

PIRATES

**Pedagogical approaches,
Intercultural learning, and Raising
Awareness Tools in Europe**

TOOLKIT

OF THE

TRAINING COURSE

01st - 07th of June 2024

**Casa Laboratorio il Cerquosino, Località San Faustino 22, Orvieto (TR),
ITALY**

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PROJECT DESCRIPTION

AIM: PIRATEs project aims to develop tools and working methods, among facilitators and trainers, to further promote the active participation of young people and those more at risk of exclusion. More specifically, the Advanced Training for Trainers, foresees to exchange knowledge and resources among trainers involved in activities at European, national and local levels, by further supporting the exchange of practises, approaches and peer learning.

SPECIFIC OBJECTIVES

- to share the existing methods and approaches participants are using in their work
 - to reflect upon learning and different pedagogical approaches
 - to enhance the active participation of young people
 - to develop innovative methods and workshops, experimenting and upgrading the methodologies on site.
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TARGET: the project, foresees to involve trainers, facilitators and educators from different European countries.

PROJECT

WHAT: PIRATEs is a project realized with the support of the Erasmus+ programme.

PIRATEs is a pilot project promoted by the association Lunaria, in cooperation with other European organizations.

The Advanced Training for Trainers – AT4Ts has a strategic role in the work plan of the organization and is centred around the development of youth work techniques, within the framework of non-formal education, and the networking enhancement, among European trainers and educators.

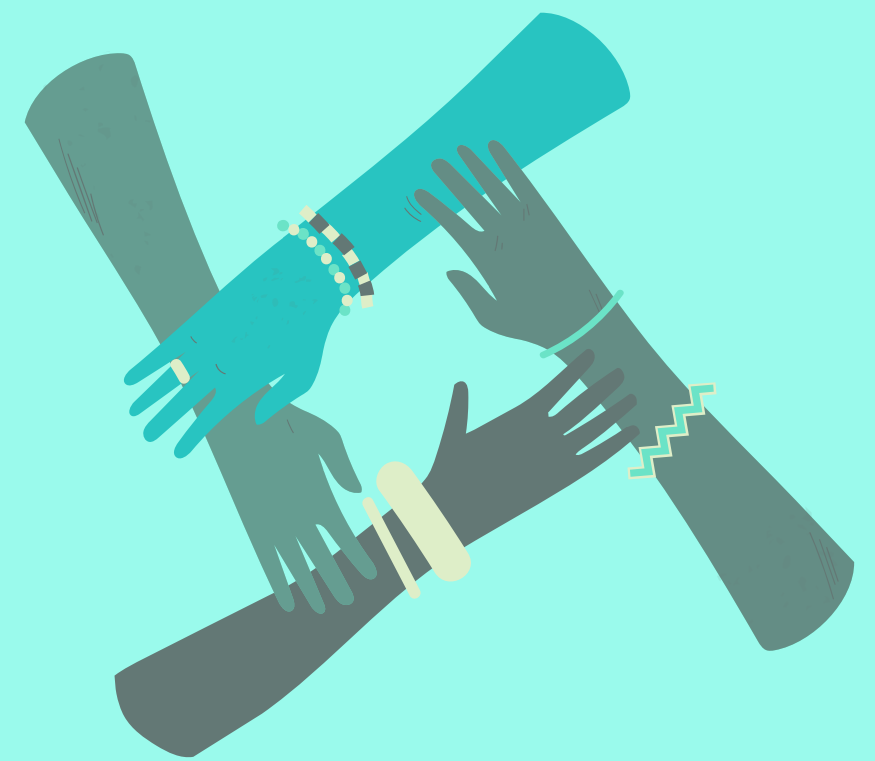
PIRATEs, was conceived to boost trainers' capacities, to share, test and upgrade methodologies and approaches within the non-formal education setting. Therefore, trainers and facilitators involved, actively participated in the design of most of the AT4Ts sessions, in a horizontal way, being in the same time, facilitators and participants.

MAIN TOPICS

**YOUTH WORK METHODS
AND APPROACHES**



INTERCULTURAL LEARNING



ACTIVE PARTICIPATION



METHODOLOGIES USED

NON-FORMAL EDUCATION

The activities implemented during the Advanced Training for Trainers are set within the non-formal education framework.

“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”.

According 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

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.

LEARNING

In the Non-Formal Education activities applied during the Training for Trainers, learning was articulated according to a set of specific pillars:

LEARNING OBJECTIVES

specific objectives clearly defined for each activity/workshop proposed, in order to ensure a coherent learning process

SHARED LEARNING PATH

promoted among the learners and within the group, encouraging the horizontal exchange through a learning by doing approach

LEARNER CENTERED

pedagogical approach centered on the person who is learning and based on the promotion of participatory processes

FLEXIBILITY

methods re-adapted all along the process, taking into account the learning needs of participants

PARTICIPATIVE METHODS

permanent testing, development, evaluation and upgrading of the tools and methodologies proposed

HOW TO USE THE TOOLKIT

The Toolkit aims to show the activities run during the Advanced Training for Trainers held in June 2024.

ACTORS

the Toolkit is targeted to the trainers and facilitators involved in the training course, their sending organizations, other educators and associations interested to develop new actions within youth work framework, to promote youth active participation.

FORMAT

PIRATEs project and the Toolkit 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 settings and backgrounds.

FLEXIBILITY

the Toolkit is conceived as a flexible tool. By this, we mean that the activities presented can be used and re-adapted according to the needs of the different target groups and local backgrounds.

Thus, the Toolkit 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 have a clear picture of the target group needs and profiles, in order to bring adaptations, when and where needed.

TRAINING AGENDA

1

OPENING
The Journey
NAME GAMES
Contacts
Circle
GETTING TO KNOW
Ikigai
PIRATES
Introduction
Re-Moving debate
TEAM BUILDING
Improvisation
HOLOCRACY
Our Organization

2

TRAINING IN ACTION
Presentation
Speed-dating
Individual proposals
Emergence
Voting
PoTs' formation

TRAINING IN ACTION
Roles' reprise and toolkit
Process care
Creation of Workshops

3

TRAINING IN ACTION
Creation of Workshops

TRAINING IN ACTION
Creation of Workshops
Implementation

4

WORKSHOP
Body Movement and Play

WORKSHOP
Save and Brave Space

5

WORKSHOP
Grief Ecology

WORKSHOP
Ecolearning

6

WORKSHOP
Shape Shifting

WORKSHOP
Decolonization

7

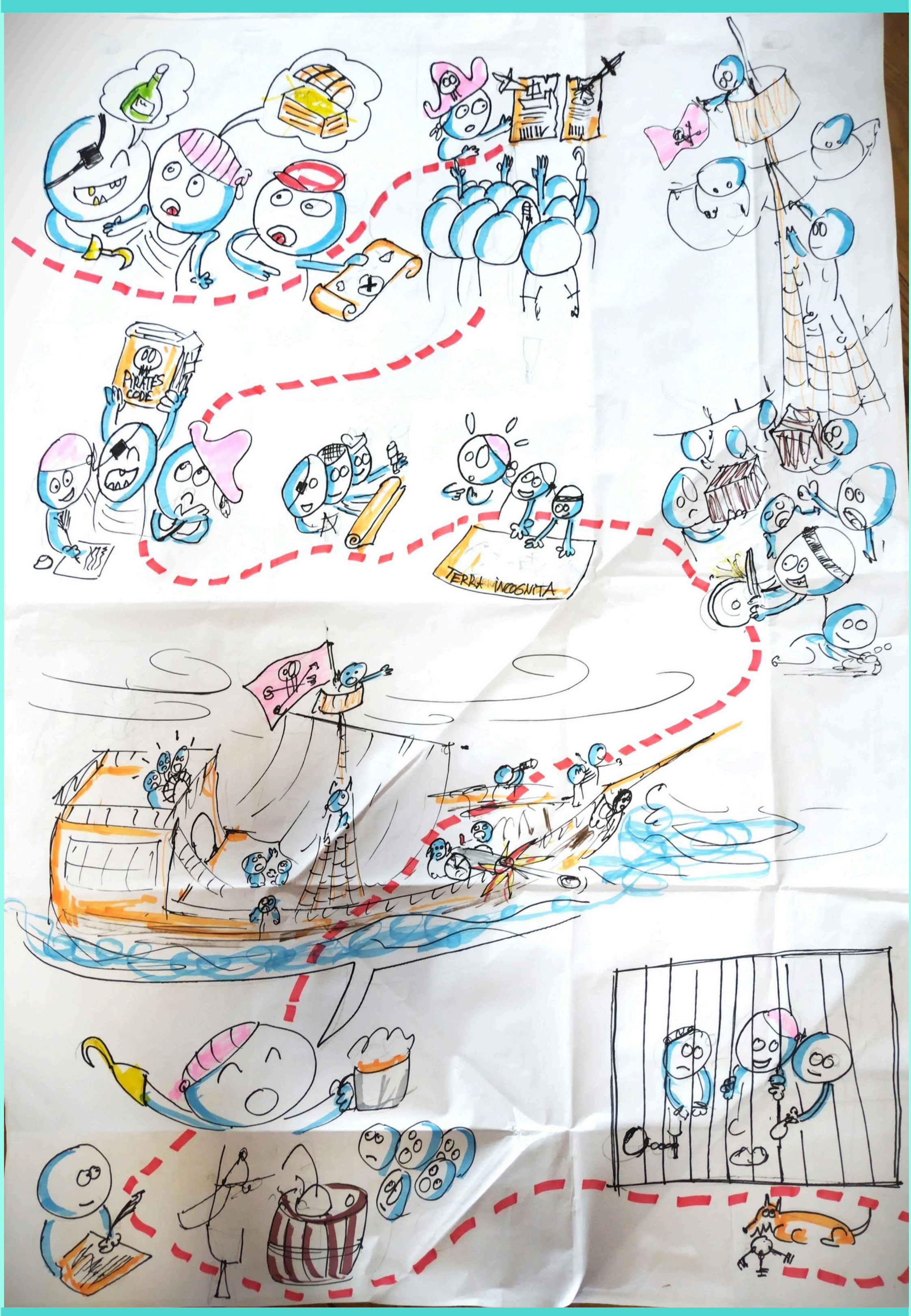
TRAINING IN ACTION
Feedback

TRAINING IN ACTION
Finalization
Closing

FINAL EVALUATION
Structure

NEXT STEPS
Next Pirates





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TOOLKIT OF THE TRAINING COURSE

OPENING

THE JOURNEY

SECTION NAME	WELCOME CEREMONY
TIME	30 minutes
OBJECTIVE	<ul style="list-style-type: none">• To welcome the group in the new space• To develop, since the beginning, the feeling of care and attention• To introduce participants to a magic world, creating the proper setting for the Pirates' journey
INSTRUCTION	<p>Participants are welcomed in the hosting place. They are asked to leave the luggage outside the entrance and to follow the facilitators inside the workshop room. They enter one by one and are invited to find a comfortable place where to sit.</p> <p>Participants are invited to close their eyes, to breathe in and out and to relax. Then, the facilitator starts reading out loud the storytelling piece. The other facilitator inside the workshop room, supports the sounds part, using natural elements or objects to bring the rhythm or to highlight the events taking place in the story.</p> <p>Handout below.</p>
MATERIALS	Storytelling to read
COMMENTS	/

HANDOUT - THE JOURNEY

1 2 3 4 5

THIS IS A BOOK, WHICH IS NOT A BOOK.
A BOOK WITH 5 PAGES. 5 PAGES, EACH TELLING A DIFFERENT PIECE OF A STORY.
THE STORY OF YOU AS FACILITATOR.
TURN THE PAGES AND TELL YOUR STORY.

STOP

PAGE N. 1: THE PATH

Once upon a time there was a human,
walking down a path. This human is you.
How did you come across your path.
Was it accidental?
Was it on purpose?
Did some fireflies appear guiding you in the night?
Did you guide your own way, in the clear light of day?

STOP

PAGE N. 2: THE OBSTACLES

Sometimes this path is not straight.
The wind starts howling.
Stones are in your way.
You don't see clearly anymore.
You feel cracks under your feet and lose your balance.
At the top of a steep mountain you feel vertigo inside you.
Your body shivers.

These are the moments you ask yourself what keeps you moving. Along a path which is trembling.

What makes your ground shake?
Who puts stones in your way?
What is the wind screaming?

STOP

PAGE N. 3: THE HEARTBEAT

Still, you feel yourself breathing.
The drum inside you still beating.
Boom, boom boom, boom
And when you least expect it, a ray of warm sun falls on your skin.
A smile widens across your face.
Your breath is still there.
Your skin is still there.
You are there you are there.
You are here.
Something motivates you to move forward.
Can you see what is it?
Can you name it?
In what direction does it push you to go?

STOP

PAGE N. 4: THE WEB

Look up. Look around.

Do you see other humans, plants, animals, spirits, like you or different to you?

Do you feel invisible connections between you?

Do you receive nutrients through some of these bonds? How do you nurture them back?

Listen up. Listen around.

Do you hear sounds that brighten your day?

STOP

PAGE N. 5: THE HORIZON

The path remains stretched out before you.

Your feet carry you forwards.

They seem to be going somewhere.

Your spine is straight.

Your head is held high.

What is it, you see in the distance?

Is everything clear, for now?

Or still, needs shaping along the way?

STOP

5 PAGES TELL THIS STORY.

BUT THE STORY IS NOT FINISHED YET.

OTHER CHARACTERS ARE PART OF YOUR PATH, JUST AS YOU ALSO INFLUENCE THEIR STORIES.

BUT YOU ARE THE ONE, WHO WILL WRITE YOUR NEXT PAGES.

5 4 3 2 1

STOP.

NAME GAMES

NAME GAMES

SECTION NAME	CONTACTS
TIME	5 minutes
OBJECTIVE	To mobilise, make contact, and “slow start” into the space and group
INSTRUCTION	Participants are invited to walk around the space to symbolically step out of the life outside and enter into this space and group, first looking around the space, then the others, greeting with eyes, then with a smile, and different manners.
MATERIALS	/
COMMENTS	/

SECTION NAME	CIRCLE
TIME	5 minutes
OBJECTIVE	To share and start learning names
INSTRUCTION	In a circle, the group shares names (and pronouns) one by one, and are invited to share a movement, then to be repeated by the others.
MATERIALS	/
COMMENTS	/

GETTING TO KNOW

IKIGAI

SECTION NAME	INTRO IKIGAI
TIME	5 minutes
OBJECTIVE	To step into Intercultural learning/references for self-knowledge and GTKEO
INSTRUCTION	The facilitator runs an introduction of the concept of IKIGAI, a Japanese philosophy of one's personal passions, beliefs, values, and vocation. Those who follow the concept of Ikigai undertake the activities of their life with willingness and a satisfying sense of meaning. Then, it is proposed to create a Ikigai-influenced self-reflection as a way to get to know each other on a simultaneously personal, professional and political level.
MATERIALS	Poster example
COMMENTS	/

SECTION NAME	INDIVIDUAL REFLECTION
TIME	20 minutes
OBJECTIVE	To start the self-reflection from the parts of us related to who we are/what we do
INSTRUCTION	Each participant takes a paper to draw the venn diagram of Ikigai with at least the following sections: what I love, what the world needs, what I am/can be paid for, what I am good at. Between these, there are the possibilities to name the overlaps (mission, vocation, profession, passion). Participants are invited in the middle to share a word or phrase which could summarize them/their purpose through their Ikigai. As well as to put below/around this drawing the key professional/political/pedagogical topics/methods they might want to work on together.
MATERIALS	A4 envelopes, markers
COMMENTS	/

SECTION NAME	GROUP SHARING
TIME	30 minutes
OBJECTIVE	To share the individual work with small groups and hear from others
INSTRUCTION	In groups of 4 approx. the participants are invited to share their “self” through their Ikigai and their interests of the training through the key concepts around the outside sections.
MATERIALS	/
COMMENTS	/

SECTION NAME	PLENARY
TIME	20 minutes
OBJECTIVE	To hear all voices
INSTRUCTION	Each person is invited to share in plenary, if they want to, the word or “tagline” in the middle of their Ikigai.
MATERIALS	/
COMMENTS	/

SECTION NAME	DISPLAY (POSTBOXES)
TIME	10 minutes
OBJECTIVE	To use the Ikigai wall as postboxes

INSTRUCTION	Over the training these will be the envelopes for posting messages of appreciation and gratitude towards the other participants. Handout below.
MATERIALS	Blu tack
COMMENTS	/

HANDOUT - IKIGAI

(Based on)

IKIGAI

JAPANESE CONCEPT

life reason

* purpose/reason to live, "positive obsession"

② Something, anything (!), a word or sentence connected to all of your circles

↳ Learning from Octavia E. Butler

①

Things you LOVE

Things you are GOOD AT

Things the world NEEDS

"PASSION"

"MISSION"

"PROFESSION"

"VOCATION"

What you do PROFESSIONALLY

What you can be paid for

MAIN TOPICS...

