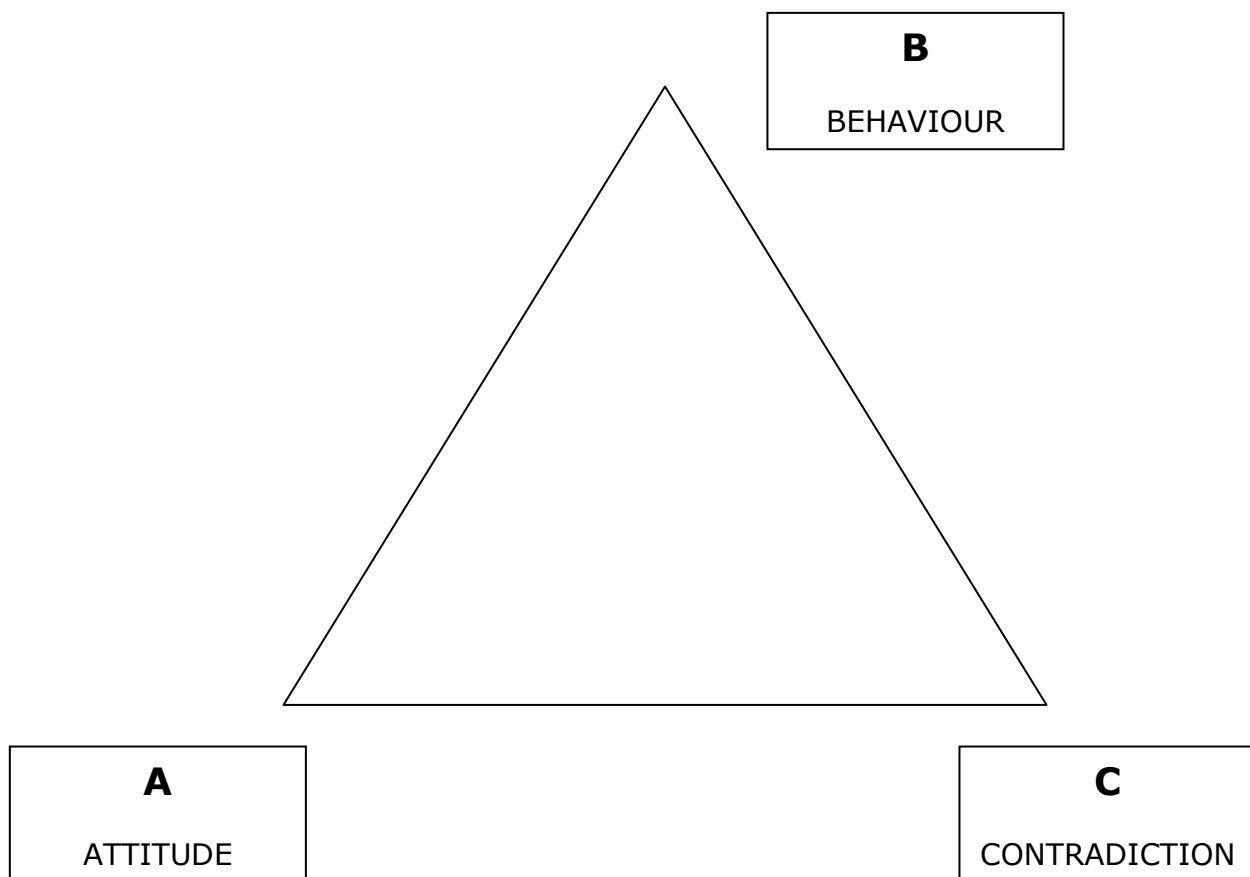|	
TITLE	CANADIAN BOX
TOPIC/S	Critical thinking in conflicts
AIM	To enhance critical thinking toward the subject of conflicts
TOOL TYPE	Simulation
DURATION	90 minutes
MATERIAL	Two workshop rooms or two separate spaces for the activity, the statements for the Canadian Box
DESCRIPTION	The activity includes the following steps: **Step 1. Setting** Two sub-groups are created and brought in two different rooms (it's better to have no more than 14 people for group, otherwise it can be harder to manage the methodology and it can be less effective and participative). To each group is assigned a facilitator/moderator. The group members are divided in other two smaller groups (with the same number of participants) and two lines are created. Participants are asked to stand in line, one in front of the other. Then the activity implementation follows in the same way for both the groups and with the same timing for each question. **Step 2. Canadian Box** The first statement is read, the facilitator/moderator is saying in each round who is the group "agree" with the statement and the group "disagree" with the statement. Then the groups are left 60 seconds to gather and to find common statements and arguments to defend or to contrast the statement read. Back on line, other 180 seconds are allocated to defend or contrast the statement. Facilitators can challenge the groups, proposing, for every new round of discussion (after the new statement is read), extra rules for the debate, as the ones below: • the group members of the two groups take the speech when and how they prefer • ping pong (one person from a group takes the floor, then one from the second, then the floor goes back to the first and then to the second … • ping pong + twenty second speech for each group member • ping pong + body gestures (while augmenting the person, makes a step forward from the line and uses also their body to explain the argument) • the facilitator decides who speak **Step 3. Debriefing and Model** It follows in plenary the debriefing, with the following key-questions: • One key word to describe what you felt during the activity

	• How was to defend a statement you felt represented by? • How was to defend a statement you did not feel represented by? • do you see any parallel between what happened during the activity and the everyday life? • FACILITATOR HAT: why we did this activity? **See Handouts below.**

HANDOUT – STATEMENTS

LIST OF STATEMENTS	
1	WORLD PEACE CAN NEVER EXIST IN A CAPITALISTIC WORLD
2	IF I, TAKING CARE OF EVERYONE'S INTERESTS, ALSO TAKE CARE OF MY OWN, IT'S NOT POSIBLE TO TALK ABOUT A CONFLICT OF INTEREST
3	ALL CONFLICT CAN BE TRACED BACK TO SOMEONE'S FEELINGS GETTING HURT
4	CONFLICT IS INEVITABLE BUT COMBAT IS OPTIONAL
5	CONFLICT CANNOT SURVIVE WITHOUT OUR PARTICIPATION
6	IT'S MORE IMPORTANT TO HAVE A HOME, FOOD AND BASIC NECESSITIES THAN TO BE ABLE TO SAY WHAT YOU LIKE
7	EXTREME ECONOMIC INEQUALITY IS THE REASON OF ALL THE WARS
8	NATIONALISM MEANS WAR
9	LOVE CAN SOLVE ANY PROBLEM
10	MEN ARE MORE RACIST THAN WOMEN

