

MIME

Multiple Identities, Multiple Experiences
through non formal education and clowning

TOOLKIT OF THE TRAINING COURSE

01st - 07th June 2025

La Buona Terra, Località Campagna 26,
Passignano sul Trasimeno (PG)



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PROJECT DESCRIPTION

AIM

To develop tools and working methods, among youth workers, educators and group leaders, to raise youth awareness on gender-sensitive issues.

SPECIFIC OBJECTIVES

- to develop social competences and skills as facilitators and youth leaders
- to gain a deeper knowledge about gender-sensitive issues
- to develop, test and assess tools to raise youth awareness on gender expression and gender role models, throughout clowning and non formal education techniques

TARGET

Activists, youth workers and facilitators (18+ aged)

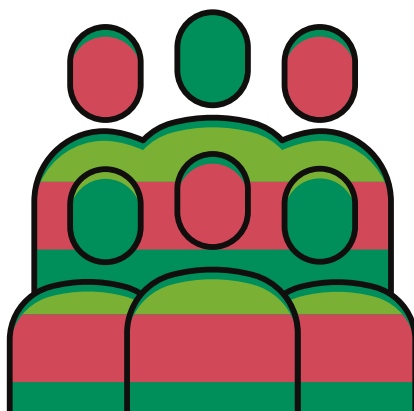
THE PROJECT

MIME is a project realized with the support of the Erasmus+ programme.

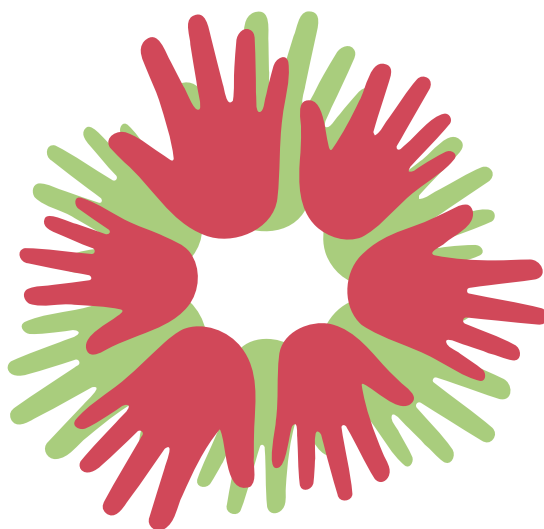


MAIN TOPICS

GENDER SENSITIVE ISSUE



YOUTH WORK METHODS



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 experience and action
- holistic and process-oriented
- based on active participation and exchange

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 Training Course of June 2025

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

MIME 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

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NAME GAMES

NAMES IN DIFFERENT STEPS

GROUNDING

ENTERING CLOWNING

COMMON GROUND

GALLERY

TEAM BUILDING

CLOWN RIGGAN

CONCEPT SKETCHES

ROMANTIC DINNER

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CLOWN PARTY

STEREOTYPES AND PREJUDICES

CANADIAN BOX

ACTIVE LISTENING

SILENT MIRRORING

3

EMOTIONS

EMOTIONS THROUGH THE BODY

POWER

LINES

LEADERSHIP

THE BALL

FAILURE THROUGH

PLAYFULNESS

CLOWN SKETCH AND FAILURE

4

GROUNDING ON GENDER

CAFETERIA

TRAINING IN ACTION

TIA GROUP WORK

5

TRAINING IN ACTION

WORKSHOP 1

TRAINING IN ACTION

WORKSHOP 2

6

TRAINING IN ACTION

WORKSHOP 3

TRAINING IN ACTION

WORKSHOP 4

TRAINING IN ACTION

WORKSHOP 5

7

LEARNING

GIMKANA AND

BACK IN GROUPS

FINAL

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STATIONS

CIRCLE OF WORDS

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TOOLKIT OF THE TRAINING COURSE



NAMES IN DIFFERENT STEPS

TOPIC/S	Name games and getting to know each others
AIM	To learn the names and to start the process of getting to know each others
TOOL TYPE	Icebreaker/Name game
DURATION	30 minutes
MATERIAL	One lemon, one onion and one pair of socks
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Meeting after ten years Participants are welcomed in the space and the facilitator asks them to walk, keeping attention to the different parts of their body. Then, the facilitator explains participants that they have to meet the others (one by one). When they meet it has to seem as if the meeting is among two persons already knowing each other's since a long time and that are meeting after ten years.</p> <p>Step 2. Name and my favourite food Participants are then asked to form and circle and the facilitators asks them to make a round, saying their names. But when they are spelling their names, they have to do as if they are tasting in their mouth their favourite food.</p> <p>Step 3. Crossing names Participants are still standing in the circle and three objects are introduced: one lemon, one onion and one pair of socks. The objects are passed/thrown in different directions: the lemon goes to the left, the onion goes to the right and the pair of socks goes in front. When the objects are passed it has to be said the name of the person receiving them. Then, the activity follows in this way till everyone has said at least once their name and the rhythm is kept higher and dynamic.</p>

ENTERING CLOWNING

TOPIC/S	Clown activity, body awareness about presence and icebreaking
AIM	To make participant to ground in the training, removing stress and icebreaking
TOOL TYPE	Breathing exercises, singing, body expression
DURATION	90 minutes
MATERIAL	Three pairs of socks
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Introduction Participants are welcomed out of the workshop room, thanked for their presentation of the previous evening (where they have been asked to tell the others their journey to come to the training, a bit in “clowning style”) and invited to enter the room.</p> <p>Step 2. Breathing exercise In a circle the body awareness is going to be observed through the breathing. In this first part the participants have nothing to do out of breathing. Therefore, the facilitator presents the body as an air instrument to be able to play (when inspiring is the time to act and when expiring is the time to feel). So for 10 minutes’ participants have just to follow a square scheme of breathing: 4 time inspiring, 4 time holding, 4 time expiring, 4 time rest. This first part follows like that, repetitively for 10 minutes. The facilitator asks participants to close their eyes, relax remembering where they are, the nice stuff around, adding that they can put a smile in their throat. After 10 minutes the facilitator asks the participants to slowly open their eyes, keeping the presence they had with the eyes closed and to maintain it with the eyes open, still caring about the sensation they gained from their ears, skin, breath, smell and taste.</p> <p>Step 3. Singing After the previous step, the facilitator introduces the tool of singing, with the purpose to feel the group energy. After the song ends, the facilitator reminds people to metaphorically “drop their luggage”: which means expiring loudly. The song proposed is a short like the “Mon Poulet”. The Lyrics are: “<i>T’esoù mon poulet? Là-haut! T’esoù mon pouletlà-haut! T’esoù mon poulet, j’attendsdans le lavabo. T’esoù mon poulet, j’attendsdans le lavabo. T’esoù mon poulet? Là-haut! T’esoù mon poulet? Là-haut!</i>”</p>

ENTERING CLOWNING

DESCRIPTION

Step 4. Ground the meeting

After connecting to themselves, the facilitator informs participants that they are now starting to slowly connect to each other. Participants are invited to walk freely in a delimited area.

The facilitator invites them to focus their look on the feet of each other discovering the shoes, feet, socks and ground. After a while, the facilitator invites them to look upper to the knee, pants, shoes, dress etc. And then upper to the body, to the t-shirt, shirt... And then upper to the necks. And then to the eyes of each other trying to differentiate the eyes colors. And then to the upper part of the head. From that moment, participants can walk to meet someone and say formally: *“Hello, my name is”* (and “drop the luggage”). Then, the facilitator invites participants to do so with a different attitude, e.g.: cool, cold, seeing a friend after 10 years.

Step 5. Name and favourite meal

The facilitator asks each participant (one by one), to say their name but as if they are eating their favourite meal. When they do so, they have to look in the eyes of the other person they would like to share with how delicious it is! Then, the task it is repeated in the same way till everyone has meet the others.

Step 6. Colour balls

The facilitator runs the introduction: “You have a ball and you throw it to the left saying the name of the person receiving. Then you do the same with another ball of a different colour that goes to the right. Then, the same is repeated with a ball of another colour that goes front etc.”

In the first step of the exercise all the three balls are used at the same time, working on the connection and eye contact when throwing the balls (participants are encouraged to look in the eyes and to say the names with clear intention). In the second step the exercise is played moving in the space and throwing the balls to the person they were used to throw the ball in the previous step. For this part, the facilitator introduces a new colour ball from the same colour. It is possible to add more balls of different colours to intentionally bring a bit of chaos.