③ IN YOUR HEART/
ON YOUR MIND...

THAT YOU MIGHT LIKE...

TO WORK ON IN THIS PROCESS...

PIRATES

INTRODUCTION

SECTION NAME	PIRATES' INTRO
TIME	20 minutes
OBJECTIVE	To share the previous steps of the Advanced Training for Trainers
INSTRUCTION	<p>In plenary it is run the following presentation concerning the previous steps of the PIRATES 2024 edition:</p> <p>WHAT HAPPENED BEFORE:</p> <p>Lunaria undertook a long term strategy focused on youth work and with the following goals:</p> <ul style="list-style-type: none">• Develop tools and methods• Reflect and update pedagogical approaches• Enhance the networking <p>In 2018 the first pilot project “KALEIDOSCOPE Youth work and innovative methods to work with young people” was run: a Key Action 1 including one Training for Trainers, two Advanced Planning Visits and two Youth Exchanges.</p> <p>In 2023 the second experience of Advanced Training for Trainers was implemented with the activity “PIRATE(s) Pedagogical Approaches, Intercultural Learning and Raising Awareness Tools in Europe”.</p> <p>In 2024 the third experience of “PIRATES”, Advanced Training for Trainers was implemented.</p> <p>PIRATES 2023 was about youth work methods and approaches, with a specific focus on the “tools part” (development, testing and upgrade). Therefore, since the preponderance was given to the tools and methods, participants were asked before the T4Ts to send their workshops proposals.</p> <p>PIRATES 2024 grounded on the evaluation of the 2023 edition. Therefore, it was decided to run an event not simply focused on tools and methods, but on the specific needs and expectation of participants. Then, starting from that ground, the topics of the new workshops were identified and it followed the workshop creation, testing and upgrade.</p> <p>A specific attention in all the PIRATES' editions stays on FLEXIBILITY and DYNAMISM: the Pirates' crews are not searching for “the best T4Ts recipe ever”. The structure is not rigid, since is based on needs and outcomes from those involved in the previous steps.</p>

INSTRUCTION	In fact, each new annual edition is based on the evaluation/results/outcomes of the previous one. Therefore it is promoted a permanent flexibility and an on-going re-adjustment of its structure, in a collective way and for a collective purpose.
MATERIALS	/
COMMENTS	/

RE-MOVING DEBATE

SECTION NAME	PRESENTATION (OPTIONAL)
TIME	5 minutes
OBJECTIVE	To introduce and prepare the participants to the topic explored
INSTRUCTION	Participants are introduced to the method of the moving debate, precisely mentioning the general topic of discussion
MATERIALS	/
COMMENTS	It can be effective to introduce the method as a “normal” moving debate, waiting for the participants to discover the rules’ change.

SECTION NAME	RE-MOVING DEBATE
TIME	30 minutes
OBJECTIVE	To explore preconceptions about a topic
INSTRUCTION	<p>A neutrality line is created on the floor in the middle of the space at disposal, using the 10 m rope. According to the rules of moving debate, participants are invited to stand on the line and wait for the facilitator to read statements. Then, participants are invited to take position far from neutrality line according to their agreement/disagreement with the statement.</p> <p>But, in the case of the Re-moving debate, the agreement/disagreement sides are decided each time AFTER participants positioned, casting the dice. Then, participants have to defend the position they find themselves in, independently from their real opinion. This helps recognising the cultural models in society and to consider the opinion of "opponents".</p> <p>To reduce time consumption, 5 minutes maximum can be assigned to discuss each statement, and participants can expose their opinion in maximum 30 seconds.</p> <p>Handout below.</p>
MATERIALS	Rope (10 m long more or less), a dice (you can build your own) with 3 “agree” faces and 3 “disagree” faces in basic version
COMMENTS	/

HANDOUT - STATEMENTS

FACILITATORS SHOULD NEVER RUN A WORKSHOP IF THEY DON'T HAVE ENOUGH CONFIDENCE OR KNOWLEDGE

IT IS ESSENTIAL TO CARE FOR MYSELF FIRST, IN ORDER TO CARE FOR OTHERS

LIFE IN AN ASSOCIATION IS NECESSARILY LEADING US TOWARDS WORKAHOLIC BEHAVIORS

AIMING FOR HORIZONTALITY MEANS ERASING HIERARCHY

EVEN WHEN LACKING MOTIVATION, AS A FACILITATOR, THE SHOW MUST GO ON

IT IS IMPORTANT NOT TO BECOME EMOTIONALLY AFFECTED BY THE TOPICS WE ADDRESS, TO BETTER SUPPORT THE PARTICIPANTS

TEAM BUILDING

IMPROVISATION

SECTION NAME	BRONTOSAUR
TIME	15 minutes
OBJECTIVE	To break the ice and to move the first steps in improvisation
INSTRUCTION	<p>Participants are asked to stand in circle and the facilitator introduces an object representing a brontosaurus. The object has to be passed to someone else inside the circle with the following statement <i>"This is a brontosaurus"</i>. The person receiving it should reply <i>"A what ...?"</i>. And the person passing has to say <i>"A brontosaurus!!!!"</i>. Then, the person receiving it, should say <i>"Ahhhhhhh, a brontosaurus!"</i> and to take the object. The activity follows in that way and, little by little, the facilitator can add extra challenges:</p> <ul style="list-style-type: none">• When we pass the object, we do it with a strong emotion. The person receiving it, answers with the same emotion• When we pass the object, we do it with a strong emotion. The person receiving it, answers with a completely opposite emotion• When we pass the object, we do it with a strong emotion. The person receiving it, answers choosing the type of emotion they want/feel• More objects representing a brontosaurus can be passed, so that in the same circle, there are different pairs interacting simultaneously
MATERIALS	Different objects
COMMENTS	/
SECTION NAME	YES AND NO
TIME	15 minutes
OBJECTIVE	To move forward in improvisation

INSTRUCTION	<p>Now pairs are created and different rounds are played with the following tasks:</p> <ul style="list-style-type: none"> • One person makes to the other a proposal (or more proposals). The other person answers always NO to the proposal/s • One person makes to the other a proposal (or more proposals). The other person answers always YES to the proposal/s • One person makes to the other a proposal (or more proposals). The other person builds from that proposal/s until the point the two persons are mutually building from that and making the proposal growing more and more.
MATERIALS	/
COMMENTS	/
SECTION NAME	SKETCHES
TIME	45 minutes
OBJECTIVE	To move forward in improvisation
INSTRUCTION	<p>The facilitator asks participants to write on a small piece of paper the first key word popping up in their mind. All the pieces of paper are then folded and put inside an hat. Then, small groups of 3 people are created. The groups who want (one by one) can go on the stage and hide behind the curtains. Here, the facilitator arrives and asks them to pick up three words from the hat and to read them in silence. They have 30 seconds to create a sketch based on the 3 words and involving all the 3 group members. When the facilitator claps the hands and says “Go!” the group exits the curtain and starts the improvisation.</p> <p>The activity follows in that way until all the groups has performed their improvisation. Then, if time allows and participants are still interested in the challenge, the facilitator can add extra elements of complexity: e.g. calling 5 or 6 volunteers, they have to pick up 3 or 4 words and use them for their improvisation.</p>
MATERIALS	/
COMMENTS	<p>It’s very important that the group has maximum 30 seconds to prepare it (more time we are allocating for the preparation and more the work on improvisation is invalidated). Moreover, the sketches should be short (it’s not possible to say in advance if they have to be 2 or 3 or 4 minutes, since we have no idea on what would be created, but participants need to be aware that, being an improvisation, it should be short and impacting).</p> <p>Moreover, when participants are on the stage improvising, they need to build from what comes from the others (as it was experimented before with “Yes and No” activity).</p>

SECTION NAME	AUTOMAGIC WRITING
TIME	45 minutes
OBJECTIVE	To reflect about the activity
INSTRUCTION	<p>The “Automagic Writing” is presented to the group. This technique, was created in the Chinese folk tradition, as “automatic” or “spirit writing”. It is an invitation to write without filters/judgments, and any language used is welcome.</p> <p>Therefore, participants are invited to use the technique to write freely their feelings and reflections about the activity.</p> <p>Handout below.</p>
MATERIALS	/
COMMENTS	/

Automagical Writing =

Originating in Chinese folk tradition / Enochian magic as: 'Automatic' or 'spirit' writing.

- Some orientation Qs but write without filter / self-judgement
- No right or wrong - voluntary sharing
- Own / any language welcome

HOLOCRACY

OUR ORGANIZATION

SECTION NAME	SELF-ORGANIZATION
TIME	60 minutes
OBJECTIVE	To organise the week experimenting holocratic methodology
INSTRUCTION	<p>It is introduced the principle of the “Holocratic Approach”.</p> <p>There are three ways to take a decision: or we discuss it together, or we delegate the decision to a part of the group/individual or we do not take any decision. Doing so, we save time and energy because we can choose between those three possibilities according to the situation. Therefore, it is possible not to take always all the decisions together “for the sake of horizontality and democracy ...”. Doing so, we also make a distinction between the “role” and the “person”.</p> <p>In order to activate this process, different “holon” or “organs” are created to fulfill our “collective reasons to exist” (which are why we are here and what unifies us). We distribute authority between those organs and we give each organ a name, a reason to exist, responsibilities and authorities on something. This action helps to frame the work of each organ.</p> <p>It is a dynamic approach, meaning that the organs exist in order to support our needs and reasons to exist HERE and NOW. Therefore, we can create new organs, delete some, make them evolve, develop, and even create new organs into other organs ...</p> <p>The process of making decisions is transparent: it means that the roles and the responsibilities of each are clear, as the process and the organisation.</p> <p>Each organ is interdependent and is part of the whole. As well as in the body, each organ is autonomous and interdependent. In order to make the whole body moving and acting, the different organs communicate together, each one gets a mouth and a ear. In the same way, those roles are taken by some persons in order to communicate to the other organs. They send a message or create what we call a “tension”. A tension is an information that the organs are exchanging in order to adapt themselves according to the needs here and now.</p> <p>Of course, the holocratic approach is not perfect and it embraces its own imperfections. Therefore, it is important to emphasize that we, as individuals and as collective, are in a process of learning which implies endless improvement, evaluation etc...</p> <p>It is a state of imbalance that deals with three dimensions, the horizontality of the group (our process together and our collective goal, equality, justice etc ...), our sovereignty (our ability to act and stand freely and responsibly inside the group) and the depth (our desire, the art, the pleasure and play, the quality of our relations).</p>

<p>INSTRUCTION</p>	<p>After the explanation, 3 spots are created inside the circle (proposal, clarification, improvement). The person willing to make a proposal of an organ, stands in the spot proposal, the persons who need a clarification stand in the specific spot and ask their question to better understand the proposal. If someone has a disagreement with the proposal: the disagreement has to be expressed as a proposal of improvement, taking position in the specific spot.</p> <p>The facilitator takes note of each proposal. When there are no more proposals, the facilitator spreads in the room papers with the name of each new proposed organ. Participants are invited to stand where they feel interested to participate.</p> <p>Once groups are created, it is forecast a specific time for discussion inside each group to develop the reason, responsibilities, authority and to choose the “ear” of the organ. When the work is finalized, the groups are back in plenary and each group/organ presents their “identity”, explaining their reason to exist.</p> <p>Example: the daily task organ presents themselves and finishes by a draft to explain how we are going to divide ourselves to fulfill the daily task of the week.</p> <p>Handout below.</p>
<p>MATERIALS</p>	<p>Blankets, flipcharts, markers</p>
<p>COMMENTS</p>	<p>/</p>