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                        ┌──────────────┐
                        │      B       │
                        │  BEHAVIOUR   │
                        └──────────────┘
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┌──────────────┐                          ┌──────────────┐
│      A       │                          │      C       │
│  ATTITUDE    │                          │ CONTRADICTION│
└──────────────┘                          └──────────────┘
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The Conflict Triangle, Galtung J., Peace by Peaceful Means: Peace and Conflict, Development and Civilization, Sage, London, 1997, p. 72

ATTITUDE	This corner of the triangle consists of the images we have of ourselves and the others involved in the conflict, and of our thoughts, feelings and desires. Attitudes also cover our presumptions and subjective ideas about the underlying issues in the conflict, about what has happened, who did what, and so on...
BEHAVIOUR	The most visible aspect of a conflict is the behaviour and what is referred to as behaviour really consists of many elements, as what is said, what is done and the physical violence. Sometimes what is not said or not done (non-action) can be considered part of behaviour
CONTRADICTION	The contradiction in a conflict is the core and cause of the problem. The model proposes that conflicts are usually about three basic types of issues: distribution (the contradiction arises because there is competition for resources that have to be divided among different groups and communities), position (the contradiction emerges as a result of competition over a position - a position is understood as a resource that cannot be shared) and order (the contradiction emerges over the rules that should be followed by a given society or within an organization, with at least one party claiming that the current rules are not adequate or fair and wanting to change the prevailing system)

INTERCULTURAL LEARNING

TITLE	STELLA AND ALEJANDRO STORY
TOPIC/S	Intercultural learning
AIM	To deepen the prejudices and stereotypes and to explore the links between them, gender role models and intercultural learning
TOOL TYPE	Work in group and open discussion in plenary
DURATION	120 minutes
MATERIAL	Handout with the Abigail story
DESCRIPTION	Stella and Alejandro story is a tale that shows how people view the world from different perspectives, have different values and reach different conclusions out of the same information. It' a valuable tool to tackle prejudices and stereotypes and to explore the links between them, gender role models and intercultural learning.

The activity includes the following steps:

Step 1. First ranking
The group is divided in two subgroups, one sitting on the left side and the other on the right side of the workshop room. All the participants sitting on the left side receive a printed version of Stella story, while those sitting on the right side, receive a printed version of Alejandro story. In both the side, they have to carefully read the story and make a ranking of characters, from the best to the worst.

NOTE: facilitators should not explain, at this stage, that there are two different stories.

Step 2. Second ranking
Three smaller groups are created in each side of the workshop room, within each group the individual ranking lists have to be shared and discussed the reasons behind the ranking choices. Then, the group, using the consensus, should arrive to a common ranking of characters, from the best to the worst.

Step 3. Discussion in plenary
Back in plenary, the six groups (three with Stella and three with Alejandro story) read the characters' ranking list , while a facilitator keeps note on a flipchart. Each group has therefore to preset the reasons behind the ranking choices. It follows the debriefing, analyzing the different rankings' orders and the reasons behind the choices.
Below the list of key-questions that can be asked:
- Why your group did the ranking in such a way?
- According to what criteria the ranking was done?
- According to what criteria you pictured your characters and imagined their life? Please describe in details how did you imagine your

	character
	• If you would have received the other story, would your ranking be different? (this question has to be asked only after participants have understood that there are two different stories)
	• What do you think this activity is about?
	Step 4. Schwarz's Theory of Culture Model
	The final conclusion is run in plenary presenting the Schwarz's Theory of Culture Model. At the end it's left extra space for questions and answers from the participants.
	See Handouts below.

HANDOUT – STORIES

STELLA STORY

SOMEWHERE, FAR, FAR AWAY, LIVES A BEAUTIFUL GIRL STELLA.

SHE LOVES HANDSOME VITALI WHO LIVES ON THE OTHER SIDE OF THE RIVER.

IN EARLY SPRING A TERRIBLE FLOOD DESTROYED ALL THE BRIDGES ACROSS THE RIVER, AND HAS LEFT ONLY ONE BOAT AFLOAT.

STELLA ASKS RALF, THE OWNER OF THE BOAT, TO TAKE HER TO THE OTHER SIDE. RALF AGREES, BUT WITH ONE PRE-CONDITION: HE INSISTS THAT STELLA SLEEPS WITH HIM.

STELLA IS CONFUSED. SHE DOES NOT KNOW WHAT TO DO AND RUNS TO HER MOTHER TO ASK FOR ADVICE. HER MOTHER TELLS HER THAT SHE DOES NOT WANT TO INTERFERE WITH STELLA'S PRIVATE BUSINESS. IN DESPERATION, STELLA SLEEPS WITH RALF WHO, AFTERWARDS, TAKES HER ACROSS THE RIVER.

STELLA RUNS TO VITALI TO EMBRACE HIM HAPPILY, AND TELLS HIM EVERYTHING THAT HAS HAPPENED. VITALI PUSHES HER AWAY ROUGHLY AND STELLA RUNS AWAY, BURSTING INTO TEARS.

NOT FAR FROM VITALI'S HOUSE, STELLA MEETS GORAN, VITALI'S BEST FRIEND. SHE TELLS HIM EVERYTHING THAT HAS HAPPENED. GORAN HITS VITALI FOR WHAT HE HAS DONE TO STELLA AND WALKS AWAY WITH HER...

ALEJANDRO STORY

SOMEWHERE, FAR, FAR AWAY, LIVES A BEAUTIFUL GUY ALEJANDRO.

HE LOVES HANDSOME MIRELLA WHO LIVES ON THE OTHER SIDE OF THE RIVER.

IN EARLY SPRING A TERRIBLE FLOOD DESTROYED ALL THE BRIDGES ACROSS THE RIVER, AND HAS LEFT ONLY ONE BOAT AFLOAT.