Step 7. Blanket game

The group is divided into 2 smaller groups and the facilitator asks participants to come (one by one) in each side of the blanket. When the blanket comes down the first person saying the name of the other in front wins and the person losing goes in the other team.

ENTERING CLOWNING

DESCRIPTION	<p>Step 8. I like and the others too. I like but people don't</p> <p>The facilitator asks each participant to say in the centre of the circle something they like and that others might like too. And to say something they like but they think that they might be the only ones liking it. Each participant who likes the same (still one by one), they can go the centre of the circle and repeating the activity in the same way. Different rounds are played till everyone had the chance to go to the centre.</p>
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GALLERY

TOPIC/S	Gender
AIM	To start the reflection about gender
TOOL TYPE	Gallery
DURATION	60 minutes
MATERIAL	Gallery, rope to hang the photos and cloth pegs
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Gallery The facilitator welcomes participants outside the workshop room explaining that inside they will find different photos linked to gender and that might evoke different gender-related concepts. Participants are invited to enter and explore the gallery taking some time to look at the different photos. They can also use post-it to leave comments/feedback/open questions to the photos as food for thought for the others.</p> <p>Step 2. Group discussion After the first part of the activity is over, the facilitator asks participants to sit in circle for the debriefing, to share the main feedback/open questions/comments raised up from the experience.</p> <p>Below some key-questions for the debriefing:</p> <ul style="list-style-type: none"> • What were the photos touching the most your attention and why? • Do you have any feedback/open questions/comments you would like to share? • Did you find out any key concepts about gender you would like to share?

CLOWN RIGGAN

TOPIC/S	Teambuilding, clowning
AIM	To work on team building and to have the participants collaborating on a collective task
TOOL TYPE	Role play
DURATION	80 minutes
MATERIAL	Ropes, clown clothes, papers, pens.
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Introduction in the universe The facilitators dressed up in clown clothes create the setting and the universe, explaining participants that they have to go and explore the area. Here it is introduced the song “Reina patata”. The lyrics is: “<i>Era la reinapatata! Sentada en su trono de lata. Llegó el cocinero y la vio. Un cuchillazo le dio hoho!</i>” After this, the group is invited to find back the reinapatata.</p> <p>Step 2. Exploration and trap The group is invited to explore the space and the clowns trap them in a square (the square is represented by four ropes, hanged on four different trees and with different heights). To be able to go out from there, the group needs to identify the 4 solutions (one for each side of the square). They have 25 minutes and the right to ask for 3 questions, answerable by the clowns with a yes or a no. In this case, the solution was:</p> <ul style="list-style-type: none"> • One side: cross the rope from up, making no noise at all during the crossing • One side: cross the rope knocking on the tree and saying a sentence about la reina patata • One side: cross the rope from up, looking in the eye of the clown from the other side • One side: cross the rope from down, crossing the rope from backward. <p>Step 3. Debriefing After the activity, the group is invited to sit in circle for the debriefing, which is run with the following key-questions:</p> <ul style="list-style-type: none"> • What happened (differentiate fact and interpretation)? • Was it difficult to find the solution and, if yes, why? • Did you implement some strategies? • How did you feel?

CONCEPT SKETCHES

TOPIC/S	Gender
AIM	To define some terms commonly used in gender field
TOOL TYPE	group discussion and theatre
DURATION	60 minutes
MATERIAL	3 paper and a hat
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Concepts and discussion The facilitator asks the participants to be divided in three groups of equal size. Each group pick one paper from the hat. On each paper is written a concept like: intersectionality, feminism, heteronormativity etc. In the first part of the activity, the aim is to discuss inside group what this concept means and represent for them. The groups have 20 minutes at disposal.</p> <p>Step 2. Act it out! In the second part of the activity, the groups are informed that they need to prepare a sketch/miming to represent what they discussed during the first part. The sketch/miming has to be maximum 2 minutes long and they have 15 minutes to prepare it. Then, each group goes on the stage and represent the concept. After each presentation the audience has to try to guess what the concept is about. After this part, if there is extra time and it is needed, it is possible to add a small discussion to clarified the terms.</p>

ROMANTIC DINNER

TOPIC/S	Team building
AIM	To create extra moments, for the participants, to get to know each other
TOOL TYPE	Dinner and group discussion
DURATION	120 minutes
MATERIAL	Costume of waitress, candle and table decoration, paper with questions
DESCRITPION	<p>The activity includes the following steps:</p> <p>Step 1. Introduction - At the moment the facilitators close the day, they make an announcement: "Tonight all the group is invited to a romantic dinner and you should dress up accordingly". The, the facilitators give to participants an appointment.</p> <p>Step 2. Welcome - When participants arrive for dinner, the facilitators welcome them one after another and place them in a table of four people. It is the moment to do a bit of role-play to have participants entering in the mood and to set the atmosphere.</p> <p>Step 3. Dinner - There are 4 plates for the dinner: the antipasti, the first plate, the second plate and the dessert. For each plate there are two different questions that participants can discuss in their table while they are eating. After each plate is over, 2 persons from each table change table to meet other participants. The activity goes in that way until the end of the meal. For dessert, everyone is invited to sit with someone they didn't met yet.</p> <p>Below the list of question for each round:</p> <p>Appetizer:</p> <ul style="list-style-type: none"> • What do you think about pineapple on the pizza? • What is the new taste you would like to try in your life? <p>First plate:</p> <ul style="list-style-type: none"> • What is the last experience that left you with a bitter taste? • Share a joke you know. <p>Second plate:</p> <ul style="list-style-type: none"> • What do you cook to seduce someone? • What attitude or behaviour kill the love for you? <p>Dessert:</p> <ul style="list-style-type: none"> • What makes you melt? • What would you like to make as a gift for the group?

CLOWN PARTY

TOPIC/S	Identity, body expression, expression of feelings
AIM	To explore and reflect on the concept of identities through clowning techniques
TOOL TYPE	Body expression
DURATION	180 minutes
MATERIAL	Loud speaker, lot of clothes, make up, toys (e.g. balloons, whatever not breakable)
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Body awareness</p> <p>The facilitator asks participants to form two lines outside the workshop room and makes participants enter one by one. Once inside, participants have to keep walking in the space, exploring the surrounding and keeping attention to the way they are walking, Then, the facilitator introduce the “body scan”: participants are asked to keep attention to the different parts of their body, while they are keep walking (feet, legs, knees, hips, spine, back, chest, shoulders, neck, head, eyes ...). The instructions to be focussed on the different parts of the body are given not all together but one by one, to give participants the chance to really scan the part of the body mentioned.</p> <p>Then, the facilitator introduces different rhythms during the walk: slow, fast, normal, jump, frozen (when the facilitator claps), and participants are invited to change their rhythms when the facilitator asks.</p> <p>After this part, participants are asked to sit in a comfortable position on the floor and to close their eyes, keeping attention to their breathing and to the piece read by the facilitator.</p> <p>When the reading is over, the facilitator reminds participants to keep breathing and inform them that, when they do feel comfortable, they can open their eyes.</p> <p>Step 2. Clown party</p> <p>Facilitators welcome participants in the party room. They are informed that they are going to participate in a clown party.</p> <p>Before the party starts, they are invited to stand in a circle around a big amount of clothes. The game is like musical chair: the music is put (as to simulate the entrance of gladiators) and when it's stops they can jump inside the circle and take the maximum of clothes possible. When the music starts again they stop and if the clothes fall they can't retake them before the music stops. The warm up continues like that until there are not anymore clothes on the floor.</p>

CLOWN PARTY

DESCRITPION

During the first part of the party they will be in their bubble, like if they would be alone in their room. They shouldn't interact with others. Even if they should imagine themselves alone, it's good to remind them that they aren't, so that they can pay attention and not put others in danger with their actions. Once the party is started they can keep using all they find in the room: make up, chairs, clothes, all the things that are inside. To launch the party, the DJ facilitator puts a song to start (it can be "I will survive" of Gloria Gaynor's groovy, to give a nice subliminal message that it will be ok whatever they are doing). Then, the music is often cut by another song, the aim is to make participants feel a lot of different emotions through the music. For this reason, it is good to explore different styles, cultural backgrounds, and to put some well-known songs popular or not known at all. At the end the participants are invited "to drop the luggage", to lie on the floor and to relax their breath.