HANDOUT - HOLOCRACY

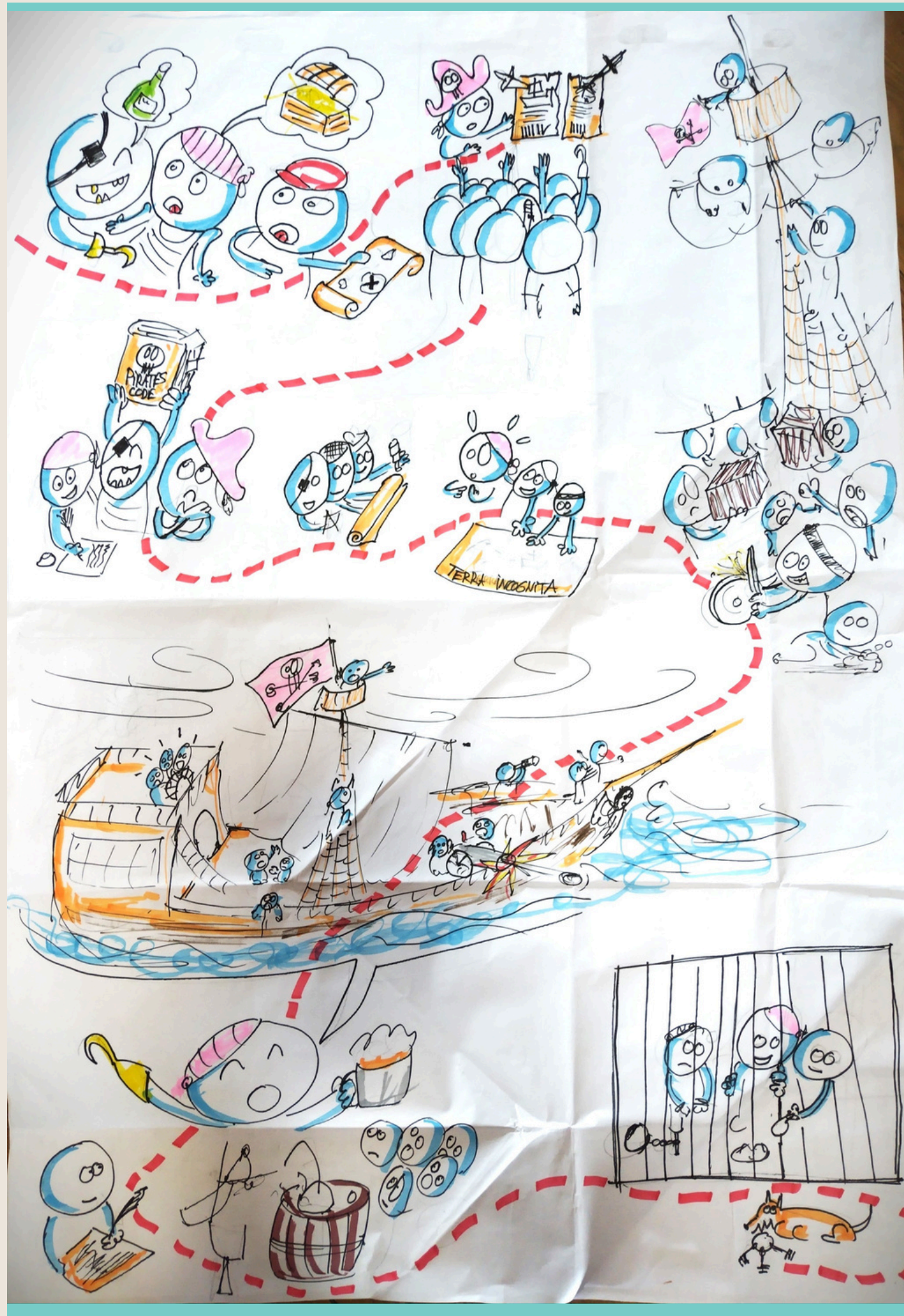


TRAINING IN ACTION

STEP 1 AND STEP 2

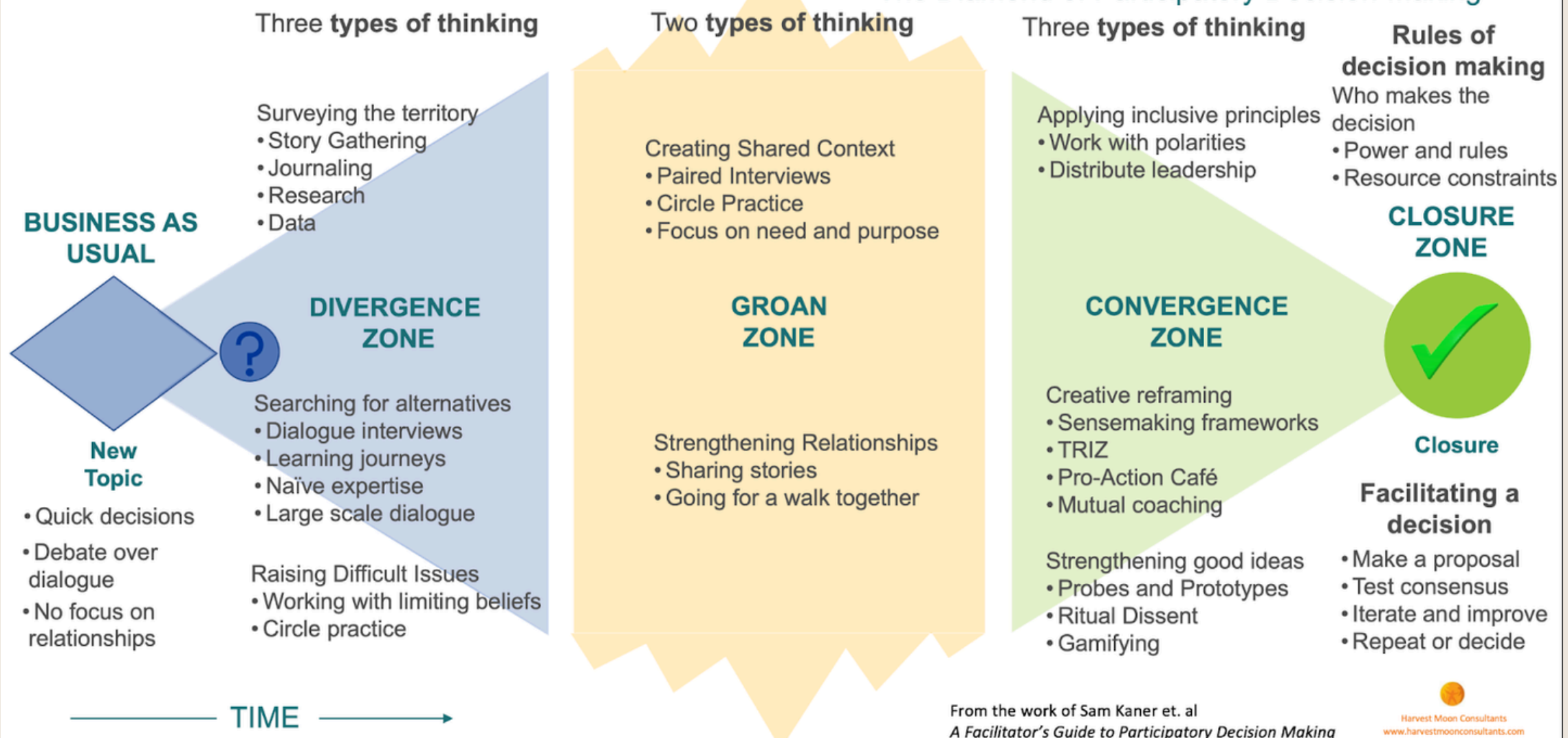
SECTION NAME	PRESENTATION
TIME	15 minutes
OBJECTIVE	To introduce the process of topics' re-grouping
INSTRUCTION	<p>Participants are introduced to the decision-making process. This process leads from the individual proposals of the topics to be tackled in the new workshops to be created, to the final identification of the 6 shared topics that will be developed in the workshops.</p> <p>The following methodology is introduced for the first step: "Divergence, emergence and convergence". They are parts of the Diamond of participation by Sam Kaner, and this model is used to frame the first part of the work. Even though, this model was not applied properly, it was introduced to help to frame a workshop.</p> <p>For more information: https://www.chriscorrigan.com/parkinglot/the-diamond-of-participation/</p> <p>Handout below.</p>
MATERIALS	/
COMMENTS	<ul style="list-style-type: none"> • The Pool of Trainers is involved in the process. • It has to be highlighted the concept "from individual to shared". • Unlike previous Pirates, the objective is not to share tools but to create tools together. • It has to be underlined that it is a self-organised process, where is promoted a sustainable approach (6 workshops for 7 half-days + 2 half-days preparation with planning process). • The feedback are all run at the end. • Thens are introduced specific roles (Spiders and Squirrels) to be decided in the agenda.

HANDOUT - HOLOCRACY



Dynamics of Group Decision-Making

The Diamond of Participatory Decision-Making



SECTION NAME	SPEED-DATING
TIME	45 minutes
OBJECTIVE	To choose individual topics, sharing personal choices with all participants
INSTRUCTION	<p>The poster with all the key words presented by the participants in the GTKEA activity “Ikigai” is presented. Then, the following steps take place:</p> <ul style="list-style-type: none"> • each participant is asked to pick 3 key words, corresponding, each one, to something they want to work on or share. Key words could represent either a: a. topic (green); b. method (orange); c. other (white) • each participant is asked to write their key words on separate pieces of paper according to the colour (green paper if the key word corresponds to a topic, orange paper if it corresponds to a method, white if other) and to stick them on themselves • participants are asked to walk around the room and, at the trainer’s signal, they have to shout all together the key words chosen (repeating them twice) • participants are asked to walk around the room miming their key words • it’s launched the Speed-dating: participants are asked to walk around the room for 1 minute and briefly read the other participants’ key words. Then, they have to choose to “date” in pairs and to share, in 3 minutes, their choices of topics/key words (this, has to be repeated at least 3 times) <p>Handout below.</p>
MATERIALS	Poster previously prepared, enough pieces of paper (half A4 cut along the longer axis) in 3 different colours for all the participants, markers, tape
COMMENTS	/

HANDOUT - HOLOCRACY

OUTDOOR ACTIVITIES
INTERGENERATIONAL WORK
MANUAL WORK AS WS METHODOLOGY
SUSTAINABLE THOUGHT
GENDER BIAS
BODY/SOUND WORK IN TRAININGS
NON EUROCENTRIC APPROACH
INCLUSION
COMMUNITY OF PRACTICE
GROUP DYNAMICS
IMAGINE OTHER MASCULINITIES
LIFE BALANCE
INTERCULTURALITY
INTERSECTIONAL APPROACH
RESILIENCE OF TRAINERS
CREATIVE ACTIVISM
BRAVE SPACE
MITHOLOGY
ARTISTIC EXPRESSION
ACCEPTANCE
SOCIAL/MENTAL HEALTH
VOICE ECOLOGY
MOTIVATION
ART AND NFE RELATION
COLLECTIVE MIND
INTERCONNECTED SYSTEMS OF OPPRESSION
MARXISM
GAMES
HOLISTIC PEDAGOGY
REFLECTION METHODS
LEARNING PROCESS WITH DIFFERENT ABILITIES
INJUSTICE
FACILITATE WITH LESS WORDS
SPIRITUALITY
DECOLONISATION
RELATION BETWEEN FACILITATOR AND PAX
ABILISM
PLAY/EXPERIENCE
CREATING SAFE SPACES
ACTIVISM
BODY TECHNIQUES
INSTINCTIVE PLAYFULLNESS
DISCRIMINATION
CONNECTING THROUGH ART/MUSIC/FOOD
GRIEF AND HOPE
HUMAN RIGHTS
DRAMA AND MOVEMENT
YOUTH EMPOWERMENT
ECOLOGICAL
PUBLIC SPEAKING
INCLUSIVE APPROACHES
COLLECTIVE LIBERATION
VULNERABILITY
WELL BEING
COMMUNITY BUILDING
YOUTH NEEDS
LONG TERM RELATIONSHIP FACILITATION
BODY MOVEMENT
YOUTH PARTICIPATION AND LEADERSHIP
AGGRESSION AND VIOLENCE

SECTION NAME	INDIVIDUAL PROPOSALS
TIME	10 minutes
OBJECTIVE	To summarize definitive, individual proposals and to share them inside the group
INSTRUCTION	Each participant is asked to finalize their individual proposal on an A4 with a title and max 15 words for the description (also preparing a short one-sentence to present, is fine).
MATERIALS	A4 papers, markers
COMMENTS	It's important to stress that the presentation has to be short and effective

SECTION NAME	EMERGENCE
TIME	30 minutes
OBJECTIVE	To merge the individual topics in shared topics
INSTRUCTION	<p>Participants are sitting in a circle, and in the middle of the circle, two areas are identified:</p> <ol style="list-style-type: none"> 1. Propose 2. Harmonize/merge <p>Every person can propose to the group their proposal joining the “propose” area. Then, other/s can propose to merge or modify, integrating their own proposal into the first one.</p> <p>When a merging occurs, the small group is asked to reformulate their proposal in a title and with a 15-word sentence, then to be presented once again to the plenary.</p> <p>The discussion continues until there are no more proposals to present.</p> <p>At the end, a number of shared proposals is finalized: if the number of proposals equals the number of workshop slots available, it is possible to skip the voting process. Otherwise it is proposed the voting process.</p>
MATERIALS	2 blankets, A4 papers with hidden/folded part, markers
COMMENTS	<ul style="list-style-type: none"> • It is important to avoid discussions in plenary, only short proposals or brief questions and merging proposals are accepted. • It has to be reminded the principle of harmonization and diversity of proposals.

SECTION NAME	VOTING
TIME	45 minutes
OBJECTIVE	To choose the shared proposals to work on
INSTRUCTION	<p>The voting system is explained: it's used the "Majority judgement" (by Rida Laraki and Michel Balinski) to select the topics considered the most relevant for the group.</p> <p>The technique works in the following way: each topic is written in one paper and six slot are created underneath, in order to represent a spectrum of interest that goes from "No way" to "Mind blowing".</p> <p>Then, each participant is asked to express their level of interest for each topic, being also informed that not expressing on one topic will be counted as a "No way".</p> <p>Then, when everyone has expressed their level of interest, it is created the scale of interest and it's looked at the medium value (the one at the center of the scale). This value means that half of the group considers this topic at least "interest expressed".</p> <p>At the end, the topics are classified from the one that gets the highest value, to the middle value, to the least value.</p> <p>Handout below.</p>
MATERIALS	Markers
COMMENTS	/

HANDOUT - VOTING

TITLE
SHORT DESCRIPTION WITH NOT A LOT OF WORDS

No way	you sure?	whatever	good	very good	WAO!

TITLE
SHORT DESCRIPTION WITH NOT A LOT OF WORDS...

No way	you sure?	whatever	cool	i'm in!	Mind Blowing
		*			

~ BIAS ~
EXPLORE AND UNDERSTAND HOW BIAS WORK IN ORDER TO DEVELOP CRITICAL THINKING & INTELLECTUAL SELF DEFENSE

BIAS COOL

No way	you sure?	whatever	cool	i'm in	Mind Blowing

SECTION NAME	POTS' FORMATION
TIME	30 minutes
OBJECTIVE	<ul style="list-style-type: none"> • To finalize the proposals' sharing process • To form the PoTs that will prepare workshops
INSTRUCTION	<p>Since in this case, there was a draw among the proposals and for a matter of experimenting new techniques, it was decided to elect 8 topics and it was proposed a moving debate with 3 proposals of how to finalize the vote.</p> <p>It was chosen to proceed as described below: the 8 topics were distributed in the room and participants were asked to place themselves in silence according to their level of interest (in this phase, it was emphasized that only 6 topics are needed and that it is also a group exercise). Therefore, it's possible to change position along the process until the 6 topics are selected, having also enough facilitators to lead them.</p>
MATERIALS	/
COMMENTS	It's important to remind the principle of harmonization and diversity of proposals

SECTION NAME	ROLES' REPRISE AND TOOLKIT
TIME	15 minutes
OBJECTIVE	To provide structure to the preparation process of the Training in Action
INSTRUCTION	<p>The Toolkit is presented to participants, reminding that the PoTs have to fill in the toolkit template with their workshop activity within the end of the training.</p> <p>Then, 2 new roles that are going to be used during the training are presented: thus, each group is asked to elect one person for each role, with an election without a candidate. For more information on this technique: https://imfusio.com/en/bibliotheque/election-without-candidates</p> <p>More specifically, the two roles and their characteristics are presented:</p> <ul style="list-style-type: none"> • Spider: they gather together and frame the following days, choose the order of the workshops, the timing, the amount of preparation, they discuss the presence or not of a half free day in the agenda. The spider has to be as objective and impartial as possible and need to be able to see “the bigger picture”. Is the person responsible to focus on the group dynamics and need to have strong abilities to find consensus/compromise. • Squirrel: they take care of the evaluation of their own workshop, they need to be organised, to be good listeners and have synthetic abilities to resume ideas that come from others and organize them in a coherent frame. They need to be ok to receive critics (positive and negative) about their workshop, not taking them personally and using them in a constructive way. <p>Then it's proceed with the election without candidate, which works with different steps. In this specific case, the following simplified version was used:</p> <ol style="list-style-type: none"> 1. Explanation of the roles and characteristics/competences required 2. Proposal of a candidate within your team that is not you 3. Circle of talk 4. If everyone agrees, we ask the candidate if they accept, if yes we celebrate, if no we make another proposal etc...
MATERIALS	/
COMMENTS	<p>Spider: capacity to negotiate, to defend their PoT's interests and to take into consideration other people points of views</p> <p>Squirrel: precision, organizing, describing and summarizing skills.</p>