ALEJANDRO ASKS RAFFAELLA, THE OWNER OF THE BOAT, TO TAKE HIM TO THE OTHER SIDE. RAFFAELLA AGREES, BUT WITH ONE PRE-CONDITION: SHE INSISTS THAT ALEJANDRO SLEEPS WITH HER.
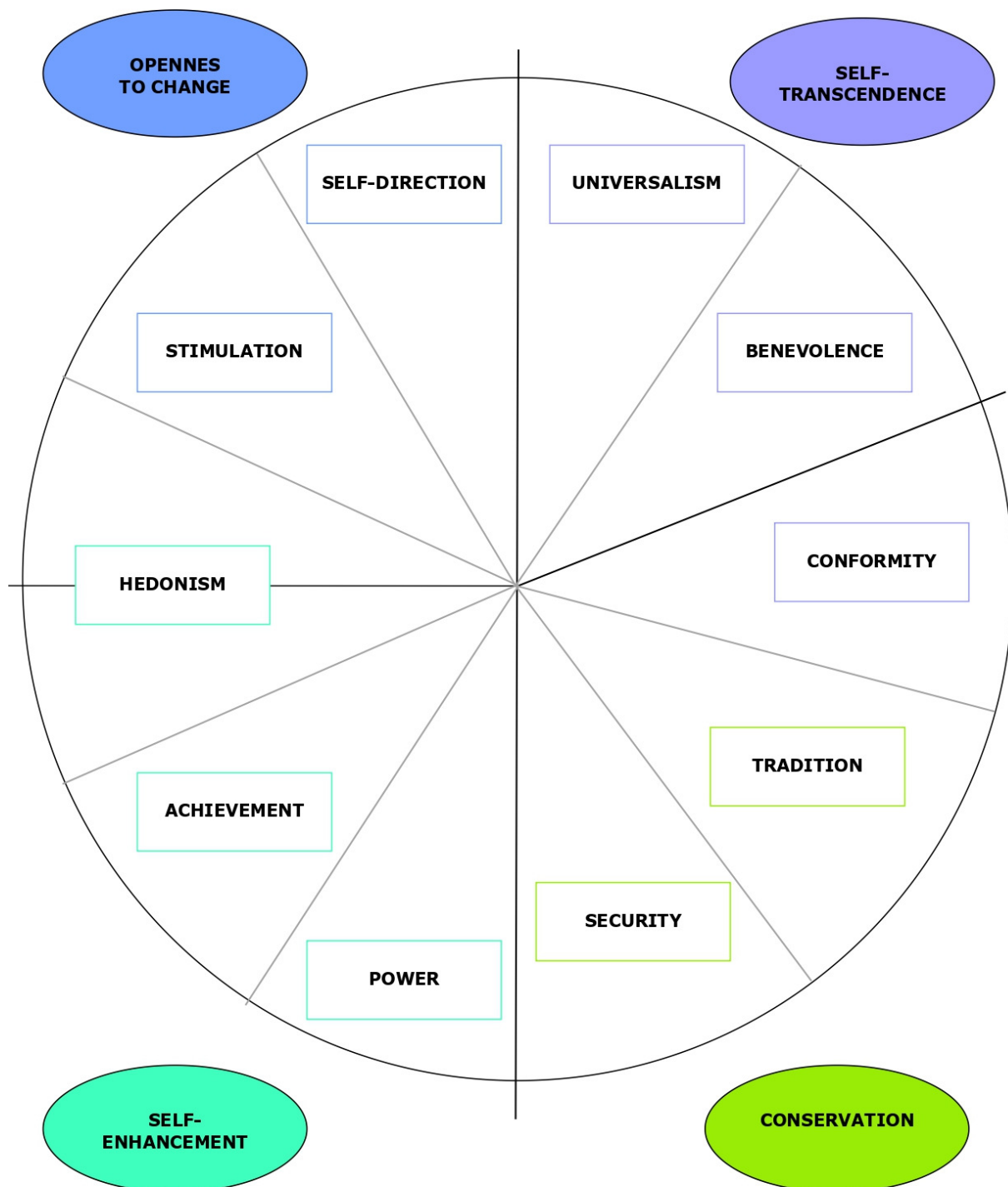
ALEJANDRO IS CONFUSED. HE DOES NOT KNOW WHAT TO DO AND RUNS TO HIS FATHER TO ASK FOR ADVICE. HIS FATHER TELLS HIM THAT HE DOES NOT WANT TO INTERFERE WITH ALEJANDRO'S PRIVATE BUSINESS. IN DESPERATION, ALEJANDRO SLEEPS WITH RAFFAELLA WHO, AFTERWARDS, TAKES HIM ACROSS THE RIVER.

ALEJANDRO RUNS TO MIRELLA TO EMBRACE HER HAPPILY, AND TELLS HER EVERYTHING THAT HAS HAPPENED. MIRELLA PUSHES HIM AWAY ROUGHLY AND ALEJANDRORUNS AWAY, BURSTING INTO TEARS.

NOT FAR FROM MIRELLA'S HOUSE, ALEJANDRO MEETS GORETTA, MIRELLA'S BEST FRIEND. HE TELLS HER EVERYTHING THAT HAS HAPPENED. GORETTA HITS MIRELLA FOR WHAT SHE HAS DONE TO ALEJANDRO AND WALKS AWAY WITH HIM...

SHALOM SCHWARTZ IS A SOCIOLOGIST WHO DEVELOPED IN THE '90ES A MODEL FOR CULTURAL VALUES AND A MAP OF WHERE DIFFERENT PARTS OF THE WORLD BELONG TO. THE MAP RESULTS FROM AN ENQUIRY HE HAD, ASKING PEOPLE FROM DIFFERENT COUNTRIES HOW IMPORTANT THOSE CULTURAL VALUES WERE FOR THEM.