Step 3. Meetings

After participants have rediscovered their body and look at them, they are invited to go to meet someone else and to give something to the person they meet. It could be a clothes, a word, a move, a sound, whatever ...

Step 4. Automagic writing

The "Auto-Magic 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. Therefore, participants are invited to use the technique to write freely their feelings and reflections about the activity. % minutes are allocated for the task.

Step 5. Debriefing

Once everyone has finished to write, participants are asked to gather in circle and sit and the debriefing is launched, with the following key-questions:

- Please, let's make a technical recap of all the steps of the activity (facts, no interpretations)
- What did you feel all along the activity?
- What did you discover about yourself during the experience?
- Did something change when you meet the others? And, if yes, what?
- Why have we done this activity? During this question is introduced the **"Facilitator Hat"**: it consists in analyzing the activity and the methodology not simply as a participant who experimented it but as a facilitator, discussing about the learning objectives, the typology of the method, the strengths and weakness and the potential application

Handout below

CLOWN PARTY / HANDOUT – READING

Me, myself ...

Me, myself and the multiple parts of myself

Many little, tiny layers which have built me up.

Who am I when I open my eyes in the morning,

Who am I when I close my eyes in the night.

What are my dreams ... my fears.

Who am I when I cry,

Who am I when I smile ...

And when I laugh?

Which was my favourite game when I was a child?

Did I keep playing all along my life?

What conflict did I encounter and what I overcome?

How I do keep breathing every day,

How my body is shaped,

What are the memories my body brings.

How do I define myself.

How do I mirror myself in the gaze of the others.

What has changed ...?

And why not to keep playing again smiling laughing ... seeing the world with wonder ... and my child eyes.

CANADIAN BOX

TOPIC/S	Gender-related concepts
AIM	To debate on some controversial topics, taking a stand which we might normally disagree with To work on communications skills and tools for group discussions
TOOL TYPE	Debate and role play
DURATION	90 minutes
MATERIAL	A line, the statements written in paper
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Canadian Box - The facilitator divides the group into two sub-groups asking them to take position on two different sides, delimited by two parallel lines. Then, explains that some statements are going to be read out loud. Right after the statements are read, the facilitator is going to tell the groups which one is agree with the statement and which disagrees. After that, each group gets a few minutes to gather arguments and then the debate starts. For each statement the way to debate changes and the more the debate progresses, the more the facilitator adds rules of how to take the speech.</p> <p>Here is a non exhaustive list of variations the facilitator can bring to the debate:</p> <ul style="list-style-type: none"> • No rules • Introduction of a stick of speech, only the owner of the stick can speak • You can answer to someone that already answers to you • The one who speaks does it voluntary • The facilitator chose who speaks • The one who speaks chose who answers • You can just give one argument when you speak • You can just express one sentence • You cannot speak but you can mime • You have a very limited amount of time to speak • You can just express one time • You have to stand front of the group, look them in the eyes and then you can give your argument • You can support the one presenting the argument as a group • You can give three arguments per groups and you have to find a way to express them as a group • The argument has to be ethically problematic/logically dysfunctional • You have to embody one emotion while you say the argument.

CANADIAN BOX

<p>DESCRIPTION</p>	<p>REMARK FOR FACILITATORS: for this activity the facilitators need to adapt the rules according to what is happening. And you it can be created different atmosphere to emphasise the role play game. In the Handout below a list of statements that can be used.</p> <p>Step 2. Debriefing When the activity it's over, the facilitators asks the group to gather in circle and the debriefing with the following key-questions is launched:</p> <ul style="list-style-type: none"> • What happened during the activity? • What strategy did you use? • How did you feel? • What are you taking away from this activity? <p>Handout below</p>
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CANADIAN BOX / HANDOUT STATEMENTS

We should always be politically correct

I cannot be an activist for LGBTIQ+ if I'm not part of the community

Gender definitions boxes me in

Who I am is based on other opinions of me

Who I am is defined at birth

Gender is not political

Men and women do not understand each other

Gender is a performance

SILENT MIRRORING

TOPIC/S	Communication without words
AIM	To work on active listening which concerns sense and body language
TOOL TYPE	Body and dance
DURATION	60 minutes
MATERIAL	Silent environment and music chosen with attention because it might cause a strong atmosphere
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Warm up Since the beginning of the activity, facilitators give the instructions by miming, and without speaking. For this reason, it is important to have two facilitators to well show the instructions without speaking. 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.</p> <p>Step 2. Mirroring For this step, the facilitator gives the following instructions:</p> <ul style="list-style-type: none"> • Participants have to create pairs • One leads, the other repeats • It has to be switched the leader • Both are leaders and followers at the same time • Switch partners as much as you need in order to have participants meeting each other. <p>Following this structure, the facilitator adds the instructions below emphasising the importance of doing all of those exercises at very slow rhythm:</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. • Side by side: with the face looking at the wall, but using the periphery vision to detect the move of the partner, when it is clear it can be done moving in the space.

SILENT MIRRORING

<p>DESCRITPION</p>	<p>Step 3. Blind walk The facilitator creates new pairs. 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. After a while, it is introduced the switch of leaders and followers: the leaders have to exchange partner while moving in the space. The roles are switched once again.</p> <p>Step 4. Wall walk All the group face the wall, then one by one they move to the wall in a constant speed, when they arrive to the wall they go back still facing the wall. The person that moves to the wall have to avoid the one that goes back anticipating their move. When they go back they need to trust the other to avoid them. After a while, it is possible to play by changing direction and bringing curve to the movement while falling back, but always remaining facing the wall.</p> <p>Step 5. Clap closure The facilitator asks participants to forma circle, introduces again the periphery vision and attention, then ask participants to clap all together their hands in order to hear only one single clap. Facilitators can close the day like that, introducing a reflection group with a division by the smell of plants to remain in the non verbal but sensitive atmosphere.</p>
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EMOTIONS THROUGH THE BODY

TOPIC/S	Emotions
AIM	To have participants reflecting on emotions, by practically experimenting different typologies and intensities
TOOL TYPE	Work with the body
DURATION	120 minutes
MATERIAL	/
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Entrance The facilitator gathers participants outside the workshop room, asks them to create a circle and to remain in silence. After a couple of minutes, the facilitator asks participants to form two lines and to enter the workshop room two by two and to keep walking and breathing. A small remind of the work on the body scan and speed of the previous day, has to be done.</p> <p>Step 2. Neutral The facilitator now introduces the “neutral position” showing with their body the posture to keep and then asks participants to try with their body to reproduce it.</p> <p>Step 3. Emotions – body The facilitator asks participants to keep walking in the space and introduces different emotions (only one at a time - between each emotion the facilitator claps their hands, participants remain as frozen in their position, then the facilitator claps again and participants have to take the neutral position). Also, different intensities (normal, low, strong) of the emotion are introduced (e.g. happy – normal; sad – slow; curiosity – strong).</p> <p>Step 4. Emotions – couples The facilitator claps their hands, participants have to stop and create a pair with the person near to them. The facilitator informs the pairs about the upcoming task: each pair picks an emotion from the hat, one of the person becomes the sculptor modelling the body of the other to make them embodying the emotion and the other is the modelling paste to be modelled. After some minutes, the facilitator calls for the “Stop” and all the statues have to remain frozen, while the sculptors can pass through and watch, trying to guess. Then, the roles are switches (the sculptor becoming the modelling paste and the modelling paste becoming the sculptor).</p>

EMOTIONS THROUGH THE BODY

DESCRIPION

Step 5. Emotions - groups

The facilitator then creates two groups and asks them to join the two opposite parts of the workshop room (one representing the stage and the other, the place where the audience sits).

Then, the first group picks up an emotion and when the facilitator claps their hands, all together and simultaneously have to go on the stage, taking a position to represent the emotion and freezing as statues. The audience have to guess what is the emotion represented. Then, if time allows it can be introduced also a different variation: facilitator claps their hands, and participants (one by one) goes on the stage, taking a positions to represent the emotion and freezing as a statue. In this case, they can build from the bodies of the previous ones who took the position, creating also connections with their bodies.