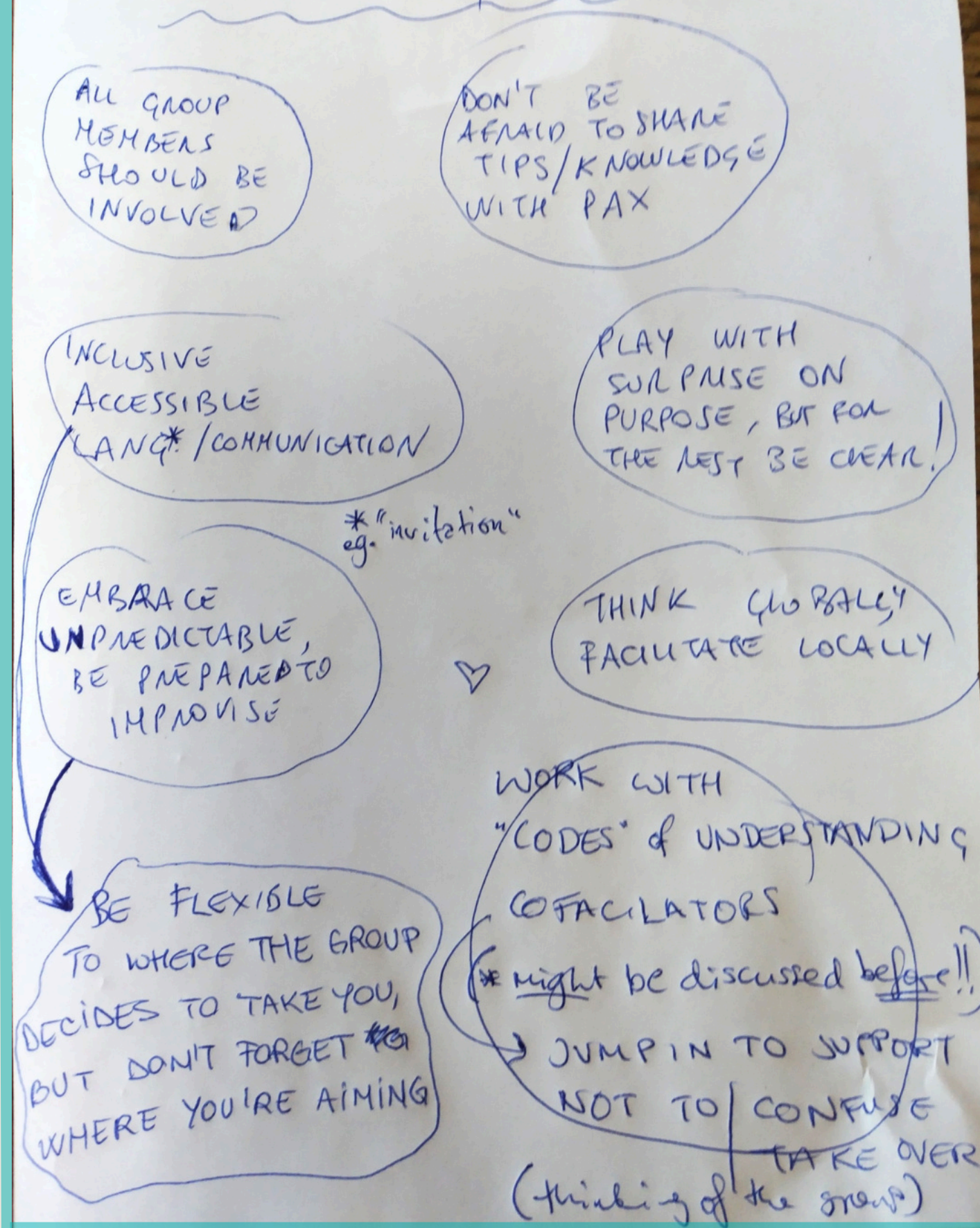
SECTION NAME	PROCESS CARE
TIME	45 minutes
OBJECTIVE	To provide further structure to the preparation process of the Training in Action
INSTRUCTION	<p>Participants are divided in three groups to prepare guidelines on 3 different aspects of the Training in Action:</p> <ul style="list-style-type: none"> • Project methodology, step by step (useful to organize the preparation process) • Facilitation principles • Navigating conflicts <p>It is important that each Pool of Trainers sends, at least, one member to each group. Afterwards, the results are written on a flipchart and each participant shares them within their Pool of Trainers.</p> <p>Handout below.</p>
MATERIALS	Flipcharts, markers
COMMENTS	/

HANDOUT - PROCESS CARE

METHODOLOGY

- 1) WHO** are we (related to the subject) background, skills etc.
- 2) WHY** you choose this topic (collective/personal needs) What we want to learn personally and others to take
- 3) NEEDS** identification of needs - context, target group - needs of target group
- 4) INTERNAL NEEDS** working together (decision making, agreements)
- 5) CLARITY** research / brainstorming / exploration on wording / definitions, common understanding
- 6) OBJECTIVES / AIMS** "The North Star" defining them clear and simple
- 7) HOW** choices of methods research tools if needed
- 8) STRUCTURE** structure schedule (when, where, what) sketch skeleton of workshop, ROLE-TASK division Materials needed
- 9) DOUBLE CHECK AIMS** make sure aims and activities are matching up, test if needed
- 10) Closing / Final** evaluating and feedback

Facilitator principles



NAVIGATING CONFLICT



- Useful reminders:
 - check in - check out (thermometer)
 - signs when:
 - losing focus
 - needing break
 - clarification
 - active communication
- Tools:
 - pause
 - framing
 - talking sticks (sharing circle)
 - drawing / localizing a feeling in the body
 - changing perspective (during conflict in ideas to critically examine limitation of your own idea)
- Roles:
 - time keeping
 - energy of the group
 - taking notes (toolkit)
 - navigator (communication, involvement)

SECTION NAME	CREATION OF WORKSHOPS
TIME	1 day
OBJECTIVE	To create, design and organize the different workshops
INSTRUCTION	The Pools of Trainers start to design and prepare the different workshops. Time to time, the spiders of each group have to meet to agree on the planning of the next days and on the order of the workshops.
MATERIALS	All the materials that the Pool of Trainers might need to design and prepare the different workshops
COMMENTS	/

SECTION NAME	IMPLEMENTATION
TIME	3 days
OBJECTIVE	To implement and deliver the newly created workshops
INSTRUCTION	All the new workshops are delivered. This time, it is not forecast a session of feedback right after each workshop but at the very end. For this reason, in order to keep track of what has happened and of the major feedback, at the end of each workshop it is added an extra short session. Everyone is asked to run the “Automagic writing”, with the purpose to take note of the activity in order to reuse this material during the feedback session at the very end of the workshops. Handout below.
MATERIALS	All the materials that the Pool of Trainers might need to design and prepare the different workshops. Pen and papers for the Automagic Writing.
COMMENTS	/

HANDOUT - AUTOMAGIC

Automagic Writing =

Originating in Chinese folk tradition / Enochian magic as: 'Automatic' or 'spirit' writing.

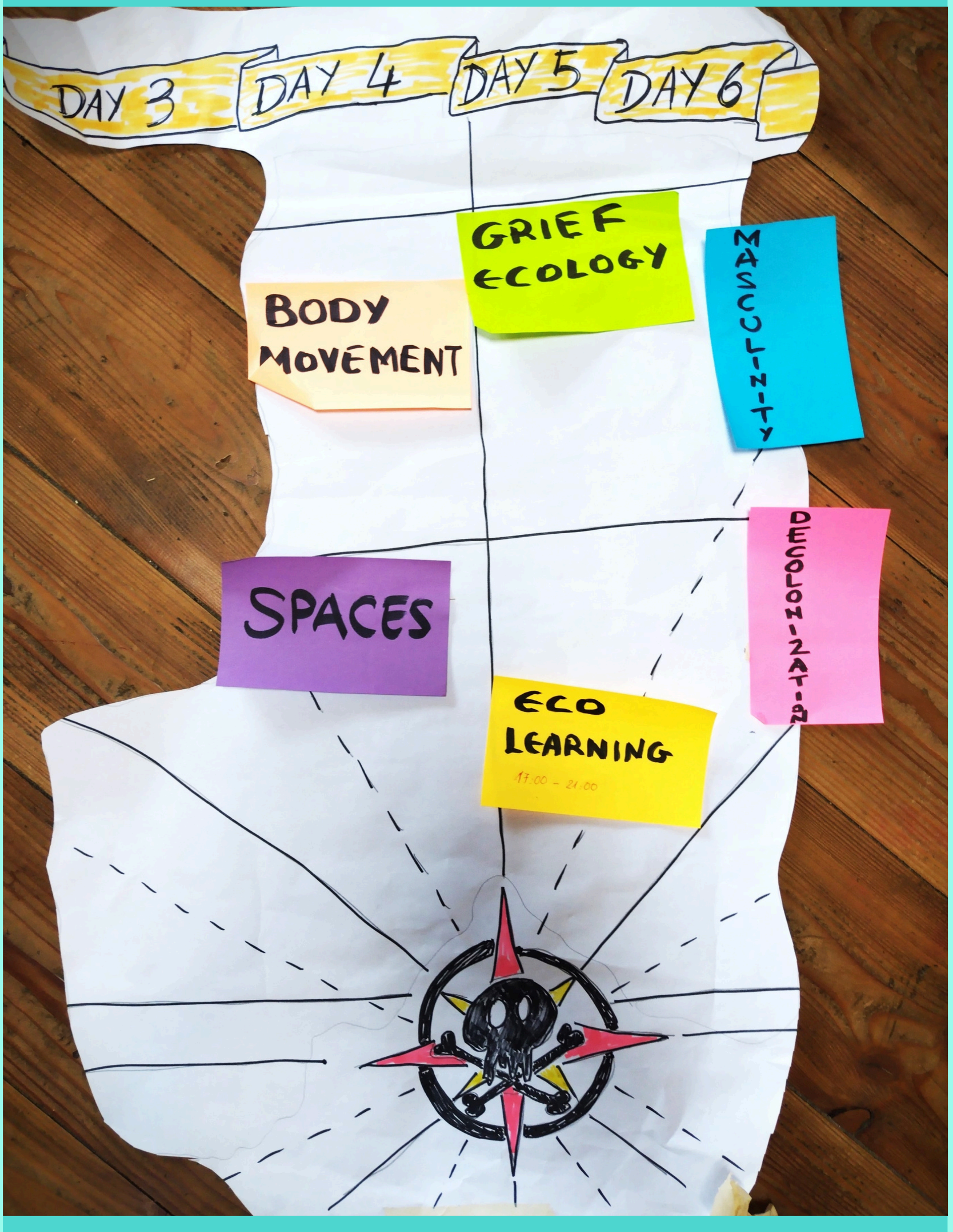
- Some orientation Qs but write without filter / self-judgement
- No right or wrong - voluntary sharing
- Own / any language welcome

What will you take and implement in your work & life?
— What was the same as usual & what was new / different? —

SECTION NAME	FEEDBACK
TIME	90 minutes
OBJECTIVE	To evaluate the workshops
INSTRUCTION	<p>Squirrels take different positions in the space and all the participants are invited to visit each squirrel (who is the representative of the workshop delivered by their group), except the one they took part in as facilitators.</p> <p>There is a specific time for this feedback's fair and everyone is self-responsible of how they want to use this time, knowing they are invited to give feedback to each workshop. Before to start the fair, all the participants are invited to gather their Automagic writing to participate in the feedback session more efficiently.</p> <p>Each squirrel finds their own organisation to take notes.</p> <p>As a tip to help the squirrels, we proposed to use the 6 thinking hats of Bono: https://www.debonogroup.com/services/core-programs/six-thinking-hats/</p> <ul style="list-style-type: none"> • White hat: is already written in the flipchart and describes the different steps of the activity. It helps the recap, refresh the memory of what was done in each workshop and can help to structure the feedback. • Red hat: is about the feelings we had during the workshop, how they were expressed, where they came from, what triggered us and what those feelings brought to the workshop. • Yellow hat: is the optimistic hat, it concerns every positive aspect of the workshop, what works well, and what to keep • Black hat: is the pessimistic hat concerning every negative aspect of the workshop, what didn't work well, what has to be improved and how. • Blue hat: is usually concerning the logistic aspects of the workshop. It can be used also to describe the facilitator attitude, or to offer tips related to the implementation of the workshop. • Green hat: is referred to creativity, how we can develop, adapt, transform, change, imagine, in order to bring the activity somewhere else.
MATERIALS	Flipcharts and markers
COMMENTS	/

SECTION NAME	FINALIZATION
TIME	90 minutes
OBJECTIVE	To finalize the toolkit of each workshop
INSTRUCTION	<p>Each group receives a proper time to be back to their own workshop and to share the outcomes of the feedback's session.</p> <p>This time should be also used to evaluate the teamwork.</p> <p>Then, each group, is asked to finalize the Toolkit of their workshop, also including the tips/potential adjustments suggested during the feedback's session.</p>
MATERIALS	Toolkit template and laptop
COMMENTS	/

SECTION NAME	CLOSING
TIME	30 minutes
OBJECTIVE	To close the Training in Action part, having a collective moment as a whole group
INSTRUCTION	<p>In order to close the process all together, it is proposed a funny game which is a slow-motion race. Therefore all the participants, together, are running in slow-motion, till the arrival point which is a big button where it is written "Send to Lunaria". This, to emphasize the need and the importance of having the toolkit ready before leaving the training.</p>
MATERIALS	Decoration for the slow-motion race
COMMENTS	/



WORKSHOP

BODY MOVEMENT AND PLAY

BODY BLOWING

SECTION NAME	INTRODUCTION OUTSIDE THE WORKSHOP ROOM
TIME	5 minutes
OBJECTIVE	To create connections through body movement and play
INSTRUCTION	<p>The facilitator explains to the participants that they are going to enter in the workshop room where:</p> <ul style="list-style-type: none">• during the activity, they have to keep the silence• if any uncomfortable feeling might appear, they can move in the “observation space” and they can come back into the activity at any time they want/feel to.
MATERIALS	Music
COMMENTS	<p>Before the beginning of the activity:</p> <p>SURVEY: facilitators have individual and private meetings with each participant in order to ensure consent about physical contact and, therefore, to be aware about everyone's needs. In this phase, the facilitators invite the participants to wear comfortable clothes before the activity and to take off what might be broken or could be dangerous.</p>

SECTION NAME	WARM UP
TIME	20 minutes
OBJECTIVE	To create connections through body movement and play
INSTRUCTION	Participants are invited to enter the workshop room and to walk in the space meeting the others through eye contact. After a while, they are asked to form a circle, to take a deep breath and to do a body awakening shower scratching the different parts of the body.
MATERIALS	Music
COMMENTS	From this step on, the facilitator gives instruction in silence using only gestures.

SECTION NAME	PAIRS
TIME	25 minutes
OBJECTIVE	To create connections through body movement and play
INSTRUCTION	<p>This step is structured in the following way:</p> <ol style="list-style-type: none"> 1. Participants have to create pairs 2. One leads, the other repeats 3. Switch leader 4. Both are leaders and followers at the same time 5. Switch partners as much as you need in order to have participants meeting each other <p>Following this structure, the facilitator gives the instructions below:</p> <ul style="list-style-type: none"> • Mirror: moving the body, exploring the space • Face expression: just facial expression, not involving the other parts of the body • Emotions: using body and face to express emotions, playing with intensity and distance/space.
MATERIALS	/
COMMENTS	/

SECTION NAME	GUIDING AND BEING GUIDED
TIME	20 minutes
OBJECTIVE	To create connections through body movement and play
INSTRUCTION	<p>New pairs are created. One is the leader with eyes opened and one is the follower with eyes closed. The leader has to guide the follower with a slight hand touch to have them exploring the space.</p> <p>Then, the roles are switched.</p> <p>After a while, it is introduced the switch of leaders and followers: the leaders have to exchange partner while moving in the space.</p> <p>The roles are switched.</p> <p>The exercise can go on, from couples to a collective dance.</p>
MATERIALS	/
COMMENTS	From this step on, the facilitator gives instruction in silence using only gestures.
SECTION NAME	SILENT BREAK
TIME	30 minutes
OBJECTIVE	To create connections through body movement and play
INSTRUCTION	<p>The facilitator gives some instruction for the break:</p> <ul style="list-style-type: none"> • silence must be kept • no phones are allowed.
MATERIALS	/
COMMENTS	/

SECTION NAME	VOICE
TIME	20 minutes
OBJECTIVE	To create connections through body movement and play
INSTRUCTION	Once back in the workshop room, participants are asked to stand in a circle and slowly, they are guided to a voice exercise, playing with fun sounds.
MATERIALS	/
COMMENTS	Since this step on, they are allowed to talk again.

SECTION NAME	MOLECULE GAME
TIME	60 minutes
OBJECTIVE	To create connections through body movement and play
INSTRUCTION	<ol style="list-style-type: none"> The facilitator runs the introduction on safety rules: <ul style="list-style-type: none"> reminder of observing the space - the controller of the space safety word process: a word is proposed to pause the game in case it's needed time to solve a situation before to start again identification of participants' body parts that need extra care/not being touched during the game: use paper tape to signal it. The facilitator runs the warm up to stretch the bodies, with a specific focus on articulations. The facilitator explains the game: <ul style="list-style-type: none"> participants represent atoms and during the game they are grouped in order to form molecules (5 – 6 people) the molecule chooses a name and a strategy to physically bound and to connect together. When the game starts, the observer/controller has to call one of the molecule to attack/collide with another one. The molecule who attacks has to spread and physically grab atoms in order to grow and to include a new atom. When the atom is not touching anymore the original molecule, it belongs to the other group the game stops when participants are too exhausted or when only one molecule is created. Closure: the facilitator closes the activity proposing a way to steam out the emotions. It can be a physical activity (e.g. stretching, massage).