OPENNES TO CHANGE

SELF-TRANSCENDENCE

SELF-DIRECTION

UNIVERSALISM

STIMULATION

BENEVOLENCE

HEDONISM

CONFORMITY

ACHIEVEMENT

TRADITION

SECURITY

POWER

SELF-ENHANCEMENT

CONSERVATION

POWER

TITLE	SHIFT OF POWER
TOPIC/S	Power dynamics and the different roles of "oppressor" and "oppressed" – preparatory for the upcoming sessions about conflict management
AIM	To reflect on the different dynamics behind the use of "power" on someone
TOOL TYPE	Simulation game - theatrical workshop
DURATION	90 minutes
MATERIAL	A big workshop room
DESCRIPTION	The activity includes the following steps: **Step 1. Walking** Participants enter the workshop room in couple and start to walk together in circle. Two facilitators are waiting inside the circle and show how to walk. They keep the walking rhythm and raise its speed, saying words as "faster", "silence", "keep the rhythm", "march", until the point everybody entered the workshop room and is marching simultaneously. Than one facilitator says "stop!" **Step 2. First round** The facilitator is then explain that, from that moment, the person inside the circle gets the role of general and the person outside the circle, the role of soldier. The soldier should obey to all the orders of the general. All the couples have to perform and experiment the roles for a while. **Step 3. Third round** The facilitator is then saying "stop!" and all the couples have to switch identities (the general becomes the soldier and the soldier becomes the general). The simulation proceeds in the same way. **Step 4. Fourth round** The facilitator is then saying "stop!", the setting changes into a lovers couple. Here the person performing the soldier in the last simulation becomes the one who wants to break up the relationship, while the person performing the general in the last simulation becomes the one who is still in love. **Step 5. Fifth round** The facilitator is then saying "stop!" and all the couples have to switch identities (the one who wanted to break up the relationship becomes the one who doesn't want and vice versa). The simulation proceeds in the same way. **Step 6. Sixth round** The facilitator is then saying "stop!", the setting changes into a working place. Here the person performing the lover who doesn't want the relationship being over in the last simulation, becomes the boss of the

working place, not interested in offering job opportunities, while the person who wanted to break up the relationship becomes an unemployed person, coming as applicant for the job interview. The simulation proceeds in the same way.

Step 7. De-rolling
In a specific moment facilitators stops the activity. They call for all the participants, ask them to stand in circle and to relax and to keep some big breathing. It's important that participants will steam out from the energies and emotions they felt during the simulation and that are back on themselves (if they feel they are still wearing the shoes of the characters they performed before, the debriefing won't be effective at all and it will simply generate confusion).

Step 8. Debriefing
It follows in plenary the debriefing, with the following key-questions:
- How do you feel?
- How was to change role?
- What are the dynamics you noticed?
- Did you perceive any power dynamics? If yes, what?
- How was to wear the shoes of someone oppressing someone else?
- How was to wear the shoes of someone oppressed by someone else?
- Why we did this activity?

ACTIVE LISTENING

TITLE	*ME AND LISTENING …*
TOPIC/S	Active listening
AIM	• To further explore the topic of power further • To introduce active listening, therefore developing active listening skills
TOOL TYPE	Work in couples and plenary discussion
DURATION	120 minutes
MATERIAL	Photos/images that could relate to power
DESCRIPTION	The activity includes the following steps: **Step 1. Pictures** The participants are invited to the room, to sit silently and close their eyes. A set of images (Dixit cards, photos, drawings, print outs etc.) are distributed on the floor. The participants are introduced some comments on power by the facilitator while the images are being distributed. Once done with the comments, the participants are invited to view the images and to select one that represents power. **Step 2. Pairs** Afterwards, the participants are divided into pairs as one listener and one speaker and the rules are explained: 1. this is not a debate! – 2. this is not a discussion! After each round, the pairs are changed: Round 1 Question: What is the image about? Rules: • The speaker has to describe only what he/she/they **see** on the image and the listener will not be able to speak (3 minutes). • The listener will be given time to reformulate everything that they understood in the previous 3 minutes (3 minutes). • The same is done with the roles reversed (2x3 minutes). Round 2 Question: Why do you relate your image to power? Rules: • The speaker explains what he/she/they **understand** about the image and the listener reformulates after each idea (4 minutes). • The same is done with the roles reversed (4 minutes). Round 3 Question: What emotions, values or beliefs does this image trigger inside you?

Rules:
- The speaker explains his/her/them **interpretation** about the image and then leaves the space to the listener to speak, when they deem right.
- The listener reformulates the ideas expressed, when time is given.
- If the speaker does not think the reformulation is correct, then explains their own views once again, this time in parallel with the reformulated version, until the sides agree on the reformulation.

Round 4
Silence to close (1 minute)

Step 3. Debriefing
It follows in plenary the debriefing, with the following key-questions:
- How do you feel?
- How was to be a listener without the possibility to intervene?
- How was to be the one talking continuously without someone intervening?
- How was the interaction, when the possibility for exchange and reformulation was given?
- What is for you an active listener?
- Why we did this activity?

CONFLICT ANALYSIS

TITLE	THEATRE WORKSHOP
TOPIC/S	Conflict analysis through the body and emotions
AIM	To run the first step in the conflict analysis, starting from the perception of our body and emotions
TOOL TYPE	Theatre workshop
DURATION	180 minutes
MATERIAL	A big workshop room
DESCRIPTION	The activity includes the following steps: **Step 1. Gathering and explaining** Participants are gathered in silence in front of the workshop room by a facilitator who introduces the activity telling that they have to enter one by one. Inside the workshop room they will find other two facilitators giving them the instructions to follow. The participants enter one by one. **Step 2. Focus on my body** Two facilitators are inside the workshop room, walking around in silence keeping a neutral position. Once all the participants are inside the room, the facilitators start to guide them with the following steps: • Body scanner • Neutral position • Growing of emotions while walking: eg. sad, exited, happy, hungry • Freeze **Step 2. Exploring emotions with eyes** Participants receive a piece of paper with an emotion written in on it. Only thy can read it (the others are not allowed to). Participants are asked to walk inside the room, covering their face with the paper (not showing the emotion written there) and showing only their eyes to the others. They have to keep eye contact and transmit, using only their eyes, the emotion written on their paper. **Step 3. Statues in pairs** Participants are divided in pairs, one of them is the "sculptor" and the other is the "marble" (neutral position). The "sculptor" has to move the body, face, expression of the "marble" in order to create a statue. The exercise is repeated for several rounds exchanging also the roles. **Step 4. Image theatre in group** The group is now gathered and stand in a circle. The facilitator asks them to build one statue all together according the situation that is presented (eg. supermarket, heavy metal concert, beach party…). The participants enter one

	by one in the circle and take a static position to represent the situation.
	Step 5. Debriefing After the activity, participants are gathered in circle and it follows a debriefing with the recap of the main step of the activities, a round of feelings and a focus on what surprised them the most during this experience.

