



MOSAIC

Interactive tools to promote inclusive approaches among teenagers

TOOLKIT OF THE TRAINING COURSE

04th - 10th of March 2025

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



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PROJECT DESCRIPTION

AIM

Mosaic aim is to develop skills and competences to work with teenagers, promoting anti-discriminatory approaches among young people.

SPECIFIC OBJECTIVES

- to develop social competences and skills as facilitators and youth leaders
- to gain a deeper knowledge about different approaches in the work with teenagers
- to deepen the group dynamics, rhythms and functioning
- to develop, test and assess methods and tools to promote inclusive approaches

TARGET

Activists, youth workers and facilitators (18+ aged)

THE PROJECT

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



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 march 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

MOSAIC 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 NAME GAME

CALL AND RUN

ICE BREAKER

GROUP PORTRAIT

EXPECTATIONS, FEAR AND CONTRIBUTIONS - THE HAND GET TO KNOW EACH OTHER

SALAD BOWL

MUSKETEERS

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TRAINING IN ACTION IMPLEMENTATION

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6 TRAINING IN ACTION IMPLEMENTATION

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CIRCLE OF WORDS

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TOOLKIT OF THE TRAINING COURSE



CALL AND RUN

TOPIC/S	Getting to know each other and group creation
AIM	To facilitate the interaction among participants, to have them learning each other's names while fostering group energy and cohesion
TOOL TYPE	Icebreaker/Name game
DURATION	10-15 minutes
MATERIAL	/
DESCRIPTION	<p>The activity is organized according to the following steps:</p> <p>Step 1. Participants stand in a circle. The facilitator, also in the circle, starts by calling out the name of another participant and immediately runs toward them. The person who is called must then call out another person's name and run toward them. This continues for 2-3 minute.</p> <p>Step 2. Depending on the group size and atmosphere (how well participants manage to call and run, and how much they enjoy it), once the group is comfortable with the flow, the facilitator can introduce a second "calling system" by calling a new name while the first system is still active.</p> <p>The activity naturally ends in a fun, chaotic, and energetic atmosphere, leaving participants feeling excited and engaged.</p>

GROUP PORTRAIT

TOPIC/S	Getting to know each other and group creation
AIM	To facilitate the participants' interaction
TOOL TYPE	Icebreaker/Name game
DURATION	20 minutes
MATERIAL	A4 papers and pens
DESCRITPION	<p>The activity is organized according to the following steps:</p> <p>Step 1. Participants stand in the circle and receive an A4 paper and a pen. They have to write on their paper their name and throw the paper in the middle of the circle.</p> <p>Step 2. When the trainer says “Go!” they have to go to the centre and pick up a paper with the name of another person and draw the forehead of this person. Then they have to fold the paper and put it in the middle of the circle.</p> <p>Step 3. When the trainer says “Go!” they have to go in the middle and pick up a paper with the name of another person and draw the eyes and nose of this person. Then they have to fold the paper and put it in the middle of the circle.</p> <p>Step 4. When the trainer says “Go!”they have to go in the middle and pick up a paper with the name of another person and draw the mouth and chin of this person. Then they have to fold the paper and put it in the middle of the circle.</p> <p>Step 5. When the trainer says “Go!”they have to go to the middle and find the paper with their name and with the drawing realized by the other. At the end of the activity all the drawings are presented in plenary and then put on the wall.</p>

THE HAND

TOPIC/S	Getting to know each other + Expectations, fears and contributions
AIM	To facilitate the participants' interaction
TOOL TYPE	Getting to know each other's and group creation
DURATION	40 minutes
MATERIAL	A4 paper and markers
DESCRIPTION	<p>The activity is organized according to the following steps:</p> <p>Step 1. Participants are sitting in a circle, they receive an A4 paper and a marker and are asked to draw on paper the shape of their hand. Each finger represents a different element that should be shared with the group:</p> <ul style="list-style-type: none"> • THUMB: what you like • INDEX FINGER: why you are here • MIDDLE FINGER: something you dislike • RING FINGER: your values • LITTLE FINGER: what could help me here to grow up • HAND'S CENTRE: what I would like to give to the others. <p>Step 2. Participants receive between 3 and 5 minutes to fill in their hands.</p> <p>Step 3. In a circle, everybody has a maximum of 1 minute to present their hand to the group members.</p>