INSTRUCTION	5. Debriefing: the debriefing is conceived to explore emotions and different thematic such as: violence, world/daily struggle, activism, potential and limits of the body and interactions, connections, game, nature, use of strength/power, responsibility and role of the controller.
MATERIALS	Tape, something to create the observer space (blanket/benches)
COMMENTS	This activity could be closed with a collective moment of dance to steam out.

WORKSHOP

SAVE AND BRAVE SPACE

SAVE AND BRAVE SPACE

SECTION NAME	WELCOMING AND NARRATION
TIME	10 minutes
OBJECTIVE	<ul style="list-style-type: none">• To set the atmosphere for the workshop• To introduce the concepts to be explored• Optional: to prepare the participants to get into the chosen role (in this case pirates)
INSTRUCTION	<p>The facilitators gather the group outside the space to be used in the next step and welcome them, running a short introduction of the workshop and concepts that are going to be explored.</p> <p>Mermaid 1: <i>“Prepare yourself as you are about to embark on the exploration of a new territory. At times, your journey will be solo but at times you will be joined by fellow pirate explorers. We invite you to observe, to stay curious, to feel, to be open, for in the end, a treasure awaits.</i></p> <p><i>Once you enter the space, walk around, use your eyyyyesss, observe, understand, map out your surroundings and then find a place that catches your eyes, stand still for a while and let the mermaids voice guide you. Remember pirates: if there are parts that you do not understand, try to stay with an explorer’s mind, make the journey your own, stay open to the process - dive in.</i></p> <p><i>If something feels uncomfortable to you, follow your body and you decide how far you can go. In any given moment you can come back to observing your breath or any other way for you to find safety in your body.</i></p> <p><i>Welcome to your journey in the space. You may enter now!”</i></p>
MATERIALS	Mermaid character costumes
COMMENTS	Have a common theme and have all the characters matching this theme (e.g. Pirates, mermaid, etc.)

SECTION NAME	EXPLORING/INQUIRING ABOUT OUR RELATIONSHIP BETWEEN TAKING (CLAIMING/OWNING) AND MAKING (GIVING) SPACE
TIME	30 minutes
OBJECTIVE	To introduce the concepts to be explored about our relationship between taking (claiming/owning) and making (giving) space
INSTRUCTION	<p>Mermaid 2:</p> <p>Step 1: ask participants to close their eyes and take some slow deep breaths. Ask them to bring awareness to the space created inside their body when they breath in and to check how the space reduces when they breath out. Optional: you can keep exploring the space in the body with every inhale – the space between eyebrows, the space between shoulders etc.</p> <p>Step 2: ask participants to bring their awareness to their body in the space around them, to start swaying slowly and to explore the space they’re standing in. Ask them to stretch out their arms, move, rotate the body etc.</p> <p>Step 3: ask participants to stay with eyes closed, to explore the space they’re standing in with their body, and to start introducing their voice in the space – playing with the sound, making it louder, softer, deeper, projecting the voice and noticing whether they feel safe playing – taking space and making space - with the voice when their eyes are closed.</p> <p>Step 4: tell participants to slightly open their eyes keeping them to the ground’s direction. They have to start walking around the room, playing with taking up (claiming) space with the body (making big steps, making themselves big) and making (giving space), making their body smaller, lowering their voice etc. Here participants can explore what these concepts mean for themselves individually.</p> <p>Step 5: tell participants to look around the room at other participants and they can start playing with taking space with their movement and/or voice and giving space. Exploring what it feels like to use their voice, to use their body to claim and to let go of space. Here it can be made the link with questions like <i>“Does it feel safe to project your voice?”</i>, <i>“Do you feel brave to own space?”</i></p> <p>Step 6: repeat the steps but bringing participants into pairs, and then bigger groups until they form a circle.</p> <p>Step 7: ask participants to form a circle and have a small debrief asking questions like:</p> <ul style="list-style-type: none"> • What was it like to use your body and voice to claim space with your eyes closed? • Did your experience change with your eyes open? What happened? • Did you do something outside of your comfort zone? • How do you think this relates to how you contribute to a discussion or activity?
MATERIALS	/
COMMENTS	/

SECTION NAME	BRAVE AND SAFE SPACE – POEM WRITING
TIME	10 minutes
OBJECTIVE	To collect personal thoughts about what safety and bravery means (preparation for the space creation)
INSTRUCTION	Two facilitators (in the chosen role) are taking the 2 groups to a neutral place to explain the idea of creating safe/brave space. Participants have to choose a space that they will transform to their place. Once the space is chosen, participants of each group have to explore what safe/brave space means to them by completing the sentence <i>“I am brave when/I am safe when”</i> and then creating a poem of common ideas.
MATERIALS	A flipchart paper is given to each group with the sentence to be finished: <i>“I am safe when/I am brave when”</i>
COMMENTS	/

SECTION NAME	BRAVE AND SAFE SPACE CREATION
TIME	15 minutes
OBJECTIVE	<ul style="list-style-type: none"> • To put theory into practice, building a place that represents safety/bravery • To dive into the concepts of safe and brave space in individual, cultural settings
INSTRUCTION	The facilitators invite the two groups to create a space that represents safety/bravery based on their common understanding of the two concepts.
MATERIALS	All sorts of materials (paper, pens, costumes, scarfs, textiles, etc.) that inspire participants to build their space
COMMENTS	/

SECTION NAME	ACTIVATING THE SPACE AND TRANSFORMING IT FOR THE VISITORS
TIME	10 minutes
OBJECTIVE	To transform the space for visitors to be able to engage with the space, experiencing safe space/brave space
INSTRUCTION	The facilitators invite the participants of the two groups to transform their space for the coming visitors. Then, they hand them a letter which invites them to visit and explore but also to leave their mark on the space built by the other team.
MATERIALS	Letter with invitation
COMMENTS	/

SECTION NAME	MEETING AT THE BORDER
TIME	5 minutes
OBJECTIVE	To move from one space to the other, showing identity by greeting each other
INSTRUCTION	The creators of the safe/brave space are meeting halfway between the two spaces to greet each other in a creative way and to cross the border (a rope). One soul for one soul by making eye contact.
MATERIALS	Rope for the border
COMMENTS	/

SECTION NAME	VISIT THE NEW LAND – EXPLORATION (COMPLETING POEM)
TIME	10 minutes
OBJECTIVE	<ul style="list-style-type: none"> • To explore the opposite qualities • To reflect on similarities and differences
INSTRUCTION	The participants are visiting the opposite “qualities” in order to offer an input from another point of view. They are asked to observe the place, to feel it and to contribute to the poem, giving an experiential input.
MATERIALS	/
COMMENTS	/
SECTION NAME	VISIT THE NEW LAND – CREATING QUESTS
TIME	10 minutes
OBJECTIVE	To offer a perspective of transition from safe to brave space and the opposite
INSTRUCTION	The participants are asked to create three challenges out of their qualities as a gift to the hosts. One for the brain, one for the heart and one for the body.
MATERIALS	/
COMMENTS	/
SECTION NAME	MEETING AT THE BORDER
TIME	5 minutes
OBJECTIVE	To return to the initial base
INSTRUCTION	The participants are asked to find their “passport” and to return to their initial environment/base.
MATERIALS	/
COMMENTS	/

SECTION NAME	RETURNING HOME – COMPLETING THE QUESTS AND EXPLORATION
TIME	15 minutes
OBJECTIVE	To “explore the safe when you are brave and the opposite”
INSTRUCTION	The participants are asked to complete the gift/quests that their visitors left them. Then in this mood of reflection, they are asked to get their poems and join altogether around a fireplace in order to present their poems and reflect on their experience.
MATERIALS	/
COMMENTS	/

SECTION NAME	DEBRIEFING
TIME	30 minutes
OBJECTIVE	To share comments about the experience
INSTRUCTION	<p>We ask the participants, using their voice, to metaphorically “throw in the fire” the role they had so far and to come back to themselves.</p> <p>Once the participants are sitting in a circle around the fireplace, we ask them to reflect and answer the following questions:</p> <ul style="list-style-type: none"> • How do you feel? • What happened? • What was the purpose? • What do I take with me?
MATERIALS	/
COMMENTS	/

HANDOUT - MERMAIDS' SCRIPTS

Mermaid 1:

Prepare yourself as you are about to embark on an exploration of a new territory. At times, your journey will be solo but at times you will be joined by fellow pirate explorers. We invite you to observe, to stay curious, to feel, to be open, for in the end, a treasure awaits.

Once you enter the space, walk around, use your eyyyesss, observe, understand, map out your surroundings and then, find a place that catches your eye, stand still for a while and let the mermaids' voices guide you. Remember pirates, if there are parts that you do not understand, try to stay with an explorer's mind, make the journey your own, stay open to the process - dive in.

If something feels uncomfortable to you, follow your body and you decide how far you can go, in any given moment you can come back to observing your breath or any other way for you to find safety in your body.

Welcome to your journey in the space.

You may enter now!

Mermaid 2:

As pirates you're navigating different terrains, different weather - conquering new spaces and places. Today we present you with a challenge, something perhaps unfamiliar, as you will be exploring the space within and the space outside. I invite you to keep your explorer, conquering mind awake as we journey together for the next while.

So, now I invite you to close your eyes for we shall begin to explore the space within.

Take a deep breath in and a deep breath out.

Take a deep breath in and out.

Begin to notice the air as it travels through the space in your nose.

Down to the space in your chest, your belly.

Expanding these places as you inhale.

Contracting as you exhale.

Let the breath guiding you to different spaces within.

Discover whether you can touch points of tension and breath space into those places.

Play with movement, play with bringing your breath to different spaces.

The space between your eyebrows,

the valley between your shoulders,

the cage in your chest. Breathing in and out.

Bring your attention back to your breath and shift your attention to your body in the surrounding space. Can you feel where your body ends and the space begins? Can you feel where the tips of your fingers end and the space begins? Terra incognita.

Begin to invite movement into your body.

Play with taking space and giving space.

Exaggerate the movement, allowing your body to feel what is like to take space.

Now add a hum.

Still with your eyes closed still facing down.

Explore with volume.

With tone.

Now gently open your eyes.

Gaze low.

Keep moving and playing with sound.

Taking space,
making space.

Now begin to walk in the space.

It's time to play in the space, play with space - notice what it feels like to take space.

Walk and begin to claim space - use the capacity of your body to claim more space - notice what you feel when you own the space. Now begin to let go.

Start to give space. What does it mean to you? How does it feel to let go? What changes do you feel? Bring in sound - begin to claim space with body sound, and give away space using your body and sound.

Raise your gaze and keep walking, noticing the others walking in the space. How do you feel about taking space? How do you feel about giving up space? Give and take. Take space and give space. Use your eyes, take space and give space. Take space and give space: with your movement, with your voice, with your eyes, let the whole your experience.

Look for the voice within and this time let it out. Movement and sound together, giving space and taking space. Notice the people, create your dance of making space, explore how your voice claims space and how it goes around the people you are surrounded by.

While creating this beautiful dance of giving and taking space with your body and voice, try to find a pair and find your own dance between claiming space and giving space.

Each pair finds another pair thus two become four, keep going and exploring ...

Each group of four find another four and thus become eight and keep exploring ...

Now eight find eight and thus become sixteen and keep exploring ...

All come together and keep exploring.

WORKSHOP

GRIEF ECOLOGY

GRIEF ECOLOGY

SECTION NAME	INTRODUCTION
TIME	15 minutes
OBJECTIVE	To ground, welcome disclaimer, getting in the zone and being available
INSTRUCTION	The facilitators welcome participants outside of the room, where they are taught the “The Wounded world” song. This step is conceived to ground and feel the moment, arriving consciously in the space. The facilitator then runs as verbal disclaimer (needs, feel or not feel) and asks participants to take off shoes, entering in silence.
MATERIALS	Guitar, box for shoes
COMMENTS	Frame something to do with the connection between grief and ecology concept: as the grief as the top of an iceberg and we swim underneath the surface, or as the mushroom above the earth and we dig/root into the mycelium. This to open up about rituals in grief and nature.

SECTION NAME	INTRO 2.0
TIME	10 minutes
OBJECTIVE	To get into the topic, visualising, setting the ground for the following steps
INSTRUCTION	Participants step into the workshop room without their shoes on, observe the room silently, and position themselves around the tatami mattresses. In the middle of the room stands a box, within reach, in the background wave sounds. Once everyone is sitting on the ground the Storytelling starts.
MATERIALS	Story, wave sounds, computer or device to play the melody
COMMENTS	Bring some more clarity inside the metaphors for those who are less familiar with symbolism. Make the space darker, more atmospheric.

SECTION NAME	OPENING THE TOPIC
TIME	25 minutes
OBJECTIVE	To have participants reflecting on the concept of grief, and meaning for themselves (and others)
INSTRUCTION	<p>While participants have their eyes closed, the facilitator reads out statements related to grief:</p> <p><i>Grief is so much more than the loss of what you once had.</i></p> <p><i>There is also the grief for all of the selves that we could've been or once were.</i></p> <p><i>Grief for the things we never had but should have.</i></p> <p><i>Grief that the world we live in is so cruel and violent.</i></p> <p><i>Grief for the things we never got to achieve.</i></p> <p><i>Every change or loss, big or small needs to be grieved.</i></p> <p>Then, the facilitator asks the following questions for reflection:</p> <ul style="list-style-type: none"> • What does grief mean to you? • What does your culture or society teach you about grief? <p>Participants are left 5 minutes for a silent reflection and then 15 minutes for the personal drawing (Automagic Drawing) and writing to identify big and small grief(s) they faced. The bigger grief goes in the center, the smaller goes outwards, this on a square paper folded in a specific way so that it might help participants to visualize better. Then, participants are asked to choose 1 grief to carry along the way, to visualize it: its color, look, what is linked to them, meaning for them.</p> <p>Then, the facilitator closes this part with the with second part of Storytelling.</p>

MATERIALS	Quotes, flipcharts, object in the middle, second part of the story
COMMENTS	<p>Use the questions to go to small groups for sharing – including questions of what rituals exist in your culture to embrace different/difficult emotions, to introduce the ecosystem of emotions.</p> <p>Facilitators, if time allows, can propose the following alternative added steps:</p> <ul style="list-style-type: none"> • “Group discussion” around 3 questions • “Silent debate” of ecosystem of emotions – understanding which emotions are behind/around/over/under grief and more/less “held”/faced in our societies.
SECTION NAME	THE WALK JOURNEY
TIME	30 minutes
OBJECTIVE	To give permission of different intensities of expression
INSTRUCTION	<p>The facilitator invites participants to put on their shoes, and to walk through the forest. Here there are different stages through the path:</p> <ul style="list-style-type: none"> • first walk in silence • first station gives room to become as big or as small as possible • continue in silence • second station gives room to be as fast or as slow as possible • continue in silence • third station gives room to be as loud or as quiet as they wish • continue in silence.
MATERIALS	Decoration throughout the path to mark the stages, tissues
COMMENTS	Use the “stations” to explore intensities without “forcing” one extreme or the other. Take your time and allow participants to take their own time.