WORKSHOPS

TITLE	OPEN SPACE
TOPIC/S	Learning and exchange
AIM	To encourage participants in sharing workshops, activities, tools and actions they know and related to the subject of the training
TOOL TYPE	Work in smaller groups
DURATION	180 minutes
MATERIAL	A4 paper, pens, flipcharts, paper, markers, post-it
DESCRIPTION	The activity includes the following steps: **Step 1. Preparation** Since the day before, participants are asked to share, if they want, some workshops, activities, tools and actions they know and related to the subject of the training. Facilitator leave on the wall a big flipchart with different time slot, where participants can include their proposals. To include a proposal, the following information should be specified: • Workshop title • Workshop aim • Synthetic description (in couple of lines) • Name of the facilitator **Step 2. Proposals and organization** Then when the activity is finally launched, facilitators read back the different proposals and different slots, run in parallel, of 60 minutes each are created. During the same slot there can be different workshops run simultaneously. Participants can choose, positioning their name on the flipchart, the workshop/s they are interested to join. The person proposing the workshop has to remain all the time in the workshop to present/facilitate. Below an example of time slots:

TIMING	WORKSHOPS TITLES		
15.00 – 16.00			
16.15 – 17.15			
17.30 – 18.30			

GENERAL REMARK ON THE TECHNIQUE: the Open Space, is a technique allowing participants to discuss about sensitive topics, to share ideas and proposals about future possible actions and projects. During the Open Space different thematic tables are organized. Participants, following the principles of this technique, are free to move from one to another table accordingly to their interest to work on one or more thematic areas. Where participants should remain in a workshop for the entire 60 minutes (according to the

	workshop specificity) it has to be initially specified in the synthetic description. In the Open Space Technique, the main pillars are: • workshops have to be proposed by participants - bottom up approach • workshops are "self-organized" - participants themselves are the workshops' facilitators • time it's time – it's important to keep attention to the time at disposal for the workshop and respect it • butterflies and bees - in a group we can be in silent and listen, as we can also speak and share our opinions.

CONFLICT MANAGEMENT

TITLE	ACTING OUT
TOPIC/S	Conflict management
AIM	To practically experiment, through theatre techniques, different ways of dealing with conflicts and, possibly, managing them
TOOL TYPE	Theatre workshop
DURATION	180 minutes
MATERIAL	A big workshop room, possibly curtains to divide the stage from the audience, benches to have the audience sit as in a theatre

DESCRIPTION	The activity includes the following steps:
	
	Step 1. Introduction
	The group is divided in three sub-groups and the facilitator explains that, each group will receive a different story/case study. The story/case study is about a specific conflict and presents the actors, the dynamics and what happened. The stories end with the conflict climax, which means the moment where the conflict explodes, but no solutions are presented in the story.
	
	Step 2. Analysis and preparation
	Each group has the same task: they carefully have to read the story, trying to picture as much as possible both the situation and the characters. Then they need:
	1. to analyze in depth the following elements:
	   • Setting: where the conflict takes place – and type of conflict
	   • Actors: directly and indirectly involved in the conflict
	   • What: what the conflict and the story is about
	2. to think (after the first step in the analysis is run), about possible solutions to propose to deal with the conflict and possibly, to manage it
	3. to prepare a performance, using theatre techniques, to show the story to the audience watching. It's very important that the performance will show the story till the conflict final explosion/climax, but no solutions have to be represented.
	
	Step 3. Performances
	Group by group, the actors go on the stage and represent the conflict story stopping on the conflict final explosion/climax. During the representation the audience is asked to carefully watch each single detail. After each performance the actors are asked to remain on the stage to share the different ways they thought for dealing with/managing the conflict.
	In order to share the potential conflict solutions, different techniques are used for the three groups:
	
	PERFORMANCE 1 – TALKING
	After the first representation of the performance, the actors are asked to sit on the stage, then the following questions are asked:

- What are the setting, actors and story about? – to the audience
- What are the setting, actors and story about? – to the actors
- What did you feel watching the story? – to the audience
- What did you feel representing the story? – to the actors
- What would you propose to manage/deal with the conflict represented? – to the audience
- What would you propose to manage/deal with the conflict represented? – to the actors

PERFORMANCE 2 – PROPOSING
After the second representation of the performance, the actors are asked to sit on the stage, then the following questions are asked:
- What are the setting, actors and story about? – to the audience
- What are the setting, actors and story about? – to the actors
- What did you feel watching the story? – to the audience
- What did you feel representing the story? – to the actors

Then, participants from the audience are asked to propose different ways to manage/deal with the conflict represented. After each proposal, actors are asked to be back on the stage, acting out the conflict as it was, but then including the proposal. After each representation, both actors and audience are asked:
- What did you feel?
- Has something changed?

The last representation is dedicated to the proposal of the actors: therefore they have to represent on the stage the potential solutions they found out during their work in group.

PERFORMANCE 3 – ENTERING
After the third representation of the performance, the actors are asked to sit on the stage, then the following questions are asked:
- What are the setting, actors and story about? – to the audience
- What are the setting, actors and story about? – to the actors
- What did you feel watching the story? – to the audience
- What did you feel representing the story? – to the actors

Then actors are asked to act the situation a second time, exactly the same way the did it before. But this time, participants from the audience have the chance to clap their hands, to take the place of one of the actor and to act it out the possible solutions. When they enter the performance the only character they cannot take the place of is the oppressor.

The last representation is dedicated to the proposal of the actors: therefore they have to be back on the stage and to represent the potential solutions they found out during their work in group.

Step 4. Debriefing
It follows in plenary the debriefing, with the following key-questions:
- What are the techniques we have experimented for conflict management?
- Want did you learn about yourself inside the conflict management?
- What did we learn about conflict management?

See Handout below.