Step 6. Emotions - mirroring

Then, both the groups pick up an emotion. They create two lines on the opposite sides of the workshop room ad when the facilitator claps their hands both the groups moves simultaneously to the centre, taking a positions to represent the emotion and freezing as a statue. In that moment, the facilitator explains participants that they can make one movement to react to the emotion they felt when meeting the other emotions/bodies in front of them. If time allows, the activity can be repeated a second time, introducing also the possibility to add a word or a sound to describe the emotion.

Step 7. Debriefing

At the end of the workshop, the facilitator gathers participants in circle and it is lunched the debriefing with the following key-questions:

- Please, let's make a recap of all the steps of the activity (facts, no interpretations)
- How was to embody the emotions walking alone?
- How was modelling someone and being modelled?
- How was to embody the motions in groups?
- How was mirroring the emotions of someone else? Did something change in your way of expressing the emotions?

LINES

TOPIC/S	Power
AIM	To explore the links between power and oppression
TOOL TYPE	Simulation
DURATION	90 minutes
MATERIAL	A big workshop room
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Instructions The facilitator divides the group into 2: - 1 group stays inside the workshop room and 1 group is outside. Each group is assigned a facilitator. The group inside is assigned the following set of rules: <i>“Stand in line, arms locked in embrace, neutral position, eyes facing forward, walking up and down the room - from Point A to Point B and back, repetitively. The line cannot be broken so you have to find a way to stay well connected and in rhythm as you move up and down the room. The objective is to keep walking and to stay connected - no matter what happens”</i>. The group outside is not assigned any rules before entering the workshop room - so whilst waiting outside the facilitator can take them on an animated walk, showing them the surroundings for 10 minutes until the group inside is prepared.</p> <p>Step 2. Simulation The group inside has begun walking and found their rhythm - walking from Point A to Point B and back continuously. The group outside is invited to enter the workshop room. At this point there is no further instruction - many things may happen - the group from outside may stay outside and observe what’s happening inside, they may try to break the connection, may try to join the line. For this reason, it is important for the facilitators to carefully observe the unfolding of the activity, keep it going for enough time to watch the dynamics evolve but also to notice when it is time to stop, otherwise it can compromise the effectiveness of the activity.</p> <p>Step 3. De-rolling Once the activity is stopped, the facilitator brings the participants into a circle and shake off the role - literally shaking the body, then stop and taking a few deep breaths to come back to their natural state. This part is crucial for the debriefing.</p>

LINES

DESCRIPTION	<p>Step 4. Debriefing</p> <p>The facilitator asks participants to join the plenary, the form a circle and sit for the debriefing. The following key-questions can be used:</p> <ul style="list-style-type: none">• Facts: What happened during the activity?• Feelings: How did you feel as the activity evolved?• Bridge: Are there any parallels between this activity and your everyday life?• Facilitator Hat: Why did we do this activity? <p>At this point, it could be opportune to bring in a small conversation around the Iceberg Theory and interculturality to showcase how in our daily lives we are always 'bumping' up against different stories, beliefs, values, identities, codes of conduct and to reflect on what it means to do so with an 'intercultural lens'.</p>
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THE BALL

TOPIC/S	Leadership, teambuilding, playfulness and failure
AIM	To make participants reflecting on their posture as facilitator and considering the objectives they can set to themselves
TOOL TYPE	Role play competition
DURATION	90 minutes
MATERIAL	Clown clothes, make up, speaker, ropes, 2 ball, cookies, papers in yellow, grey and orange
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Introduction</p> <p>The facilitator has to find a “clown way” to introduce the ball game. Here was chosen the funny character of Zizou (in reference of Zinedine Zidane). Then, the facilitator Zizou, after a spectacular entrance with the “champions league anthem in soundtrack”, comes to explain participants how to play “The Ball” game. The group is divided into 4 teams. Zizou announces that the teams are going to participate in a ball tournament. In order to prepare their team, they have 10 minutes to choose their team colours, name and their goal celebration. After the team are ready they present themselves: name, colour and celebration. Zizou then explains that the competition is going to be organized into 2 semi-finals and 2 finals.</p> <p>Rules explanation: <i>“The ball is played with neither the feet (until knee), nor the hands (until elbow). But with the heart and the rest of the body. The magic of this game is to do what we want freely as a team with the ball: Pure happiness”.</i></p> <p>Moreover, each team has the right to have:</p> <ul style="list-style-type: none"> • One member blind (putting a blindfold) who can kick the ball with the feet, but no players can’t touch or talk to them • One member being the coach who can spray water on their players and talk (only talk no touch) to the member blind. But the coach can’t touch the ball. <p>Last but not least: before to start playing each team has 5 minutes to discuss their “game philosophy”, which means how do they want to play the game.</p>

THE BALL

DESCRITPION

Step 2. Tournaments

Before starting, the facilitators highlight the importance to respect the rules. They favour the playfulness of the game, they pay attention to the behaviours too competitive with no playfulness and sanction the teams/players if needed. They can allow some team to break the rules if the behaviour is creative and playful (and doesn't break all the rules of the game: hand and feet are still prohibited). Between semi and finals teams have 5 minutes to discuss their game philosophy. At the end of the tournament a podium is made and the first team receives a yellow paper with the number 1 on it, the second a grey paper with 2, the third an orange paper with 3 and the last a big cookie with chocolate. It is also a perfect moment to do the group picture!

Step 3. Debriefing

Since in each team there was a coach, the facilitators give the groups 10 minutes to discuss inside each team about the game (strategy, feelings, group dynamic, role, process). Then, the coach makes a synthesis of the discussion pointing out 3 major elements. After this step, the teams are called back and the facilitator launches the debriefing, leaving the space to share what has been said in each team, and asking some key-questions to reflect about group dynamics (possible connections with Tuckman theory are welcomed).

- What was the game about?
- How was the team work?
- Which role did you take?
- What did you choose together?
- What changed during the game?
- What was the philosophy your team chose at the beginning and how it was implemented along the game?

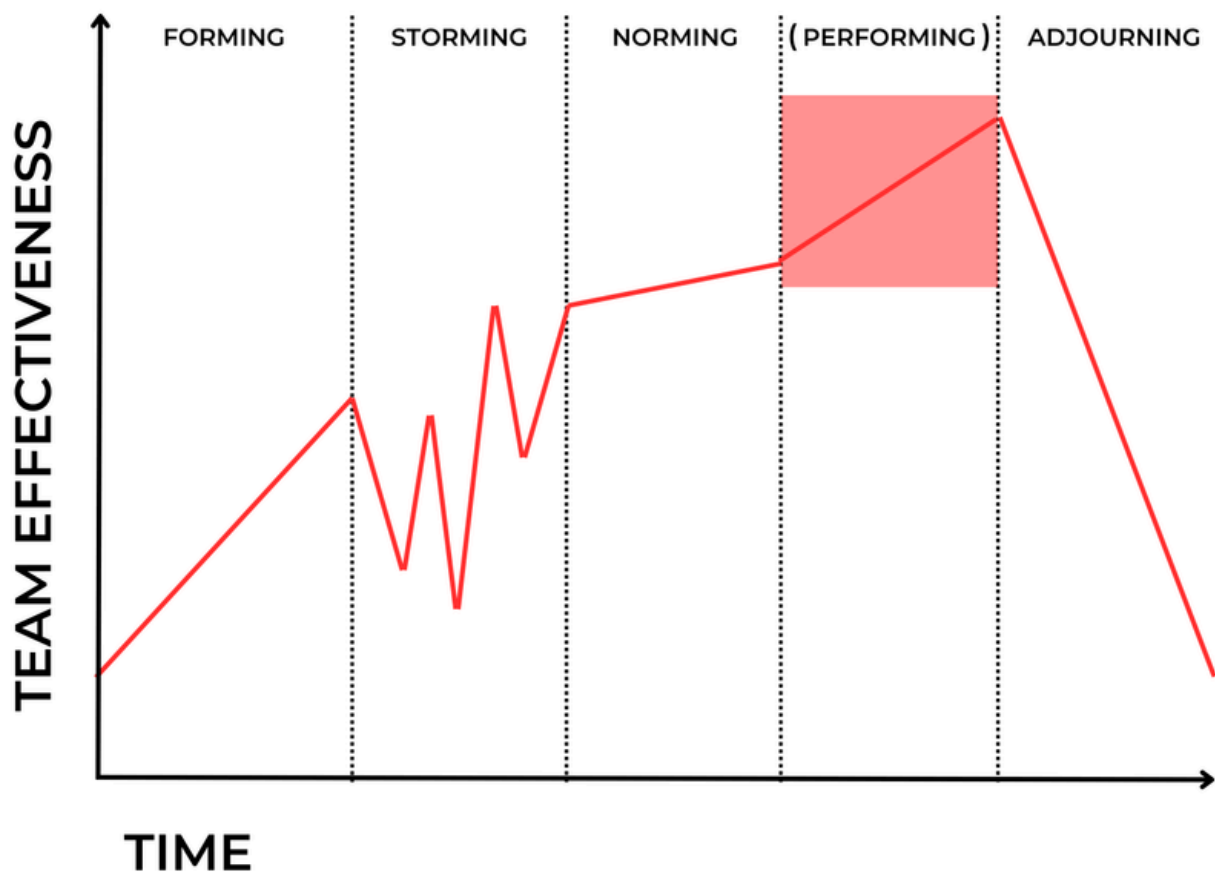
REMARK FOR FACILITATORS: the debriefing can be adapted in different ways. Below you can find some extra questions to deepening extra reflections and that can be included as an alternative:

- What were the official' rules and the one you "invented"?
- If you said some people cheated or that it was unfair... What, why, and how?
- Was your team more goal/task oriented, process/team oriented?
- How did you connect with the other team, how did you consider them? As opponent, friends, lover, random people ...?
- What place the clown took inside the game and how?

Handout below

THE BALL / HANDOUT - TUCKMAN MODEL

The **Tuckman's model** of group dynamic was proposed by Bruce Tuckman in 1965, who identified different phases in the group development: forming, storming, norming, performing, and adjourning. These phases are necessary and inevitable in order for a team to grow, face up to challenges, tackle problems, find solutions, plan work, and deliver results. It was hypothesized that, along with these factors, interpersonal relationships and task activity would enhance the four-stage model that is needed to successfully navigate in order to create an effective group function. In every face, the role of the facilitator changes and adapt to the moment in which the group is.



THE BALL / HANDOUT – TUCKMAN MODEL

FORMING

People arrive and the group starts: in the beginning they might be shy, the discussions more superficial. They are trying to understand what is the project about and what are the objectives of the group.

ROLE OF THE FACILITATOR: in this moment there is the maximum of the work. The facilitator has to support the group in passing through this phase, has to facilitate the communication and make clear the objectives understanding.

STORMING

People (now became group members) understand the objectives, they start to be comfortable and the individual personalities are starting to appear more evident. In the phase of adjustment for the group, frictions can happen.

ROLE OF THE FACILITATOR: in this moment there is much less work than in the first stage. The facilitator has to keep helping the communication, has to push the group to move forward and let the conflicts appear.

NORMING

The objectives are now very clear to everybody. Each group member now knows what has to be done and what to do with the other people. In this stage, more the group members believe in what they are doing, more they are inside the process, more frictions can appear.

ROLE OF THE FACILITATOR: in this moment the facilitator is appearing less and less because there is also less work to be done.

ADJOURNING

The work is starting to lose its efficiency because the objective has been achieved and the group members focus starts to be on the emotional separation. If the process is not well managed, the group will focus only on the emotional separation, forgetting the process itself and the objectives achieved.

ROLE OF THE FACILITATOR: a lot of work has to be done. The facilitator has to give maximum value, in front of the group members, to what has been done and make them ready for the emotional separation that will appear when the project is over.

PERFORMING

In some precise tasks the group might arrive to a level of autonomy and efficiency really high. The duration of the “performing” stage is very short.

ROLE OF THE FACILITATOR: the facilitator has no role at this stage, that happens by chance. If the facilitator is searching to arrive at that stage, that stage won't ever arrive!

CLOWN SKETCH AND FAILURE

TOPIC/S	Failure, clown sketch
AIM	To sketch different scenes about gender issues implementing clowns failure
TOOL TYPE	Theatre-based technique
DURATION	90 minutes
MATERIAL	Red noses, socks, clothes, speaker
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Meditation first like on day one The facilitator introduces the notion of failure: the clown isn't a successful character, is the one that fails but never gives up. After that part, it follows 10 minutes breathing and this part it is closed with some songs learn during the week sang by the group.</p> <p>Step 2. Flick and Brontosaurus The facilitator asks participants to stand in circle and the mistake is introduced with the game of the flick. It consists in passing a sock on the right saying: <i>"This is a flick - a what?"</i>(answer the other persons) - <i>"A flick"</i> (answer the facilitator). Then, it goes to the next person that use the same sentence but the previous person forgets what it was. So it has to be asked the previous person until the facilitator. On the left side, the activity proceeds the same way, but with the sock named Brontosaurus. This warm up game is to put emphasis on the comic of the failure: the aim isn't to give the right answer but to accept what happened specifically if it is a mistake. Then, the facilitator closes this part introducing the concept of "PIBAA" (Presence, Identification, Breathe, Accept and Act).</p> <p>Step 3. Clap Balance The facilitator asks participants to walk freely in the space, then when they do the first clap participants are asked to say <i>"Hello"</i> in a cool way to someone else. The person that remains alone do PIBAA accepting and acting, and does not try directly to find someone else.</p>

CLOWN SKETCH AND FAILURE

DESCRITPION

The activity follows in the same way, introducing a different task after each clap, as follows:

- 2nd clap: group freeze and 2 participants can jump to fill an empty space
- 3rd clap: participants walk as a lemur
- 4th clap: participants walk as an old person
- 5th clap: participants walk as a bumping car
- 6th clap: participants walk as if it is the fashion week
- 7th clap: participants walk as punkie's
- 8th clap: participants walk as burglar
- 9th clap: participants walk as zombie
- 10th clap: penguin hugs all together.

The facilitator has to underline that, when the participants make mistakes and don't hear the good number of clap they remain acting the number of clap they understood and interact with the other in that way.

Step 4. Point A to point B

In a rocky mood participants are trained to become the slowest as possible. The, the facilitator asks the participants to form a line and makes them moving the slowest is possible: using every muscle, every part of their body to be the slowest is possible but keeping constantly moving. Then, half of the group is asked to go on the side and half remains for the "Clown Race". Each participant of the race receives a red nose. The facilitator explains the rule: the clown has to be the slowest is possible but the aim for all is to win (a strawberry with Chantilly cream can be put at the end of race line). The facilitator also explains that the clown dramaturgy is made from point A (where it starts) and it goes to point B (where it stops). But the aim is not to go directly to point B or the game is over, the aim is to play with the dramatic tension until the point B. For example, in this race they have to be slow but they have to play to win not making it ending too soon. Both the groups try the race.

Step 5. Sketch a clown show

Participants are divided into groups of 3 persons. In each group there is 1 narrator and 2 actors. The narrator doesn't know the story they are going to tell. The actors have 20 minutes to prepare the acting for the story they picked up. The stories are the following:

- Snow white
- Aladdin
- Red riding hood
- Don Quixote.

CLOWN SKETCH AND FAILURE

DESCRIPTION

Each time a group is assigned the original version of the story and another group receives the adapted version of the story. The group with original versions are passing before the adapted ones.

Before each sketch begins, the audience makes a sound of movie announcement to encourage the actors.

After each sketch the facilitator asks the following questions:

- To the actors - How did you feel?
- To the audience - Did you find out which story was?
- To the audience - Did you find out what was the adaption?

CAFETERIA

TOPIC/S	Gender-related topics
AIM	To create a space for collective reflection about gender issues and awareness in different countries/contexts To create a common ground for participants before diving into the Training in Action
TOOL TYPE	Discussion
DURATION	90 minutes
MATERIAL	Flipchart paper, coloured pens, 5 tables
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Setting: facilitators need to prepare in advance the space with 5 tables, 5 flipcharts (one per table) and markers. Each table is assigned a topic for discussion and a moderator (5 participants are going to be asked to stand voluntarily, for the moderator position – in case there are more participants willing to take the position, it could be possible to assign the role to those who tend to be more quiet, to give them the floor and a more active role).</p> <p>Step 1. Table Discussions There are going to be 3 rounds of 20 minutes each. Since there are 5 tables, participants can choose the 3 most interesting topics they would like to discuss, but are also encouraged to exercise flexibility in case there are tables with less than 3 participants - not counting the table facilitator (since 3 participants is the minimum for the discussion). Every 20 minutes the groups rotate. For the table moderators: they have to collect the inputs from the 3 different rounds, include the highlights in the flipchart and present them in plenary at the end of the activity. As table moderators they do not participate in the discussion but moderate and note take.</p> <p>Step 2. Plenary - Once the activity is over, the group gathers in plenary for the restitution of the major highlights, done by the table moderators. If there is extra time available, the facilitator can leave space for questions and comments.</p> <p>Table topics:</p> <ul style="list-style-type: none"> • Gender and Media • Culture and Tradition • Gender and Politics • Gender and Activism • Gender and Education.