SECTION NAME	THE GATE
TIME	5 minutes
OBJECTIVE	To enter into deeper level of intentional space
INSTRUCTION	Participants stop in front of a blanket representing a gate. Here, participants carry their grief, one by one through the gate, into the new space and form a circle on the other side. At the gate participants are also informed that the entrance is also the exit.
MATERIALS	Blanket and ropes to hang and create a gate
COMMENTS	/

SECTION NAME	TREE DIALOGUE
TIME	20 minutes
OBJECTIVE	<ul style="list-style-type: none"> • To connect grief to gratitude and to nature • To bridge between emotions, grief and nature/environment
INSTRUCTION	<p>Then, the facilitator shares the following instructions:</p> <ul style="list-style-type: none"> • find a tree, connect and see the tree, feel, listen ... • speak out for something you feel grateful about this grief you are holding • speak out about something that is breaking your heart about this grief • invite the tree to speak advice to you through you • close the tree dialogue with a song or vocal improvisation. <p>Alternative questions:</p> <ul style="list-style-type: none"> • share something(s) from your life you are: 1. Grateful for, 2. Heartbroken for • share the grief you are holding with the tree and listen to what it has to tell back to you through you.
MATERIALS	/
COMMENTS	<p>Make sure there is enough space to have enough intimacy and not invading each other spaces.</p> <p>Volume is up to you, use native language if you wish, whisper but make sure to voice out the words. Take time as needed. Have a sound signal to make sure to find a closure and get back to the gate you came in.</p> <p>Recommendation: this workshop should be generally done in small groups and preferably with strangers instead of people you know well.</p>

SECTION NAME	EXIT THE GATE AND OBJECT
TIME	15 minutes
OBJECTIVE	<ul style="list-style-type: none"> • To materialise or transform the participants symbolic grief into a physical object • To find something representative for it
INSTRUCTION	<p>The facilitator at the gate tells participants the following information: <i>“As you walk back to the workshop room, allow yourself to find an object (or allow an object to find you) that represents the grief for you. You are invited to walk back, in silence, to the workshop room, at your own rhythm”.</i></p>
MATERIALS	/
COMMENTS	/
SECTION NAME	SALA 2.0
TIME	30 minutes
OBJECTIVE	To run the post reflection and the collective creation of the Mandala
INSTRUCTION	<p>The facilitator receives participants in the workshop room and invites them to place their objects in the Mandala. For the self-managed reflections during the time all the participants are back, the materials are provided in the room.</p> <p>Alternative reconnection:</p> <ul style="list-style-type: none"> • blanket “hug” • drunken bottle • group discussions before collective sound bath.
MATERIALS	Transformed workshop room, with decoration and papers with instructions, as propositions
COMMENTS	/

SECTION NAME	SOUND BATH
TIME	10 minutes
OBJECTIVE	To symbolically close the journey and have a collective experience
INSTRUCTION	<p>Once all the participants are entered and have reflected (however they wished and needed), the facilitator asks to create a circle around the Mandala, to take a moment to look at each other and to start making sounds, melodies, harmonizing.</p> <p>This part goes as long as the participants need it – the facilitator has to go with flow. Then, the facilitator closes with the entrance song if it suits and is wished for.</p> <p>Other optional closing ways:</p> <ul style="list-style-type: none"> • Take your totem/grief (treasure) with you and find your way to treasure it! • We need to see and to share our grief in order for it to settle (sedimentary). When we set free our collective pain and generational trauma, we set ourselves free to unlock/embrace our collective joy/hope and generational healing. • Each takes (holds) a grief that is not theirs and writes a story to it to gift back to the original “owner”. • Talking stick and sharing words or silence when we take our turn.
MATERIALS	/
COMMENTS	Have a separate space for comfy collective optional sharing out loud – explicit different spaces for different needs: outside for continuing in nature, inside the workshop room for self-managed reflection, dining room with table prepared for talking/sharing spaces with hot chocolate.

HANDOUT - THE WOUNDED WORLD

*Oh life,
bring me home
Dress me warm
Dress me strong
So, I
Can sing
In this
Wounded World.*

Songlyrics by Sam(uel) Alty

HANDOUT - STORYTELLING

PART 1

It's early in the morning. The pirates are sleeping after a long night of amusing themselves with food and dance, and talks and songs, and liquor. As all pirates do.

Some of them are experienced with the dark waters, others just started cruising. But they all are ready to dive into the darkest sea if needed. They are that brave! And they feel that safe in that boat! A gang of outcasts for the rest of the world who luckily found one another to sail in the deep sea searching for treasures in unknown lands.

It's early in the morning and everyone is sleeping. A big crank sound and the ship starts shaking from the force it battles on the rocks. The deck is cranking right in the middle. Water is entering from all parts. The waves are big but they are strong swimmers, all of them. They are getting in the water riding the waves holding their shipwrecks, holding themselves from whatever they can hold on, eye-searching their companions, hugging each with their thoughts the same way they hug the broken woods from their cranked ship.

They blame their luck, themselves, the others for losing everything in exactly one moment. In just one moment everything was changed. Why? How? What if? What if they were awake? What if they weren't drunk? What if they had a guard? What if? And how? And why? But they are pirates. They know that that's sea life! Full of change. Full of discoveries. Full of discoveries. Full of passion. And full of grief.

That's why before jumping in the water each one of them takes one piece of the treasure they had hidden in the barrels of their beloved ship and each one of them arrive on the island holding a little piece of the hidden treasure from their forever gone beloved ship.

PART 2

It's early in the morning and the pirates form a line to enter deeper in the island's forest holding a piece of their treasure in their own hands.

Every now and then someone turns their head back to watch their beloved ship sinking, turns around to find rest in other people's eyes, turns up to see the sun, turns down to find comfort in the path.

And they are all in silence hearing only their own footsteps and the birds singing their morning song ready to jump again in the waves if needed, holding their grief.

WORKSHOP

ECOLEARNING

A MISCALL FROM NATURE

SECTION NAME	CITY LIFE
TIME	30 minutes
OBJECTIVE	To reflect on the chaos of the city
INSTRUCTION	<p>With the space already prepared, facilitators invite the participants into the space.</p> <p>The city life is then presented in different steps:</p> <p>1. Party:</p> <ul style="list-style-type: none"> • When all participants have entered, the main facilitator (acting as the party host) exits in a surprise mode and then music and lights create a party atmosphere. Participants are invited to dance and have fun. • As the highlight of the party, the party host invites everyone to the game of the night – the fight club. • Everyone is given a cloth peg as the weapon for the fight. Participants should put the peg on their body/cloth in a visible way. First step, they have to try to get as many pegs as possible from others and have to avoid having their peg(s) taken by others. Those with most pegs are winners. As second step, they need to put the pegs to others and avoid having the pegs put on them. Those who don't have any pegs at the end win. • When the game ends, the party host leaves 1 or 2 minutes for the party mood and then announces the end of the party. <p>2. Daily life routine:</p> <ul style="list-style-type: none"> • The party host, now turning into the facilitator, facilitates the flow of daily life routine, starting with going home and sleeping after the party, then getting up, going to work/study, arriving at the place, doing their work, and then going out, hanging out, and again going home and entertaining programs at home, and then going to bed again. Everyone should act out/mime daily routine so that it is somehow visible to others and not just imagined in their head.

INSTRUCTION	<ul style="list-style-type: none"> • Some guiding questions for this flow could be: <ol style="list-style-type: none"> 1. <i>“Going home and sleeping: now you are tired and leave the party and head back home. Find a comfortable place that you feel like at home and fall asleep.”</i> 2. <i>“Getting up: a new day arrives. What is the first thing that you do when you get up? Do you have time for breakfast? Do you prepare breakfast yourself?...”</i> 3. <i>“Going to work/study: What means of transport do you use? Are you in a rush? How is the traffic...?”</i> 4. <i>“Arriving at the place: What is this place? What do you do there?”</i> 5. <i>“Going out/hanging out: What do you do after work? With whom?...”</i> 6. <i>“Night entertainment: You are back home again. What do you do in the evening?...”</i> 7. <i>“Falling asleep again: Then you go to bed again.”</i> <p>3. Invitation to a special journey: The second time, when everyone ‘gets up’, the facilitator says: <i>“This is not an ordinary day. Today is your day off and you are invited to a special trip. Please pack your stuff and get ready. The buses are waiting for you outside.”</i></p>
MATERIALS	Party lights, sound system, mobile phone or laptop (for music), costumes (if in the mood), different musics for different parts of the day (party music, morning music, office sound, traffic sound, news sounds...)
COMMENTS	Depending on the groups, this part can be more or less guided.
SECTION NAME	REMOVING ONE STEP FORWARD
TIME	40 minutes
OBJECTIVE	To reflect on our connection with nature through our habits, daily routines and lifestyles
INSTRUCTION	<p>The groups is invited to exit the workshop room. Two facilitators act as the two bus drivers taking them to the next stop/station where the next activity takes place. The buses are composed of the drivers standing in the front and the passengers making a line behind, putting hands on the shoulders of the person in the front. The buses arrive at the next station where two tour guides (two other facilitators) are waiting for them. The tour guides welcome everyone, introducing the tour, the location and facilitate the next steps.</p> <p>1. Getting to know the space: Everyone has a few minutes to look around the area and choose a tree or a plant or a natural item/element that they feel connected with. They have some little time to observe the natural element that they choose and then, they are invited to stand facing the item/element.</p> <p>2. Stepping backward: The facilitator reads out several statements. If everyone feels that the statements apply to them (if they say “YES” to the statements) they should make one small step backward. If the statements don’t apply to them, they remain in their position.</p>

INSTRUCTION	<p>After all statements are read, the facilitator asks everyone to take a look again at their chosen natural item/element and see how far they have moved from their own starting point.</p> <p>3. Stepping forward:</p> <p>Again, the facilitator reads out several statements. If everyone feels that the statements apply to them (if they say “YES” to the statements) they should make one small step forward. If the statements don’t apply to them, they remain in their position.</p> <p>After all statements are read, the facilitator asks everyone to take a look again at their chosen natural item/element and see how close they have moved to their own starting point.</p> <p>4. Reflection/Food for thoughts:</p> <p>At the end, the facilitator asks everyone to reflect on the question: “Do you think that, in order to be closer to nature, it is sometimes necessary to take a step backward?”</p> <p>After 1 - 2 minutes of self reflection, the facilitator closes the session and invite everyone to the next station.</p>
MATERIALS	Costume as tour guides (optional), questions for the activity
COMMENTS	Make sure the space is big enough for the group and is suitable for moving backward and forward. The questions for reflection should be personal and not related to or trigger blaming or judgmental.
SECTION NAME	SENSORIAL BLIND WALK
TIME	30 minutes
OBJECTIVE	To wake up senses other than seeing, to feel the nature/surrounding environment without seeing it
INSTRUCTION	<p>Another facilitator takes over and introduces the sensorial blind walk. Everyone is asked to cover their eyes with blindfolds. The facilitator explains that participants are going to embark on a journey to explore the space with different senses. The flow of the walk is as follow:</p> <ol style="list-style-type: none"> 1. One facilitator is the guide of the walk and uses a rope as a guiding tool. Everyone is asked to hold the rope with their left hands and move slowly towards the direction where the rope is leading 2. Though the walk, everyone gets to touch different plants and trees, to feel and taste different food and feel different natural smells/fragrances. 3. During the process, one facilitator is in charge of giving the direction and the other facilitators help take care of the safety of the group and support with giving food and other natural elements to the group to trigger/wake up their senses.
MATERIALS	Blindfolds (enough for everyone), a long rope, food for tasting (seasonal/local fruits and vegetable with different textures and shapes), plants that give smell, incenses (optional), other natural elements that are available
COMMENTS	<p>This part can be designed in a different way to ensure a more individual experience for participants – in the sense that they can explore the space at their own pace. One idea is to create the path for the sensorial blind walk in advance by rope.</p> <p>Keep in advance a clear task division among facilitators to ensure the cohesion and flow of the activity.</p>

SECTION NAME	THE SUNSET SYMPHONY
TIME	45 minutes
OBJECTIVE	To observe and listen to the magical moment of the transition when the sun is setting
INSTRUCTION	<p>Participants continue their sensorial blind walk until the final stop – a clear space in the middle of nature with a good view of the sky and the surroundings.</p> <p>Once everyone arrives at the place, the facilitator asks them to let go of the rope and take off the blindfolds.</p> <p>Everyone has a few minutes to arrive in the space (mentally). And then, they are instructed to remain in silence and observe everything that is happening in the surroundings and listen to all the sounds of nature.</p> <p>From time to time, the facilitator reminds everyone of some small details or small changes that appear in the space.</p> <p>Close to the time of the sunset, the facilitator invites everyone to stand up and slowly turn around themselves to observe the transition in all different directions. They can stop turning whenever they want. Everyone remains in silence until the sun completely sets, the sky turns dark and the first stars appear.</p>
MATERIALS	Drinking water, blankets
COMMENTS	To create the conditions for participants to remain focused by, give some instructions or suggestions on what is happening around.
SECTION NAME	CIRCLE OF SHARING
TIME	20 minutes
OBJECTIVE	To reflect on the journey and what comes out from it
INSTRUCTION	<p>Everyone comes back from the last station and is invited to form a circle. The following question for reflection is asked: “What did you take from this trip?”</p> <p>After everyone (who wants to share) finishes with their sharing, the facilitator can close the workshop with a few words on the possible impacts of city life on our connection with nature and how to find it back.</p> <p>At the end, the facilitator team thanks everyone for joining the journey and announces the ending of the workshop.</p>
MATERIALS	/
COMMENTS	/

HANDOUT - REMOVING ONE STEP FORWARD

POSSIBLE QUESTIONS FOR STEPPING BACKWARD

THE FIRST THING I DO IN THE MORNING IS TO LOOK AT MY PHONE

I FIND BUYING BIOLOGICAL PRODUCTS TRENDY AND FANCY

FOR ME NATURE IS ASSOCIATED WITH HOLIDAY

WHEN I BUY PRODUCTS, I DON'T PAY ATTENTION TO WHERE THEY COME FROM

I BELIEVE MY LIFE HAS MORE VALUE THAN A TREE

I FIND IT DISGUSTING TO STOP USING TOILET PAPER

I LOVE MY PETS BECAUSE I KNOW THAT THEY ARE ALWAYS THERE, CLOSE TO ME

GIVING POLITICAL AGENCY TO MOUNTAINS SOUNDS TO ME LIKE A GOOD IDEA FOR A FANTASY MOVIE

POSSIBLE QUESTIONS FOR STEPPING FORWARD

I FEEL THAT NATURE IS PRESENT IN MY DAILY LIFE

I EAT LOCALLY PRODUCED FOOD

I REMEMBER THE LAST TIME I HUGGED A TREE OR TOOK TIME TO SMELL A FLOWER

I FEEL A PRIORITY TO TAKE CARE OF THE NATURE AROUND ME

I'M PART OF THE PROBLEM OF EXCESSIVE CONSUMPTION OF NATURAL RESOURCES

I ACTIVELY CHANGE MY DAILY HABITS TO REDUCE MY CARBON FOOTPRINT

I ALWAYS COOK FOR MYSELF

I ENJOY BEING IN SILENCE IN NATURE FOR HOURS

HANDOUT - STORY AT THE END OF THE SHARING CIRCLE

WILL URBANISATION AND MODERNISATION SPREAD SO FAR AND SO FAST, THAT MOST OF THE PEOPLE LOSE ALL THE CONTACTS WITH NATURE?

WILL THE DAY COME WHEN, THE ONLY BIRD WE EVER SEE IN OUR LIFE IS A CANARY IN A PET SHOP WINDOW? WHEN THE ONLY WILD ANIMAL WE KNOW IS A RAT GLIMPSED ON A NIGHT DRIVE THROUGH SOME CITY SLUM?

WHENEVER THE PRESSURE OF OUR COMPLEX LIFE THINS OUR BLOOD AND NUMBS OUR BRAIN, LET US SEEK RELIEF IN THE WILDERNESS. THERE IS NO WIFI IN THE WILDERNESS BUT WE WILL FIND A BETTER CONNECTION.

THE MOUNTAINS ARE OUR BONES. THE RIVERS OUR VEINS. THE FORESTS ARE OUR THOUGHTS. AND STARS ARE OUR DREAMS.

THE EARTH HAS ITS MUSIC FOR THOSE WHO WILL LISTEN. AND THE SUNSET IS THE OPENING MUSIC OF THE NIGHT.

WE OFTEN FORGET THAT WE ARE NATURE. NATURE IS NOT SOMETHING SEPARATED FROM US. SO WHEN WE LOSE OUR CONNECTION TO NATURE, WE LOSE OUR CONNECTION TO OURSELVES.

NATURE IS US.

NATURE IS HOME.