HANDOUT – CONFLICT' STORIES

COMMUNICATION CONFLICT	
SETTING	NEIGHBORHOOD OF A BIG CITY
ACTORS	<u>OPPRESSORS</u>: THE NEIGHBOURS AND THEIR FRIENDS <u>OPPRESSED</u>: TWIO WORKERS, LIBING IN THE SAME BUILDING <u>BYSTANDER</u>: OLD LAY, PRT OF THE NEIGHBORHOOD
WHAT	IN A BUILDING SET IN THE NEIGHBOROOD OF A BIG CITY, LIVE A COUPLE OF YOUNG PEOPLE WHO LOVES HAVING PARTY EVERY NIGHT. THEY MOVED RECENTLY IN THE BUILDING, AND SINCE THEIR ARRIVAL TEO MONTHS AGO, THE VOLUME IS VERY HIGH AND IT' ALMOST IMPOSIBLE TO SLEEP …. IN THE SAME FLOOR THERE ARE ALSO TO OTHER APPARTMENTS. IN ONE IS LEAVING AN OLD LADY AND IN THE OTHER ONE, TWO WORKERS THT USE TO WAKE UP VERY EARLY EVERYDAY TO GO TO WORK. ONE NIGHT THE TWO WORKERS CANNOT STAND ANYMORE THE VOLUME AND THE CAHOS AND THEY CHOOSE TO KNOCK ON THE DOOR OF THE YOUNG PEOPLE. A DISCUSSION STARTS BUT IT'S INTERRUPTED BY THE YOUNG PEOPLE, SHAUTING AT THE WORKERS AND SLAPPING THEIR DOOR IN FRONT OF THEM.
STREET HARRASSMENT/CAT CALLING	
SETTING	UNDERGROUND – LATE EVENING
ACTORS	<u>OPPRESSORS</u>: TWO YOUNG MALE <u>OPPRESSED</u>: ONE YOUNG FEMALE <u>BYSTANDER</u>: THREE ADULTS
WHAT	IN THE UNDERGROUND OF A BIG CITY, A YOUNG GIRL IS COMING BACK HOME, IN THE LATE EVENING. TWO YOUNG BOYS ARE SITTING IN FRONT OF HER AND START TO HARRAS HER (INITIALLY THROUGH SOFTER JOKES, ARRIVING TO STRONG CAT CALLING). IN THE SAME VAGON THERE ARE ALSO THREE AULTS THAT TAKE NO ACTION, EVEN THOUGH THEY SEE/HEAR EVERYTHING. AFTER SOME TIME THE GIRL CANNOT STAND ANYMORE, SHE BREAKS INTO TEARS AND RUN AWAY. THE TWO YOUNG BOYS FOLLOW HER.
DISCRIMINATION/CONFLICT AT HOME	
SETTING	HOME – DINING ROOM

ACTORS	<u>OPPRESSORS</u>: MOTHER + OLDER BROTHER <u>OPPRESSED</u>: YOUNG DAUGHTER <u>SUPPORTER</u>: GRANDMOTHER <u>BYSTANDER</u>: FATHER – YOUNG BROTHER
WHAT	AT HOME, IN THE DINING ROOM, THE DAUGHTER RUNS TO THE MOTHER HAPPILY BECAUSE THE INSCRIPTION PERIOD IN THE UNIVERSITY IS STARTING AND SHE WANT TO APPLY. THE MOTHER STARTS BLAMING THE DAUGHETR, EMPHASIZING SHE DOESN'T NEED TO STUDY BECAUSE SHE HAS TO REMAIN HOME TO HELP HER WITH HOUSE KEEPING. THE GRANDMOTHER TRYES TO PROTECT THE GRAND-DAUGHTER SAYING SHE HAS A BRILLIANT MIND AND DESERVES TO GO TO UNIVERSITY. THE OLDER BRITHER STEPS IN STRONGLY SUPPORTING THE MOTHER'S POINT OF VIEW. THE DAUGHTER FEELS POWERLESS AND SEARCHES FOR THE SUPPORT OF THE REST OF THE FAMILY. BUT THE YOUNG BROTHER REMAINS SITTING PLAYING VIDEO-GAMES AND THE FATHER REMAINS SITTING IN FRONT OF THE TV, DRUNK.

3

NON VIOLENT COMMUNICATION

TITLE	ROSENBERG THEORY
TOPIC/S	Non violent communication
AIM	To explore the strengths and weaknesses of the "non violent communication" theory, developing critical thinking
TOOL TYPE	Quits, plenary presentation and discussion
DURATION	120 minutes
MATERIAL	Questions for the quiz
	The activity includes the following steps: **Step 1. Silent debate** Preparation: facilitators set the room with three flipcharts on the floor and some markers. On each flipchart they have to write one of the following questions: • Can I overcome conflicts with communication? • If communication is over, what is next? • What do you think are the basis to solve a conflict? **Silent debate:** participants are asked to enter the room and keep the silence. The task is to read the key questions on the flipcharts and to write their thoughts and reflections on the subjects. Since it is a debate, they have also to read the other's comments and they can comment/answer writing. At the end of the silent debate, participants are divided in three groups. Each group is asked to pick up one of the flipcharts and to make a summary of the main outcomes, sharing with the whole group. **Step 2. Presentation of NVC** The the "non violent communication" theory is presented. There is let space for questions and clarifications. **Step 3. Quiz** Participants are divided in four groups and a set of multiple choices questions is asked by facilitator. For each question they have to answer if the statement read is an "observation", "feeling", "need" or "request". After each round of answers it's left extra time for analysing the questions through the non violent communication's lens. **See Handout below.**

NON VIOLENT COMMUNICATION IS A TECHNIQUE DEVELOPED, BETWEEN THE 1960S AND 1970S, BY THE CLINICAL PSYCHOLOGIST MARSHALL ROSENBERG.

"When communication does not work or is stopped, the conflict starts to escalate".

THE ROSENBERG THEORY STARTS THEN FROM THIS ASSUMPTION AND PROPOSE TO USE OTHER INTERVENTION METHODS, RELYING ON ALTERNATIVE AND NON-TRADITIONAL COMMUNICATION.

NON VIOLENT COMMUNICATION – NVC, STARTS FROM THE IDEA THAT, IN THE EVERYDAY LIFE, PEOPLE USE AN AGGRESSIVE LANGUGE. LEADING IN SOME CASE, TO CONFLICTS. FOR THIS REASON, WE SHOULD COMMUNICATE WITHOUT ATTACKING, CRITIZING, JUDGING, PUNICHING OR LABELLING.
THIS TYPE OF COMMUNICATION HELPS TO STAY FOCUSED ON OUR NEEDS, SEPARATING THE PROBLEM FROM THE PERSON (IT'S POSSIBLE TO HARD ON THE ISSUE, BUT SOFT WITH THE PERSON).