TIA GROUP WORK

TOPIC/S	Collective decision making process and group work
AIM	To experiment sociocratic tools and tackle some principles of sociocracy for an efficient group work
TOOL TYPE	Group decision making process and group work
DURATION	40 minutes
MATERIAL	Rocks, paper, pen
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Presentation The facilitator runs in plenary a detailed presentation of what a “Training in Action” session is, sharing the main objectives, the pedagogical purpose, the different roles, the timing for preparation, delivering and evaluation of the new workshops to be created.</p> <p>Step 2. Sociocracy Then, the facilitator runs the explanation of what Sociocracy is: a method that aim to ease the collective process in term of self organisation, power distribution, task efficiency and team “health”. Also, it is introduced the concept of “consent” in opposition of “consensus”: in “consensus”, we all have to say yes to a proposal, while in “consent”, no one says no to the proposal. This, because it is usually easier to work together with the consent perspective asking ourselves “<i>Can I live with this decision?</i>”.</p> <p>Subjects: the facilitator asks participants to think about possible proposals/subjects for the new workshops to be created. Also, all the proposals/subjects collected from the Cafeteria, from the reflection groups and from other moments of the training are written in a piece of paper and spread in circle in the middle of the room. Each participant can express on each paper by drawing a line if they want the proposals/subjects is selected. The proposals are then read, specifying the score they received. The proposals receiving the highest score, are going to be used as subjects for the new 5 workshops to be created.</p> <p>Timing: participants are asked to choose, among the 5 workshops subjects, what should be the thematic workshops to be proposed during lunch time and during the evening time. In order to choose, each participant gets 3 rocks: they have to put them on the paper/workshop they think is the more appropriate for the evening. Then, the same procedure is repeated asking participants to identify the workshop more suitable for lunch time.</p>

TIA GROUP WORK

DESCRIPTION

Step 3. Groups creation and group work

The 5 papers are positioned in different spots of the room. Participants are invited to choose the subject they are interested to work on and are free to choose it according to their interests.

The facilitator only shares the following general remarks:

- Try to create balanced groups in terms of number of persons
- Try to create balanced groups in terms of countries of origin
- Try to create balanced groups in terms of experiences and competences
- The proposals are the starting points and the thematic can evolve according to the desires of the group
- Even if you are part of one small group, do not forget that the Training in Action is a full group process.

After this part is over, groups can gather and start the design of their workshop, starting from the learning objectives, then arriving to the methodology and the identification of the activities. Workshops have to be 90 minutes (evening and lunch time, that can be shorter or longer).

WORKSHOP 1 - GEN. I. E. S.

TOPIC/S	Clothing, behaviour, attitudes, stereotypes, masculinity and femininity, gender expression
AIM	To raise awareness on how gender identity is expressed and perceived in different societies To explore and deconstruct gender stereotypes through creative expressions
TOOL TYPE	Drawing, clowning techniques, theatrical improvisation and body movement
DURATION	125 minutes <ul style="list-style-type: none"> • Energizer - Limbo dance: 15 minutes • Creative drawing: 50 minutes • Acting and discussion: 60 minutes
MATERIAL	Papers, colours, rope, music (speakers), clothes, accessories, make-up
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Energizer - Limbo dance The facilitator informs participants they are going to have 2-3 minutes and no more to choose some clothes and then, they have to find a creative way to cross the rope with a musical background. If the song changes, they have to change their movements.</p> <p>REMARK FOR FACILITATORS: more the instructions are clear better it is. For example, participants have to cross the rope one by one; they can be given some roles related to the topic; they can be given more time to prepare and to get in the role (thus reducing the time to choose the clothes and accessories that suits their roles). Also, it's very important to insure a proper transition between the energizer and the next activity.</p> <p>Step 2. Creative drawing The facilitator asks participants to enter the room in silence and to pick up a role from the hat (the role can be related to the topic of the training). They can change their clothes if they feel to, and they can walk around surrounded by calm music, in order to find their own spot inside the room.</p> <p>Then, a short guided meditation is introduced, as, for example: <i>"Think about yourself now. Think about how you feel in this role and express it as you feel. Think about where you are ... and when you feel ready you can find a comfortable spot in the room"</i>.</p>

WORKSHOP 1 - GEN. I. E. S.

DESCRITPION	<p>Once everyone found the spot, the facilitator hands out to each participant a piece paper and a pen and asks them to draw how do they see themselves now, in this moment (it can be whatever they want). Participants have between 15 and 20 minutes to finalize the task and then, they are asked to leave the paintings on the ground so that everyone can look at the others' drawings.</p> <p>After that part, the facilitator calls for a short debriefing, where everybody can share what was their role, how they felt</p> <p>Step 3. Acting</p> <p>The facilitator divides participants into smaller groups by counting from 1 to 5, and gives them the papers with different places (club, means of transport, school, home, hospital, work). The participants have 25 minutes to prepare a play that has to lasts between 3 and 5 minutes.</p> <p>After each performance, the facilitator calls for a moment of reflection/analysis, with the following key-questions:</p> <ul style="list-style-type: none">• to the audience: What did you see? Where it was? What roles did you identify in the performance? What stereotypes did you identify?• to the actors: Please reveal your roles and places.
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WORKSHOP 2 - “PARTY CLANDESTINO”: A SIMULATION OF ACTIVIST ACTION

TOPIC/S	Imagination as a tool for activism
AIM	To raise awareness, through imagination, on activism for gender-related and identity-related issues To build group identity through simulation of different levels of oppression
TOOL TYPE	Storytelling, clowning techniques, work with the body, the space and the voice, group discussion
DURATION	90 minutes <ul style="list-style-type: none"> • Introduction: 20 minutes • Radar Game: 30 minutes • Clandestino Party: 40 minutes Evening time
MATERIAL	Colourful paper (post-its) for personalized invitations, rope and flashlights, speakers and device for music, clothes, makeup and mirror, sunglasses and formal clothes, clown noses, party lights and settings to create the atmosphere for the Party Clandestino
DESCRIPTION	<p>Setting: during dinner time, and before to the beginning of the workshop, facilitators inform the group about the upcoming event, giving them in secret individual invitations (of different colour, with information about the time and place of the meeting).</p> <p>The activity includes the following steps:</p> <p>Step 1. Introduction and instructions Facilitators welcome the participants in front of the workshop room and invite them to form a circle, in order to find the members of their own group. This happens by sorting the invitations by colour and assigning an action to each colour, in order to identify the groups by acting out the actions. The facilitators can exchange identities or mime other characters, to create a funny atmosphere. After acting out and forming the groups, facilitators invite participants to the next phase of the workshop and they explain the rules of the radar game.</p> <p>Step 2. Radar Game The Radar Game takes place along the way to join the Clandestino Party. Participants take a path to the club, divided in their groups. They are instructed to follow certain rules, in order to cross three checkpoints along the way to join the party.</p>