WORKSHOP

SHAPE SHIFTING

SHAPE SHIFTING	
SECTION NAME	WARM UP
TIME	15 minutes
OBJECTIVE	To connect with body, with space and with the other participants
INSTRUCTION	<p>Participants are asked to enter the workshop room, one by one. Once they are in, guided by one of the facilitators, they have to keep walking inside the space. While walking, the facilitator asks to keep attention to different parts of the body (e.g. feet, legs, knees, pelvis, back, shoulders, neck, head ...).</p> <p>As a second step, while participants are walking, they are invited by the facilitator to keep the eye contact with someone, when they meet the person. Then, when the pair members feel the meeting it's over, they can disconnect the eye contact and keep walking, until the moment they meet another person.</p> <p>As a third step, while participants are walking, they are invited by the facilitator to create contacts with someone else. It can be a very light physical contact, a touch It depends very much on the two persons meeting each other. In this part, the facilitator should underline the attention and the care towards the others. It's fine to push a bit our inner limits, but we should not invade the space of the others.</p>
MATERIALS	/
COMMENTS	The facilitator has to use a soft voice, and facilitate this part with a slow rhythm

SECTION NAME	FEMININITY/MASCULINITY
TIME	10 minutes
OBJECTIVE	To introduce the main concepts of the workshop
INSTRUCTION	<p>Participants are invited to keep walking inside the space, with their own rhythms. The facilitator asks them to think about the first adjective popping up in their mind, representing femininity. Then, when the facilitator claps the hands, participants have to take the position of a statue, representing with their body and facial expression this adjective. After the facilitator claps the hands, participants can leave the statue position and keep walking inside the space. This, has to be repeated two times.</p> <p>The facilitator asks participants once again to think about the first adjectives popping up in their mind, representing femininity. Then, when the facilitator claps the hands, participants have to take the position of a statue, representing with their body and facial expression this adjective. While participants are still keeping their statue position, the facilitator passes and touches the shoulder of one of the participant. In that moment, the person has to say out loud the adjective (still keeping the statue position). The other participants, keeping their position, can observe. The facilitator can choose to touch all the shoulders of participants or just some.</p> <p>Participants are invited to keep walking inside the space, with their own rhythms. The facilitator asks them to think about the first adjective popping up in their mind, representing masculinity. Then, when the facilitator claps the hands, participants have to take the position of a statue, representing with their body and facial expression this adjective. After the facilitator claps the hands, participants can leave the statue position and keep walking inside the space. This, has to be repeated two times.</p> <p>The facilitator asks participants once again to think about the first adjectives popping up in their mind, representing masculinity. Then, when the facilitator claps the hands, participants have to take the position of a statue, representing with their body and facial expression this adjective. While participants are still keeping their statue position, the facilitator passes and touches the shoulder of one of the participant. In that moment, the person has to say out loud the adjective (still keeping the statue position). The other participants, keeping their position, can observe. The facilitator can choose to touch all the shoulders of participants or just some.</p>
MATERIALS	/
COMMENTS	<p>The facilitator, between asking participants to think about the objectives and clapping the hands, should leave a bit of time passing, so that participants can have the proper time to think and act. Moreover, after the hand clapping, the facilitator should give a bit of time to participants for find the shape. The facilitator can introduce the question “What my body talks?”, “What my body says about femininity/masculinity?”</p>

SECTION NAME	GROUP CREATION
TIME	5 minutes
OBJECTIVE	To prepare the participants to work in smaller groups
INSTRUCTION	After the last statue, the facilitator claps once again the hands and asks participants to keep walking inside the space. The way they want and they feel. Then, once again, the hands are clapped and participants have to freeze in their position. The facilitator asks them to close their eyes, and gently move them through the space to create four groups of equal size. Once the groups are created, the facilitator asks participants to breath in and out and, when they feel, to open their eyes.
MATERIALS	/
COMMENTS	The facilitator has to gently move participants inside the space to gather them in smaller groups, while their eyes are closed.
SECTION NAME	STATUES/LIVING PICTURES
TIME	40 minutes
OBJECTIVE	To collectively embody the concepts of femininity and masculinity
INSTRUCTION	Two groups are assigned the term “femininity” and two the term “masculinity”. Inside each group, participants are asked to share their adjectives (of femininity the first two groups and of masculinity the last two groups), explaining why they popped up in their mind. Then, in each group, participants have to pick up three adjectives, (the ones they consider more representatives of femininity and masculinity) and they have to use them to create a collective living pictures (once again, freezing their body in the “statues’ position”). Then, group by group, they have to enter the stage, and when the facilitator claps they have to keep a “neutral position”. After a second clap, the group members have to take their collective living picture and the observers have to try to guess the three adjectives, based on what they see in the living picture. After a third clap, is once again taken the “neutral position”, and the ones on the stage can confirm the adjectives (if correctly guessed) or share them (if not guessed by the audience). After the fourth clap, they can leave the stage. This, has to be repeated for all the groups.
MATERIALS	/
COMMENTS	Before asking participants to take a “neutral position”, the facilitator has to explain what is it. It can be also done showing the body position, for a more clear understanding. When participants are guessing the different adjectives, one of the facilitator has to keep note in a flipchart, divided in two columns (one for femininity and one for masculinity).

SECTION NAME	MIRRORING
TIME	10 minutes
OBJECTIVE	To deepen the concepts embodied, through the interaction of two groups (one femininity and one masculinity)
INSTRUCTION	<p>The four groups of the previous step are kept (two masculinity and two femininity). Then, two groups are called to perform a living picture “femininity “ and another “masculinity” perform in the space, facing each other (as in a mirror).</p> <p>Then, the facilitator, invites participants/statues to change one movement, according to what they are feeling because of the mirroring effect.</p> <p>Then, the same process is repeated with the other 2 groups.</p>
MATERIALS	/
COMMENTS	There is no more the stage and the place where the audience sits, but all the space can be used, having participants sitting close to the walls of the workshop room (allowing them to watch the scene created as in 3D).
SECTION NAME	DEBRIEFING
TIME	30 minutes
OBJECTIVE	To collectively reflect about the activity
INSTRUCTION	<p>In plenary is run the debriefing, with the following key questions:</p> <ul style="list-style-type: none"> • How did you feel representing femininity? • How did you feel representing masculinity? • What did you feel when you saw represented femininity? • What did you feel when you saw represented masculinity? • What elements surprised/touched you the most? • What are the roots behind these ways of portraying masculinity and femininity?
MATERIALS	/
COMMENTS	/

SECTION NAME	TRANSITION (WHEEL OF FORTUNE)
TIME	10 minutes
OBJECTIVE	To create a mystic and mysterious ambient to introduce the Tarot cards
INSTRUCTION	<p>Participants are asked to enter in the workshop room and to sit in a corner, with the same members of the group they were working with before.</p> <p>Then, participants are asked to find a comfortable position and to close their eyes.</p> <p>Facilitators are creating the ambient: music, words (to create an atmosphere of mysticism and mystery), smells. Then, is introduced the Arcano X, “Wheel of Fortune” from Tarot, as a reference for shift/change.</p>
MATERIALS	Music, steps, voice, rain’s sound, incense
COMMENTS	/

SECTION NAME	TAROT: INTRO AND OBSERVATION
TIME	30 minutes
OBJECTIVE	To introduce Tarot as a tool for discussing/re-signifying gender
INSTRUCTION	<p>Before asking participants to open their eyes, the facilitators have to place one envelop in front of each group. Inside the envelop there are seven Tarot cards.</p> <p>Then, participants are asked to open their eyes and the facilitator gives a brief introduction of the history of Tarot and of the structure of 21 Arcanos, plus 0 Arcano, “The Fool”.</p> <p>Participants of each group are asked to open the envelope and to organize the cards in their numerical order. Afterwards, they are invited to observe the cards and to brainstorm on the symbolic elements popping up in their minds. While doing that, they have to try to identify what Arcanos and adjectives could be related to femininity or masculinity.</p>
MATERIALS	Tarot cards inside the envelops, envelops, flipcharts and markers
COMMENTS	/

SECTION NAME	TAROT MEANING AND DISCUSSION
TIME	30 minutes
OBJECTIVE	<ul style="list-style-type: none"> To discover Tarot as a tool from popular culture To collectively discuss the symbolic representations (linked to gender) in the Arcanos
INSTRUCTION	<p>The facilitator runs a short introduction about the real meanings behind each Arcano. Then, the facilitator hands out to each group a second envelop with a set of key-questions to be discussed inside each group. Below the list of questions:</p> <ul style="list-style-type: none"> What surprised you the most? Did you find out any differences in the Tarot meaning (compared to what you initially imagined)? Choose 3 positive adjectives to re-signify femininity and masculinity
MATERIALS	4 envelops with the key-questions written inside
COMMENTS	/

SECTION NAME	LIVING PICTURES FROM ARCANOS
TIME	15 minutes
OBJECTIVE	To embody the new adjectives to re-signify femininity and masculinity
INSTRUCTION	<p>Participants of each group are asked to create a living picture with the 3 words created to re-signify femininity and masculinity. They have to enter the stage, with the first facilitator's clap they have to take a neutral position, and with a second they have to take the position of a collective living picture. The other participants have to try to guess the adjectives. With a third clap, the neutral position has to be taken once again and the ones on the stage can confirm the adjectives (if correctly guessed) or to share them (if not guessed by the audience). After the fourth clap, they can leave the stage.</p> <p>This, has to be repeated for all the groups.</p> <p>One of the facilitators has to keep note of the adjectives on the flipchart.</p>
MATERIALS	Flipchart and markers
COMMENTS	/

SECTION NAME	EMOTIONAL BACKPACK DISCHARGING
TIME	10 minutes
OBJECTIVE	To release and to hold emotions from the work done, before to start the final debriefing
INSTRUCTION	Participants are asked to free walk in the space. When the facilitator claps, they have to stop and to create pairs. Then, the “emotional discharging” starts: one person discharges while the other holds. Eye contact has to be kept and the discharging can be done mute, with the voice and with the body. Then, the second person follows.
MATERIALS	/
COMMENTS	/

SECTION NAME	DEBRIEFING
TIME	30 minutes
OBJECTIVE	To reflect and to share perspectives
INSTRUCTION	Participants are asked to sit in circle and it’s run the debriefing, with the following key questions: <ul style="list-style-type: none"> • 1 key word for feelings • What are the new adjectives/characteristics to re-signify femininity/masculinity? • How can we use them? • Why we did this activity?
MATERIALS	/
COMMENTS	Before starting the debriefing, the facilitator can read out loud the adjectives represented (the initial ones to represent femininity and masculinity and the new ones chosen to re-signify them).

SECTION NAME	CLOSURE
TIME	5 minutes
OBJECTIVE	To introduce the Tarot card “The world”, which represents the Integration of opposites
INSTRUCTION	The atmosphere is once again created and steps are heard (before in distance and then getting closer). “The world” card which holds harmony/non-binary/circularity is presented and the workshop closed with this meaning.
MATERIALS	/
COMMENTS	/

WORKSHOP

DECOLONIZATION

DECOLONIZATION	
SECTION NAME	BANANA ENERGIZER
TIME	5 minutes
OBJECTIVE	To energize people bringing fun, and to get related to a "colonialism fruit"
INSTRUCTION	<i>Hey guys, girls, I'd like to make a banana juice, do you want to make a banana juice with me ? Yes ? So follow me... Sing the song making the movements with everyone and full of energy, and then repeat it faster.</i>
MATERIALS	/
COMMENTS	/
SECTION NAME	DAILY HABITS TALKS
TIME	30 minutes
OBJECTIVE	To enter the topic through our personal relationship with food
INSTRUCTION	Participants are asked to walk randomly (not in a circle, more like molecules in a container). When the facilitator claps they form pairs (in each pair a question will be discussed). This is going to be repeated for 7 times.
MATERIALS	/
COMMENTS	The first questions are lighter: 1 minute and 30 seconds, while the last questions are deeper: 3 - 4 minutes. Choose a clear signal to finish the time, and if possible announce when there is 30 seconds left. If the number of participants doesn't allow to create pairs, one of the facilitators can enter the activity.

SECTION NAME	TIMELINE
TIME	60 minutes
OBJECTIVE	To put the historical context, sharing a common ground
INSTRUCTION	<p>The facilitator explains that, now that our daily food habits were explored, the next step is to explore the history of 2 really common products, to understand where they come from.</p> <p>Then, the facilitator creates 2 smaller groups: chocolate and cocoa. Each group has to work separately to make a timeline reproducing the history linked to cocoa or coffee.</p> <p>For the purpose, each participant gets one paper with an event. On the ground there are different dates visible on a timeline. Participants have to discuss and try to find out what is the correct order of events. After 10 - 15 minutes allocated for discussion, the facilitator gives the "correct answers" and some inputs.</p>
MATERIALS	Papers with dates, and paper with events for each group. The papers with dates have to be put on the ground/wall like a time-line to allow participants to choose where they stand
COMMENTS	<p>The facilitator has to know the history of the product to be able to explain, answer questions, give some inputs. It needs a real preparatory work.</p> <p>The paper with dates are optional, you can just ask people to put them in a correct order, and discuss at what time it occurred.</p> <p>Be sure that there is enough place to form a line with enough space, and if possible in a semi-circle so that everybody can see and hear each others.</p> <p>You can add some events already associated with a date to help participants to choose where they are. We suggest to put events related to colonialism but not to cocoa or coffee (like slavery, or colonization of one country, independence...).</p> <p>If you want, you can choose other products (banana, sugar, tea) also issued from colonialism.</p>
SECTION NAME	EXPLORING IMPACTS
TIME	60 minutes
OBJECTIVE	To discuss the context and allow participants to explore how does the historical context, and the actual production chain-process impacts society, relationship, environment (if possible with intergenerational perspective)
INSTRUCTION	<p>Each group is divided in 2 sub-groups of 5 - 6 persons each. Each sub-group gets one flipchart with either the time-line, either the production chain-process, pens and post-it.</p> <p>The facilitator asks them to look at the flipchart, and individually, to think about the benefits and losses they can imagine as consequences of what they see, and who gets these benefits/losses.</p> <p>After some minutes, participants have to share and discuss the main insights of their individual reflections, putting their post-it on the flipchart, drawing and writing what they discussed.</p> <p>After about 15 minutes, the facilitator adds a new question:</p> <ul style="list-style-type: none"> • Do you see any direct or indirect links or consequences especially on the people mindset and relationship, or organization of the nowadays society?" • Do you find any links with your personal experience?

MATERIALS	Flipcharts with graphic facilitation of the history, or the chain process of cocoa and coffee, colored pens for 4 groups, post-it, 4 separated tables
COMMENTS	<p>It would be good to have some inputs for the production chain-process, in order to have participants better understanding the consequences. It could be done with some cards or articles.</p> <p>Think about the different kind of consequences: environment, health, economic, social, but also about mindsets.</p> <p>It would be also good to have more information about fair-trade and the process of certification to explore the impacts, if it is a meaningful way to change the situation, and about the way that the world-market works (who chooses prices, who buys ...).</p>
SECTION NAME	COMMON UNDERSTANDING
TIME	15 minutes
OBJECTIVE	To share the groups understanding of colonialism and decolonization in order to create a common ground to build the following discussion
INSTRUCTION	<p>The facilitator proposes a brainstorming around the 2 following concepts :</p> <ul style="list-style-type: none"> • 1st: colonialism • 2nd: decolonization <p>One of the facilitators writes on a flipchart the comments, in order to organize the different ideas appearing.</p>
MATERIALS	2 flipcharts with coloured pens, place to sit in a circle
COMMENTS	<p>If possible write the major elements appearing from the discussion, it helps to remember the main concepts.</p> <p>Share tasks: 1 person writes, the other takes care about who talks, and can regulate the rhythm, and the lengths of the speeches. To ensure everyone talks, it can be proposed 1 minute in silence to think about the concept, and then to formulate the main thoughts.</p> <p>If some participants are intervening more than others, it's possible to regulate the floor with "2 speech tickets" for person. It might help to control the speech.</p>

SECTION NAME	TV SHOWS
TIME	60 minutes
OBJECTIVE	To explore how colonization is presented in different aspects of our lives, and "how we can decolonize it"
INSTRUCTION	Participants are then divided in 4 groups to which is assigned a different subject: food, fashion and clothes, travelling and tourism, relationships. All the groups have to prepare a short TV show (3 minutes) to present the received topic. Then, it follows in plenary the presentation of the newly created TV shows.
MATERIALS	Clothes and accessories for theater, workshop room
COMMENTS	It could be useful to have some guided questions for each topic, before starting the preparation of the TV show. It can also be possible to add some information about each topic, but it needs more preparation.
SECTION NAME	CONCLUSION AND SHARING CIRCLE
TIME	15 minutes
OBJECTIVE	To finally share the major learning points of the activity and the overall feedback
INSTRUCTION	Participants are back in circle and the facilitator calls for a minute of silence. After that time, each person can share, in one sentence, what they kept from the activity.
MATERIALS	/
COMMENTS	This final sharing part, can be also realized in smaller groups: in this case, there would be more time to go in depth on specific elements but it's triggering not to close with a final collective plenary.