FOUR STEPS IN NVC	
OBSERVATION WITHOUT EVALUATION	START <u>DESCRIBING</u> THE ACTION OR THE SITUATION CAUSING THE PROBLEM. BE SPECIFIC TO AVOID MISINTERPRETATIONS AND MISUNDERSTANDINGS. SPAEK ABOUT YOUR PERCEPTION OF THE EVENT AND AVOID ACCUSATIONS
SPEAKING ABOUT FEELINGS	REPORT, FACTUALLY, THINGS THT ARE EMOTIONAL FOR YOU. TRY <u>TO DESCRIBE NEUTRALLY THE FEELINGS</u> THAT THE EVENTS/ACTIONS COUSED TO YOU
CONNECTING FEELINGS WITH NEEDS	EXPRESS THE HIDDEN NEEDS BEHIND THE FEELINGS, BUT SEPARATE/MAKE A DISTINGUISH BETWEEN: • "POSITION": WHAT THE PERSON SAYS THEY WANT • "INTERESTS": WHAT THE PERSON REALLY WANT • "NEEDS": WHAT THE PERSON NEED TO ACHIEVE TO FEEL SECURE AND FULFILLED
MAKING REQUESTS, NOT DEMANDS	DECIDE WHAT YOU REALLY WANT TO HAPPEN AND WHAT YOU WANT THE OTHER PERSONS DO. BE AS MUCH AS POSSIBLE SPECIFIC AND PROVIDE DIFFERENT OPTIONS, LEAVING THE PERSON FREE TO CHOOSE/DECIDE AMONG THE OPTIONS.

PARTICIPATION

TITLE	GINKANA
TOPIC/S	Participation
AIM	To reflect, in an interactive and stimulating way, on the importance of promoting participation as a tool for peace education and conflict management
TOOL TYPE	Ginkana in different stations
DURATION	60 minutes
MATERIAL	Pens & paper/notebook for each participant, post-its, costume for the master of time
DESCRIPTION	**Setting**: there should be created in advance three different stations (each one with a different decoration) representing: • Actions once back home • Ladder of participation • Good practices/actions in your country. The activity includes the following steps: **Step 1. Presentation** The activity is presented by "The Master of Time" who divides participants in three sub-groups, explaining the rules of the activity: each team has to go from station to station, searching for the information provided in that station (in each station they have to stay twenty minutes). **Step 2. Ginkana** The activity starts: groups goes from station to station, gathering in each as much information as possible. During the activity, the "The Master of Time" gives the time for the group's rotation from a station to another. **See Handout below.**

HANDOUT – LADDER OF PARTICIPATION

1. INSTRUMENTALIZATION	Decisions are based on the interest of few persons (the organizers). Participants might participate in events without being aware of the objectives
2. INSTRUCTION	Directive instructions/communication, without further explanations/information, are given
3. INFORMATION	Instructions with more information about what happened, why, what will happen, etc …, are given
4. CONSULTATION	Participants are consulted, but have no control over the fact if their point of views are taken into account
5. INVOLVEMENT	Participants are asked for advices. Their point of views have influence but they have no control of the decisions and no guarantee to influence the decision making
6. PARTNERSHIP	Participants can negotiate with the decision makers. The negotiation includes agreements about roles, responsibilities, and level of control
7. PARTIAL DELEGTION OF POWER	Participants can determine particular aspects by themselves
8. DELEGTION OF POWER	Target group (participants) determine all the substantial aspects. Other's role is to support, advice, not to decide
9. GROUP OWNED POWER	Participants initiate and implement activities by themselves. They make decisions independently and take responsibilities for themselves

TITLE	*CLOWN TECHNIQUE*
TOPIC/S	Participation
AIM	To experiment, in an interactive and stimulating way, on the importance of promoting participation as a tool for peace education and conflict management
TOOL TYPE	Clowning workshop
DURATION	90 minutes
MATERIAL	A big workshop room
DESCRIPTION	The activity includes the following steps:

DESCRIPTION

The activity includes the following steps:

Step 1. Walking - emotions
Participants enter the workshop room, one by one, walking. Then they are asked to keep walking in the space, individually, exploring all the surrounding space. Then the facilitator asks everybody to stop, to close their eyes and to create smaller groups. Now the groups have to find different positions in the space and create a circle.

Step 2. Hands
Each facilitator joins one of the group. In the middle of the circle stands one of the group member. The person has to close the eyes and when feels ready, asks to the other group members to put their hands on different parts of their body. The person with the eyes closed does not know how many hands are put (the other group members can choose to put zero, one or two). Then the person in the centre has to count the hands and try to guess the number of hands. When it's over, another person joins the centre and the activity proceed in that way.

Step 3. Shower
The setting is the same of the previous activity. In the middle of the circle stands one of the group member. The person has to close the eyes and when feels ready, asks to the other group members to start. Then the other group members start a soft massage to the body of the person, using only their fingers, starting from the head, till arriving at the feet. When the "shower" it's over, another person joins the centre and the activity proceed in that way.

Step 4. The socks
Each group will receive one emotion. They have to enter the workshop room, in physical contact (one touching the other) and, changing their position (without losing the physical contact), they have to make this emotion growing till its climax, arriving in front of the other groups, that are now spectators. In this moment, they have to stop all together and keep the neutral position. Then, still keeping the physical contact, they have to be backwards to the initial starting point, this time making the emotion de-growing. Arrived to the initial point they have to stop all together and keep the neutral position. Different rounds can be performed, according to the time at disposal and the

|	group energy. Below, the list of possible emotions to propose: • Disgust • Desire • Arrogance • Sadness • Happiness • Anger • Admiration • Relief **Step 5. Debriefing** Participants are back in plenary and, staring from the re-cup of all the steps run, it's starts a debriefing with the following key questions: • What has happened in the different steps? • What did you feel in the different steps? • Why we did this activity?

FINAL EVALUATION

TITLE	STATIONS
TOPIC/S	Final, overall evaluation of the project
AIM	To run the final, overall evaluation of the project, running the analysis of the different main elements (food and lodgement, learning, group dynamics, logistic, pool of trainers)
TOOL TYPE	Artistic and interactive session, individual work
DURATION	90 minutes
MATERIAL	All the material needed to arrange the different spaces and settings (accordingly to our fantasy ☺)
DESCRIPTION	**Setting**: we need or a very big workshop room that can be divided in different spaces or different rooms or spaces outside (if there is a good weather). In case we are going outside, we need to take care that the spaces are separated but not too much distant. Soft music and good decorations are welcomed to create the atmosphere. The activity includes the following steps: **Step 1. Orchestra** One of the facilitator accompany the group in a more silently, cozy and isolated place. Participants are asked to sit in a comfortable place for them, in different parts of the space, and to close their eyes. When a facilitator passes and softly touch their head they can start to produce a sound and repeat it. They have to keep attention to their sound but also to the sounds of the others. Thus there will be a moment where all the sounds will compose an orchestra. Then when a facilitator is passing back, softly touching the head of someone, the person should stop with the sound. **Step 2. Storytelling and introduction** A facilitator makes a short re-cup of what happened during the week, using the story telling technique. Then it follows a short introduction on the activity' tasks. After that, participants enter the different settings for the evaluation and are invited to discover the surrounding. They can stay as long as they want in each space answering the questions and expressing themselves, they can move and then be back if they want to add something. **Step 3. Stations** **Space 1 – food and lodgement** Instruction: comment with post-it and messages how the accommodation and food was Methodology: drawings representing food and accommodation and post-it to leave comments and feedbacks **Space 2 – topics/contents** Instruction: draw on the target: more you are satisfied and more the drawing/symbol are closer to the target centre. Less you are satisfied and