WORKSHOP 2 - "PARTY CLANDESTINO": A SIMULATION OF ACTIVIST ACTION

<p>DESCRIPTION</p>	<p>Disobedience to the rules takes them back to the beginning/previous check point. At each checkpoint there is one facilitator, using a radar(flashlight) and when the radar is turned on, participants have to freeze and remain in that position until the radar is turned off again. Below the tasks/rules for each checkpoint:</p> <ol style="list-style-type: none"> 1.Participants are invited to cross the first checkpoint in silence. If they disobey, they go back to the beginning 2.Participants are invited to cross the second check point in silence and being together. If they disobey, they go back to the first checkpoint 3.Participants are invited to cross the third checkpoint in silence, together and following the instruction to express a certain emotion. If they disobey, they go back to the second checkpoint. <p>When the participants have successfully crossed every check point, they find themselves in the space in front of the club "Mon poulet", where the Clandestino Party takes place.</p> <p>Step 3. Clandestino Party</p> <p>Before entering the party, there is a spot outside where there are clothes and makeup to get prepared for the party. Participants have 10 minutes to dress up, change their group name (if they wish to) and come up with an act to represent their identity. Then, in the entrance of the party there are two facilitators acting as club face control (serious, formal etc.). In order to enter participants, need to present their identity and their act.</p> <p>Once everyone entered, they are called on the stage to present their acts and after the individual presentations, participants are encouraged to form a collective activist act. They can use their own objective and means of expression. They are given 5' to prepare the collective act and then all present the act on the stage.</p> <p>Clandestino party starts with music and dancing and participants have some time to enjoy. When the music stops, there is a short time for debriefing in form of quick conversation (with one word or one body action to express the feeling). Participants might be given also open questions (since it's late and they might feel tired) to reflect on the Radar Activity, on the different forms of oppression experimented and on the different scenarios of activism presented. Questions are decided according to group dynamic and receptivity. Optionally, the party can be prolonged if it fits the group mood and need and the debriefing can take place in the morning of the next day.</p>
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WORKSHOP 3 - 1 STEP FORWARD TOWARDS CLOWNTOPIA!

TOPIC/S	Gender, power and privilege
AIM	To raise awareness about privilege both at individual and societal levels To create a brave space to start a deeper dialogue
TOOL TYPE	Simulation and artistic reflection
DURATION	160 minutes <ul style="list-style-type: none"> • Introduction: 10 minutes • Walk of privilege: 40 minutes • Artistic individual and group reflection: 25 minutes • Debriefing in plenary: 15 minutes • Clowntopia: 40 minutes • Debriefing: 30 minutes
MATERIAL	Papers with roles for each participant, hat, rope, papers, markers, brushes and water colours, clown clothes for facilitators, clothes and make up for participants, speaker and phone/pc with music, objects and provocative posters
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Introduction Facilitators welcome the participants and invite them to join a bigger space (a space where they could form a line all together and have enough space to walk). In this new space, participants are invited to take a place and sit. Here starts the “meditation” part where one of the facilitator guides the participants to connect with themselves for being more present in the activity.</p> <p>Step 2. Walk of privilege The facilitator has to create a calm atmosphere with some soft background music and then, hands out the role cards at random, one to each participant. Each card has also a colour to divide participants later on in groups. Participants are informed that they have to keep the role card to themselves and not to show it to anyone else. Then, participants are invited to sit down (preferably on the floor) and to read their role card. The facilitator asks them to get into their role. To help and smooth the process, some questions can be read (handout below), pausing after each one, to give participants time to reflect and build up a picture of themselves and or their lives.</p>

WORKSHOP 3 - 1 STEP FORWARD TOWARDS CLOWNTOPIA!

<p>DESCRIPTION</p>	<p>Then, the facilitator asks participants to remain absolutely silent and to line up behind the rope on the floor. Participants are also informed that a list of statements are going to be read out loud: every time that they can answer “yes” to the statement, they should take a step forward. Otherwise, they should stay where they are and not move. The statements are then read one at a time. Between each statement it is important to pause for a while to allow participants to reflect and to choose if to step forward, looking around to take note of the positions the others have. At the end of this part, the facilitator invites everyone to take note of their final positions and to reveal voluntarily the role.</p> <p>Step 3. Artistic individual and group reflection</p> <p>The facilitator invites the participants to freely express their feelings from the previous activity through drawing/painting individually. After this part, participants are divided in small groups according to the colour they initially received in the paper with the role. In this small groups they are asked to discuss the following questions:</p> <ul style="list-style-type: none"> • How did you feel when you made a step forward? And when you didn't? • Does this exercise mirror society in some way? How? <p>Step 4. Debriefing in plenary</p> <p>The facilitator asks participants to sit in a big circle and debriefing about the activity, with the following questions:</p> <ul style="list-style-type: none"> • How did you feel during this activity? • How was sharing this experience and acknowledging the experience of others? <p>After the debriefing, everyone is invited to stand up and release the body from the tensions.</p> <p>Step 5. Clowntopia</p> <p>Setting: in the Clowntopia room, the facilitators have put before provocative posters, materials for drawing, and a paper with an empty constitution. Moreover, are recommended clothes and every object that participants can use to create a universe.</p> <p>The facilitator asks participants to gather and, in that moment, they get interrupted by one clown who is going to display an emotional cycle demonstrating the transition from the previous activity to the next. The clown enters in the circle in a frustrated/angry mood, then, anger is followed by sadness and, in a moment the clown sees some light and leads the participants in this direction.</p>
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WORKSHOP 3 - 1 STEP FORWARD TOWARDS CLOWNTOPIA!

DESCRIPTION

Therefore, the clown embodies different emotions during the walking: frustration, sadness, stupidity, hope.

While the group is guided along the road, the clown tells the short story of a hopeful utopian world set up in the hill. When the group has reached the entrance of Clowntopia, they find there a guard that gives them instructions to enter:

- Participants can only talk in “clownish”
- Participants are allowed to change and transform the surroundings and
- everything in the room to create a utopia world.

When participants enter the room, there’s music playing. First, a battle epic music and then, the songs change to provoke different feelings.

All the facilitator/clowns are taking action in the activity to motivate participants for the action.

After the Clowntopia activity, the facilitator calls for a decompression moment: participants are asked to lay on the ground where they are standing at the moment and to find a comfortable position.

It’s then run a short “Body Scan” to cool down the energies and the facilitator guides an imaginary recap of the activity. When this part it’s over, participants are invited to say out loud a word that comes to their minds. Before closing the Clowntopia activity, the facilitator asks participants to stand up and to take a look around to see what has changed in the room.

Step 6. Debriefing

Participants are gathered in circle for the debriefing, which is run with the following questions:

- What did you change in the room? How was it before? And after? (Asking for the specific things that they have changed)
- Why did you change it?
- How did you change it?
- What does it make us feeling different in ordinary life, compared to the Clowntopia dimension?
- Why do we have the feeling that (in the everyday life) we can't change things like we could do here?

Handouts below

WORKSHOP 3 - 1 STEP FORWARD TOWARDS CLOWNTOPIA!

HANDOUT - INTO THE CHARACTER

What was your childhood like?
What sort of house did you live in?
What kind of games did you play?
What sort of work did your parents do?
What is your everyday life like now?
Where do you socialise?
What do you do in the morning, in the afternoon, in the evening?
What sort of lifestyle do you have?
Where do you live?
How much money do you earn each month?
What do you do in your leisure time?
What you do in your holidays?
What excites you and what are you afraid of?

HANDOUT - STATEMENTS

I have the possibility to buy fresh food every day
I have access to the studies of my choice
I feel that my social and political opinions are listened and heard
I feel comfortable to take the hand of my lover in public spaces
I feel accepted in the country where I live
I've never felt oppressed about my origin or my colour skin
I have the possibility to find a job with responsibilities
I feel accepted how I am by my family
I feel safe when I go out at night alone
I can easily move to another country and come back to my homeland
I feel free to express my personality through my clothes and accessories
I have access to medical health
I never felt discriminated for my sexual orientation.

WORKSHOP 4 - HUNGRY CLOWN FROM OUTER SPACE

TOPIC/S	Sexual orientation discrimination
AIM	To explore sexuality, discrimination and shame through the relationship with food
TOOL TYPE	Simulation during lunch
DURATION	<p>100minutes</p> <ul style="list-style-type: none"> • Setting the mood: 10 minutes • Landing: 20 minutes • Closer encounters: 30 minutes • Orchestra 10 minutes • Debriefing: 30 minutes <p>Lunch time</p>
MATERIAL	Food, dishes, plates, costumes and makeup, tables, cutlery, food colouring, blankets, water, tissues
DESCRITPION	<p>Setting: before the beginning the workshop, the facilitator has to run the activity introduction, about aliens from a planet far away from Earth, who come and visit the participants in order to bring them to their planet to explore different sensations through food and pleasure.</p> <p>The activity includes the following steps:</p> <p>Step 1. Setting the mood The alien, through the translator, explains to the group that they are going to visit their planet and that food for them means something different, related to pleasure. It is important at this moment that the facilitators prepare the group to the fact that the experience might be challenging. The alien and the translator bring the group to the first area where they are going to eat.</p> <p>Step 2. Landing The group arrive on the planet and find two “ClownAlien” preparing something for them. They show to the group two cakes with the shape of the male and female genitals. The group is divided into 4 smaller groups and invited to have a sit. One person from each group is invited to approach the cakes and to destroy them with their hands, after the cakes are served to the group in plates and the group can enjoy the first entrance. After, a plate with a variety of fruit and other sweets are served to each smaller group, inviting them to try new combinations.</p>

WORKSHOP 4 - HUNGRY CLOWN FROM OUTER SPACE

DESCRIPTION

Step 3. Closer encounters

The group is invited to move to another place to continue the meal. The facilitators ask the group to divide in couples, choosing a person they feel comfortable with, and reminding the importance of consent.