HANDOUT - COFFEE TIMELINE

The Dancing goats in Ethiopia - 900-850 BC

Kaldi the shepherd discovered coffee after he noticed that after they eat the fruits of a certain tree, the goats became so energetic, that they did not want to sleep at night

1475 AC

1st coffee shop of the world in Istanbul - The Ottomans maintained the monopoly over coffee trees cultivation

1565 AC

The attempt to conquer and enslave Malta for coffee cultivation by the Ottomans - 1565 AC

Coffee cultivation and trading began: XV^o - XVII^o century

medicinal and religious drink for Arab Sufi monks
in Arabian peninsula: Yemen, Syria, Egypt, Turkey (Ottoman empire era)
being introduced to Europe market by French and Venetian merchants

Dutch East India Company - 1616 - 1699

Peter Van Der Broecke stole coffee beans from Yemen, planted it in Amsterdam botanical garden. Then it has been introduced and cultivated in Ceylan (Sri Lanka) - 1658 and in Java (Indonesia) - 1699

2nd half of XVII^o century

1st coffee shop in Italy: coffee gained popularity in Italy and then in Europe and United States of America

Dutch East India Company: 1706 - 1945

and later the Dutch government was the world's leading coffee producer by colonizing, enslaving and transporting slaves between Indonesia and Suriname Central

1706

First coffee beans of Java went to Europe

1717-1857

Expansion of coffee plantations: through colonialism, slavery, transporting slave from French and Britannic colonies to Americas and South and Central Asia

1720

beginning of coffee cultivation in Caribbean in Martinique (French colony)

1727

transplantation of coffee in Brazil (dominated by Portuguese)

from 1800

the Cultuur Stelsel (Cultivation system) slavery system in planting corps in Java

since 1852

Brazil became the world's largest producer of coffee and has held that status ever

1860 (totaly effective in 1910)
abolition of slavery in Indonesia

1890 Invention of Instant coffee in New Zealand

1st wave of coffee consumption: coffee was available massively --> cheap coffee

since 1950

emergence of several other major producers, notably Colombia, Ivory Coast, Ethiopia, and Vietnam

XX et XXI° century Nestle craft

are suppliers of cheap coffee in supermarkets
buy 50 % of world's coffee beans, control the price of coffe beans

2019 Top 5 coffee roasters

1. Nestle 2. Starbucks 3. JDE Peet's 4. UCC 5. Lavazza

1970 - now: 3rd wave coffee

movement in coffee marketing emphasizing high quality. Beans are typically sourced from individual farms and are roasted more lightly to bring out their distinctive flavors

2023

Economical Partnership Agreement between EU and Kenya
reinforce monocrops for exportation

most of benefits are for european industries who benefit of a new market which exposes local industry and agriculture to dishonest competition, as the european products are funded by EU

Facts to know and share or explore

44% of the 12.5 million smallholder coffee farmers globally live in poverty, and 22% are in extreme poverty. In other words, more than 5.5 million coffee farmers are living below the international poverty line of \$3.20 a day worldwide despite coffee being one of the largest industries globally. That is, only a handful of countries and companies continue to reap the benefits of the billion-dollar coffee industry even decades after the independence of many countries from its colonizers.

HANDOUT - COCOA TIMELINE

4000 av. JC

in Meso-America, the cocoa bean is prepared as a bitter drink, mixed with pepper and corn puree. It is used by Olmecs and Maya for religious rituals, feasts, funerary rituals and medical properties. Considered as a « gift from gods », the bean was also used as a currency for the payment of taxes

around 1520

Spanish king and settlers discover the cocoa bean after conquering Mexico. The bitter taste does not satisfy Spanish. They added sugar (that comes from other settlements) to make a sweet drink, that they heated to make it liquid. Caravels begin to deliver cocoa beans to Spain where it was served to nobles

beginning of XVI^o century

colonization of Caribbean Island & Latin America (Peru, Mexico)
evangelisation & enslavement of indigenous people

XVII^o century

development of African slavery and slaves trade between Africa - America - Europe

XVIII^o century: Development of the export to Europe

Indigenous population is replaced by African slaves (considered as more resistant) in south american plantations

early XIX^o century: independence of Mexico, Brazil (1822), Peru

beginning of XIX^o century - First chocolate industries

invention of the hydraulic pressure process that separates cocoa butter from powder and allow to produce solid chocolate and instant chocolate drink. 1828 - Casparus van Houten
explosion of chocolate production
cocoa becomes affordable for most of European people

1834 for Britannic, 1848 for France, 1863 Dutch - Abolition of slavery in European colonies

beginning of XX^o century

the commercial and colonial powers abandoned the independent countries of Latin America for the African colonies.

Introduction of cocoa plants in West Africa by european countries. West Africa becomes the first world producer of cocoa beans: from 14.000tons in 1830 to 125.000 tons on beginning of XX^o and 4M tons in 2010

1925 (et 1928 London) - Introduction of cocoa on stock market (Wall Street)

consequence: standardization of cocoa beans and start of stock market speculation creating a huge variability in prices

1960 Independence of Ivory Coast, Ghana, Nigeria

1994 - 1st fair trade certification for Cocoa (Max Havelaar foundation)

International Cocoa Agreement (1972) to limit speculation that give quotas to the countries that produce cocoa and establish buffer stocks. This agreement fails to regulate the cocoa market, and is stopped 15 years later.

The IMF promotes a liberalization doctrine that increases prices volatility

economic crisis due to collapse of prices

IMF demands the liberalisation of the ivorian agricol sytem

2001-2010 Children slavery

in Ivory Coast, more than 1,3 million children work in cocoa plantations (33% of ivorian children) . 10 000 of them are enslaved. In 2002 Nestlé, Cargill and ADM were put in justice court by 3 former slaved children who accused the companies to encourage children labor & slavery

2014 Automatisatation of cocoa's transformation factories

with the arrival of Cargill & ADL on the transformation market => 3 companies make 60 % of cocoa transformation: a quasi monopol that makes huge decrease in the prices for producers while the retail price for consumers increases - 2014

Facts to know, share or explore:

- Ivory coast produces 44 % of world's cocoa, it represents 15% of the BIP and 40 % of exportations, and is the main activity of 8 M people
- 4 African countries produce more than 70% of world's cocoa
- African cocoa consumption represents 3% of world's consumption, there is no tradition of cocoa consumption in West Africa
- > 80 % ivorian cocoa is sended to Europe
- cocoa culture cannot really be mechanized because of the high density of trees, and needs a lot of workforce
- after Ivory Coast independence, the president decided to develop the exportation crops as the cocoa and coffee. The country is really dependent of world cocoa market
- the value chain ins dominated by industrials who maintain a monopoly
- decrease price for producers when world prices decrease
- delayed and reduced transmission of rising prices when the period is better
- de-correlation between producer prices and the price of chocolate sold to consumers
- composition of the price of a chocolate bar: producer part 4% - transformation part 51% - distribution/merchant 28%. Although the actual government tries to support a better income for cocoa producers, they earn 2x less than in 1989
- the women still have difficulties to access to cooperatives
- criterias and impacts of fairtrade labels and what about the greenwashing programs from Nestle, Mondelez (Cocoa Plan, Cocoa Life Sustainability Plan) that aim mainly to increase productivity and not promoting social rights or environment's respect.

HANDOUT - TESTIMONIALS

Cocoa, Ghana

Ever since colonists introduced cocoa to Western Africa, the product has been grown and exported from the region. Cocoa is not native to Ghana, and is not locally consumed. In Ghana child labour is still used for the farming and production of cocoa.

Munira, 15, is one of those children. She has worked in the cocoa fields since she was 5 years old. Education is a luxury, with her school an hour-long walk away and transportation options expensive. Last year, her family harvested only one bag of decent-quality cocoa. A 140 pound bag of the product fetches only about \$115.

Coffee - Brazil

In Brazil, a lot of people are still living in degrading conditions, with not even the minimum age, force to work overtime without payment.

“We’re paid too little,” said Sales Felix, who shared a room with his wife and two young daughters next to another room housing three men, at the cost of about R\$300 a month.

“We come from far away, and we gain nothing.”

Sugar Cane - India

Archana Ashok Chauri has given her life to sugar. She was married to a sugar cane laborer in western India at about 14 — “too young,” she says, “to have any idea what marriage was.” Debt to her employer keeps her in the fields.

Last winter, she did what thousands of women here are pressured to do when faced with painful periods or routine ailments: she got a hysterectomy, and got back to work.

This keeps sugar flowing to companies like Coke and Pepsi.

Sugar Cane - India

Nobody pushes women to get hysterectomies as a form of population control. In fact, having children is common place. Because girls typically marry young, many have children in their teens.

Instead, they seek hysterectomies in hopes of stopping their periods, as a drastic form of uterine cancer prevention or to end the need for routine gynecological care.

“I couldn’t afford to miss work to see the doctor,” said Savita Dayanand Landge, a sugar-cane worker in her 30s who got a hysterectomy last year because she hoped it would end her need to visit doctors.

Tea - Kenya

Rose Nyunja was just 18 when she began working in the tea plantations of Kericho, Kenya’s biggest tea-growing region and a major source of employment for poor women in the country. For decades, she toiled away in the tea gardens, picking the leaves by hand.

Then came the harvesting machinery. Women like Nyunja started to lose their jobs by the thousands to machines that could each replace more than 100 workers.

One evening in 2020, Nyunja returned to the staff quarters to find her front door barricaded. She’d been fired. Nyunja pleaded with her supervisor to save her job — and her home. Instead, company security ejected her from the compound.

“My 26 years of service meant nothing to them,” she says, fighting back tears. “I was given one hour to remove my household items and leave. I have never experienced such humiliation and embarrassment in my life. I worked diligently for over two decades and what have I got? Nothing.”

Cocoa, Burkina Faso

A cocoa laborer named Abou Traore first told a reporter that he was 19 years old, but when the farmer overseeing him wasn't looking, Abou revealed that he was actually 15.

Abou, who is from Burkina Faso, started working on the cocoa farms when he was 10 years old. "I came here to go to school," Abou said. "I haven't been to school for five years now."

Sam, New Zealand

"Being from a country that has a past of being colonized, but being descendent of the colonizers, I didn't realize until I came to live in Europe and talk with people that faced the other side that I had been brainwashed. I always heard "yes, but in Australia was worse and because of that didn't give the importance that has needed that my country was also colonized".

Coffee - Timor-Leste

"When my parents were young, they were forced to work in the production of coffee that was demanded by European countries. They lived in poor conditions, had no education and earn almost no money. I found myself obliged to also work in the coffee production to help supporting my family and because of that I could not pursue an education.

Now that everything is made with machines and manual work is not necessary for that, I found myself with nothing, since it was the only thing I ever did and learn, so I show how the coffee use to be produce to tourist that sometimes appear in hope that they will like my presentation and give me some money so I can continue to support my family".

HANDOUT - DAILY HABITS

WHAT IS YOUR FAVOURITE CHOCOLATE?

WHAT WOULD A “CELEBRATORY MEAL” LOOK LIKE FOR YOU AND YOUR FRIENDS.
HOW ABOUT FOR YOU AND YOUR FAMILY?

WHAT DO YOU THINK OF AFRICAN CUISINE?

WHAT WAS THE LAST FOOD COMMERCIAL YOU SAW ON TV/BILLBOARDS?

DO YOU KNOW ANY OF YOUR GRANDPARENTS’ RECIPES YOU LOVE? CAN/DO YOU
COOK THEM?

HAVE YOU ADOPTED ANY NEW FOOD PRACTICES THAT YOU FEEL ARE HEALTHIER OR
MORE ETHICAL?
HOW HAVE THESE CHANGES BEEN RECEIVED BY OLDER GENERATIONS IN YOUR
FAMILY?

HOW DOES FOOD CONNECT YOU TO YOUR CULTURAL OR ETHNIC IDENTITY?

WHICH FRUITS/VEGETABLES DO YOU CONSUME ALL YEAR ROUND?

WHAT IS THE EQUIVALENT OF “ANANAS PIZZA” FOR THE COUNTRY YOU ARE FROM?

ARE THERE ANY FOODS/DISHES YOU REFUSE OR CHOOSE NOT TO EAT FOR ANY
REASON, THAT BELONG TO YOUR CULTURE?

FINAL EVALUATION

STRUCTURE

SECTION NAME	MAJOR ELEMENTS
TIME	60 minutes
OBJECTIVE	To run the first step of the final evaluation, analyzing the functioning of the Training in Action, the functioning of the organs and the sustainable approach proposed
INSTRUCTION	<p>Participants are welcomed inside the workshop room. On three corners of the room are sitting three facilitators, each one with a flipchart representing a major element to be evaluated.</p> <p>The elements are:</p> <ul style="list-style-type: none"> • functioning of the Training in Action: structure, organization, workshops' order, new roles introduced (spiders and squirrels) • functioning of the organs: holocratic mechanism, impact and efficiency, weaknesses, what to keep and what to modify • sustainable approach proposed: effectiveness in the learning process and “digestion” of the workshops, balance between working time and informal time, elements to keep and elements to be improved. <p>Participants are free to move from a corner to another, giving their feedback and sharing their reflections. The three facilitators have the role to keep track on the flipcharts of the major elements appeared and discussed.</p> <p>At the end of this session, it is forecast a synthetic summary/restitution in plenary, run by the facilitators, about the major elements appeared.</p>
MATERIALS	Flipcharts and coloured markers
COMMENTS	/

NEXT STEPS

NEXT PIRATES

SECTION NAME	PATÉ - CORNICHONS
TIME	45 minutes
OBJECTIVE	To run the second step of the final evaluation, analyzing the elements to keep for the upcoming 2025 Pirates edition and what to change/modify/new elements to add
INSTRUCTION	<p>Participants are standing in a big circle in the workshop room and a facilitator shares the instruction. The session is focused on evaluating the elements to keep for the upcoming 2025 Pirates edition, also proposing what to change/modify and the new elements to be added.</p> <p>For this reason, every time a participant has a proposal (about something to keep or to add/modify), there should step in the middle of the circle, saying it out loud. Only one proposal per time can be accepted (this in order to avoid confusion).</p> <p>Participants standing on the outer part of the circle, should remain in the position if they don't agree. If they fully agree they have to go as close as possible to the center of the circle. If they partially agree, they can position themselves according to the level of agreement to the proposal. After each proposal and positioning, it is left extra time for commenting the positioning. Therefore, if someone wants to explain their point of view, have to raise their hand and explain why they took such a position.</p> <p>The activity follows in that way, until there are no more proposals.</p>
MATERIALS	/
COMMENTS	/



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

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

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

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

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DAY 2

DAY 3

DAY 7

TERRA INCOGNITA

TEAM BUILDING

OUR ORGANISATION

Preparation

Preparation

TiA Presentation

FINAL EVALUATION

Feedback

Closing TiA

FINAL EVALUATION

GETTING TO KNOW EACH OTHER

TiA Presentation

Preparation

OUR ORGANISATION

Preparation

Lunaria