	more the drawing/symbol is closer to the external part of the target Methodology: on a board there is a big flipchart with a target. The target is divided in different areas, accordingly to the specific objectives of the training. On the floor, there are pens and coloured markers to comment **Space 3 – tools and methods** Instruction: leave comment, using the pieces of paper, on what you have learnt and you would like to bring back home Methodology: in one side of the workshop room are gathered the weekly agenda and all the flipcharts produced during the training. Here it's possible using post-it, to add comments concerning the tools and methods used in the different sessions **Space 4 – pool of trainers** Instruction: write a feedback, comment, suggestion you would like to leave to the pool of trainers and leave it to the envelops Methodology: post boxes (represented with envelopes) on the ground with pieces of paper and pens to write down the comments/feedbacks Space 5 – group dynamic **Space 6 – personal learning** Instruction: write a letter to yourself, to share the learning achieved all along the training course Methodology: laundry (represented with ropes tied and pieces of paper handed there with cloth pegs) on the ground pens to write down the letters **Space 5 – group dynamic** Instruction: use drawings, symbols and key words to comment the group dynamics. Try to use fantasy and to be as much creative as possible! Methodology: a big flipchart on a table with coloured pens and pencils.

TITLE	CIRCLE OF WORDS
TOPIC/S	Final, collective evaluation
AIM	To run the final, collective evaluation in plenary
TOOL TYPE	Evaluation tool
DURATION	/ minutes (the time necessary for each person to share, freely, their feelings, impressions, comments and ideas)
MATERIAL	/
DESCRIPTION	**Setting**: participants are sitting in circle in the workshop room and the facilitator is presenting the activity. Participants have to take the floor one by one and they have to say" something to themselves" and "something to the group". **NOTE**: when the turn to speak arrives, if the participant does not feel ready to express, can skip the first round, but then in the second round has to take the floor and express themselves.
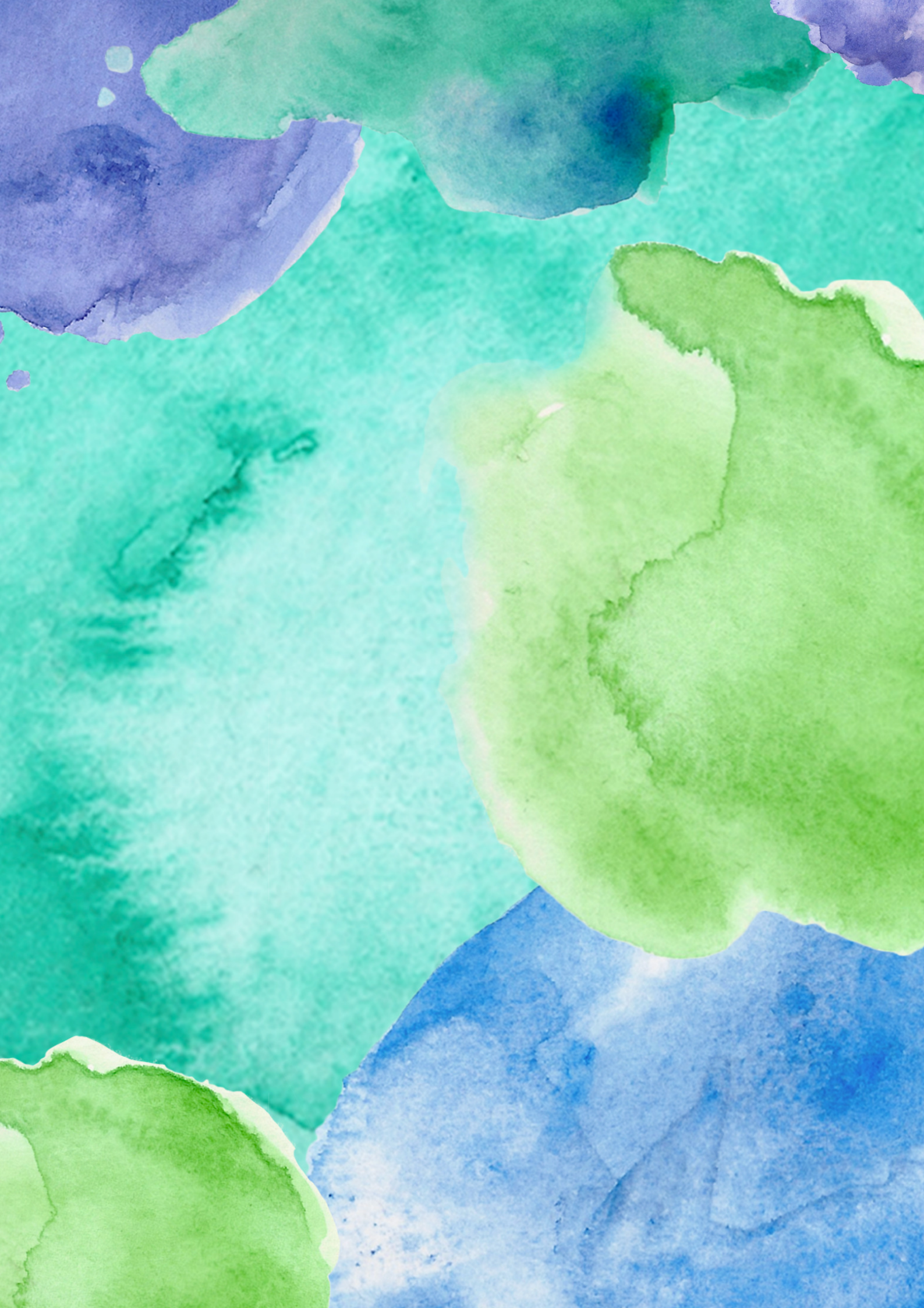
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