The couples sit at 4 different tables in which they find 1 plate for each couple. While they sit, 1-2 facilitators bring the food on every plate (the food should be easy to be eaten with hands). The facilitators explain that they're going to do a mirroring exercise following the next steps:

1. the couples are invited to Mirror each other's movements interacting with the food, there is no a leading person in the couple, it' mutual
2. the couples are asked to feed each other keeping in mind the instruction of step 1
3. the group is now free to continue to explore in the way they want, to explore with different partners, or in group, or to take a break and come back to eat the way they feel more comfortable with.

Step 4. Orchestra

As the last meal, a colourful salad is served on each table, with the invitation for the group to try to discover the different taste and feelings the salad brings to them and create a sound that represents those. Then, one of the facilitators goes to each table and asks them to share their sound.

The activity ends with all the tables sharing their sound and creating a symphony of sounds and pleasures.

Step 5. Debriefing

The facilitator asks participants to gather in circle and the debriefing is launched with the following questions:

- How do you feel?
- Did you experience something new during the activity?
- There were some moments in which you felt challenged? And, if yes, how did you manage it?
- What consent means for you?
- Did you feel shame during the process?

REMARK FOR FACILITATORS:

- Quantity of food: the less the best
- To design one of the facilitators as "crisis manager"
- Storytelling is important, create your own story
- To invert the step 4 and 3
- To find a way to connect more the activity to discrimination
- If you do it for dinner, run the debriefing the morning after.

WORKSHOP 5 - RAINBOW BOXES

TOPIC/S	How the evolution of language affects gender identity (labels, terms, concepts)
AIM	To reflect about the advantages and disadvantages brought by language To discuss if it is the language forming what we see, or if it is what we see that frame the language
TOOL TYPE	Simulation and group discussion
DURATION	100minutes <ul style="list-style-type: none"> • Warm up: 30 minutes • Boxes: 40 minutes • Debriefing: 30 minutes
MATERIAL	Coloured papers, white papers, markers, speakers, music, hat, clothes, makeup, guitar, blanket, pillows, food and ropes
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Warm up The facilitator divides participants into smaller groups and gives one paper to each group. Each paper contains three existing words and one not existing word. Each group has few minutes to invent a short story including all the words. After the work in group, the different stories are presented in plenary.</p> <p>Step 2. Boxes The facilitator places a hat with X number of coloured papers for X number of participants (each color represents a box corresponding to). Then, the facilitator explains participants that they need to form a circle around the hat and introduces the activity. When the music starts, participants have to dance around the hat, without touching it till the music stops. When the music stops, they need to take from the hat one coloured piece of paper each, group by color and join the spot with their coloured box corresponding (the different coloured boxes have been put before the participants' arrival, in different spaces, more comfortable and less and decorated in different ways). Once participants have joined their box and spot, they have some minutes to enjoy it and to interact among each others. When the facilitator calls them back, they have to return the papers to the hat and reform a circle.</p>

WORKSHOP 5 - RAINBOW BOXES

<p>DESCRIPTION</p>	<p>The activity follows in that way (music, stop, pick up a piece of paper, join your spot, interact with the others, return back the paper) and for different rounds. Before each new round, the facilitator gives different options to the participants, as e.g.:</p> <ul style="list-style-type: none"> • take two papers each (a. if you pick up the same coloured papers, go to the corresponding coloured box and spot; b. if you pick up two different coloured papers, you can create a new box and a new corresponding space) • take two papers each (a. if you pick up the same coloured papers, go to the corresponding coloured box and spot; b. if you pick up two different coloured papers, you are allowed to created a new box and the corresponding space only of there are at least three participants picking up the same colour combination). <p>Step 3. Debriefing</p> <p>After the activity is over, the facilitator calls back participants, asking to form a circle and the debriefing is launched with the following questions:</p> <ul style="list-style-type: none"> • How do you feel during the activity? • What did you observe in the different rounds? • Is there something interesting that happened in the spots and you want to share? • What the different boxes are representing? • Do you see any connection with the language? • Is the language forming what we see, or if is it what we see that frame the language?
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GIMKANA AND BACK IN GROUPS

TOPIC/S	Training in Action workshops evaluation
AIM	To evaluate the different workshops presented during the TiA
TOOL TYPE	Discussion
DURATION	90 minutes
MATERIAL	Flipchart papers, markers - 6 tables/stations
DESCRIPTION	<p>Each of the TiA groups are assigned someone from their group to oversee their station and for the feedback taking.</p> <p>For the activity 6 rounds of 10 minutes each are foreseen. Participants must join each table, ensuring equal distribution of people at each station and give feedback based on the following aspects:</p> <ul style="list-style-type: none"> • Strengths of the workshop • To be improved • Tip/s for facilitators • Adaptation/s to be brought in the workshop.

STATIONS

TOPIC/S	Training course evaluation
AIM	To run an individual evaluation of different aspects of the experience
TOOL TYPE	Evaluation tool
DURATION	60 minutes
MATERIAL	All the materials needed to arrange the different spaces and settings (accordingly to our fantasy)
DESCRIPTION	<p>Setting: we need a big workshop room that can be divided into different spaces or different rooms or spaces outside (if there is good weather). In case we are going outside, we need to take care that the spaces are separated but not too distant. Soft music and good decorations are welcomed to create the atmosphere. Every space has to be previously prepared with instructions and materials as it follows:</p> <p>Accommodation and food</p> <ul style="list-style-type: none"> • <u>Instruction:</u> write messages to the hosting and the kitchen team • <u>Methodology:</u> papers to leave comments and feedbacks to the logistics and to the kitchen team <p>Topics</p> <ul style="list-style-type: none"> • <u>Instruction:</u> write on post-its to answer the question “What am I going to bring back home on the topic of gender?” • <u>Methodology:</u> post-it to leave comments and feedbacks concerning the way the topic has been explored and covered. <p>Me and facilitation</p> <ul style="list-style-type: none"> • <u>Instruction:</u> draw yourself as a facilitator on an A4 paper. You can draw, colour, use words ... it is up to your fantasy! • <u>Methodology:</u> A4 papers, colours and markers. <p>Learnings</p> <ul style="list-style-type: none"> • <u>Instruction:</u> write on a letter to the clown, starting with "Dear clown, you taught me ..." to share the learning achieved all along the training course (about yourself, from the others, about the topic) • <u>Methodology:</u> rope in tension between two parts of the wall, with pieces of paper hanging out with cloth pegs, on the ground pens to write the letters. <p>Pool of trainers</p> <ul style="list-style-type: none"> • <u>Instruction:</u> write a message you would like to leave to the trainers and leave it inside the envelopes • <u>Methodology:</u> post boxes - one for each trainer (represented with envelopes) on the ground with pieces of paper and pens to write down the messages.

CIRCLE OF WORDS

TOPIC/S	Collective evaluation
AIM	To run a collective evaluation in plenary
TOOL TYPE	Evaluation tool
DURATION	/ minutes (the time necessary for each person to share, freely, their feelings, impressions, comments and ideas)
MATERIAL	/
DESCRIPTION	Participants are sitting in circle in the workshop room and the facilitator is presenting the activity. Participants are invited to take some time to reflect and share what they want/feel with the group. After the first individual moment, they are invited to take the floor one by one. The sharing is not compulsory. Therefore, everyone is asked to active listen what is said by the others but can speak only if they want/feel.

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