SALAD BOWL

TOPIC/S	Getting to know each other
AIM	To facilitate the participants' interaction
TOOL TYPE	Ice breaker
DURATION	15 minutes
MATERIAL	Chairs, according to the participants' number
DESCRIPTION	<p>Setting: possibly a big workshop room, where it is possible to arrange the chairs in a circle, ensuring there are the exact number of chairs as there are participants.</p> <p>The activity is organized according to the following steps:</p> <p>Step 1. Participants are sitting in the circle and in the middle the facilitator starts saying a sentence like “All the people who likes chocolate ...”. At that moment, all the people who likes chocolate have to stand up and search for another chair where to sit. When they stand up, they cannot sit in the nearest chair on their right or left side. The facilitator should sit in one chair, one person from the group will remain without a chair and will have to say another statement like “All the people who likes ...”.</p> <p>Step 2. The activity continues for several minutes, keeping the energy up and helping participants discover things they have in common.</p> <p>NOTE: the facilitator should observe the group and intervene if necessary to ensure the activity remains respectful and enjoyable. If statements become too personal or sensitive, the facilitator can make a general remark about the importance of comfort zones and mutual respect.</p>

MUSKETEERS

TOPIC/S	Getting to know each other
AIM	To promote group cohesion, encourage deeper connections
TOOL TYPE	Ice breaker
DURATION	30 minutes
MATERIAL	/
DESCRIPTION	<p>The activity is organized according to the following steps:</p> <p>Step 1. The facilitator divides participants into groups of three (the aim is to promote diversity by mixing nationalities or pairing people who have not previously interacted).</p> <p>Step 2. All the groups receive the same tasks:</p> <ul style="list-style-type: none"> • Choose a team name that represents you • Then, you must identify three things you have in common • Next, you should find three things that set you apart (differences among group members). <p>The facilitator should encourage participants to go beyond superficial traits and explore meaningful aspects that make their group unique compared to others. Between 5 to 7 minutes for groups are allocated to complete the task.</p> <p>Step 3. Once time is up, each group presents their findings to the rest of the participants. They should share their team name, the three commonalities, and the three differences.</p> <p>NOTE: this activity encourages participants to look beyond surface-level traits and fosters a sense of belonging while celebrating diversity. It helps build empathy and a stronger group dynamic from the outset.</p>

I'M UNIQUE...

TOPIC/S	Getting to know each other
AIM	To help participants get to know each other, celebrate individuality, and create a positive and inclusive group atmosphere
TOOL TYPE	Ice breaker
DURATION	20 minutes
MATERIAL	Chairs, according to the participants' number
DESCRIPTION	<p>The activity is organized according to the following steps:</p> <p>Step 1. The facilitator gathers participants in a circle or any formation where everyone can see and hear each other.</p> <p>Step 2. One by one, each participant completes the sentence: "<i>I'm the only that ...</i>" by sharing something that makes them special or different. It can be anything from personal experiences, talents, hobbies or cultural traditions. If someone else also shares the same unique trait, they should stand up. If someone remains the only one with that particular trait, the group claps to celebrate their uniqueness.</p> <p>NOTE: the facilitator has to remind participants that uniqueness can be found in all aspects of life, whether big or small, has to encourage them to avoid repeating answers from others and to be as genuine as possible.</p> <p>This activity can foster self-confidence, mutual respect, and appreciation for diversity. It helps participants feel valued and contributes to building a supportive group environment. Plus, it can be used as a tool for "exposure," encouraging participants to start speaking in front of the group without even realizing it.</p>

SPIDER WEB

TOPIC/S	Communication, cooperation
AIM	To make participants interact in a funny and stimulating way To encourage the group dynamics analysis To reflect on the different roles in the group and the importance of communication and cooperation
TOOL TYPE	Team building - Outdoor Activity
DURATION	40 minutes
MATERIAL	Ropes
DESCRIPTION	<p>Setting: facilitators have to prepare in advance two spider nets made of rope, each with enough holes for all group members plus one additional hole. The extra hole provides the group with a strategic choice to avoid the most difficult holes.</p> <p>The activity is organized according to the following steps:</p> <p>Step 1. The facilitator explains the objective of the activity: to cross the spider net by passing through the holes without touching the ropes. Then, participants are divided into two groups. The facilitator highlights the rules:</p> <ul style="list-style-type: none"> • Each participant must pass through a hole, but once a hole has been used, it cannot be reused by another participant • Each group has 3 bonuses. Every time a participant touches the rope, the group loses one bonus • If the group uses all 3 bonuses, the entire team must start over. <p>Step 2. Each group strategies how to cross the net efficiently. Then, participants attempt to cross one by one, carefully choosing holes and avoiding contact with the ropes. The activity continues until all participants have crossed successfully or the group must restart due to losing all bonuses.</p> <p>Step 3. Once both groups have completed the challenge (or after multiple attempts), the facilitator gathers all participants for a debriefing.</p>

SPIDER WEB

DESCRIPTION

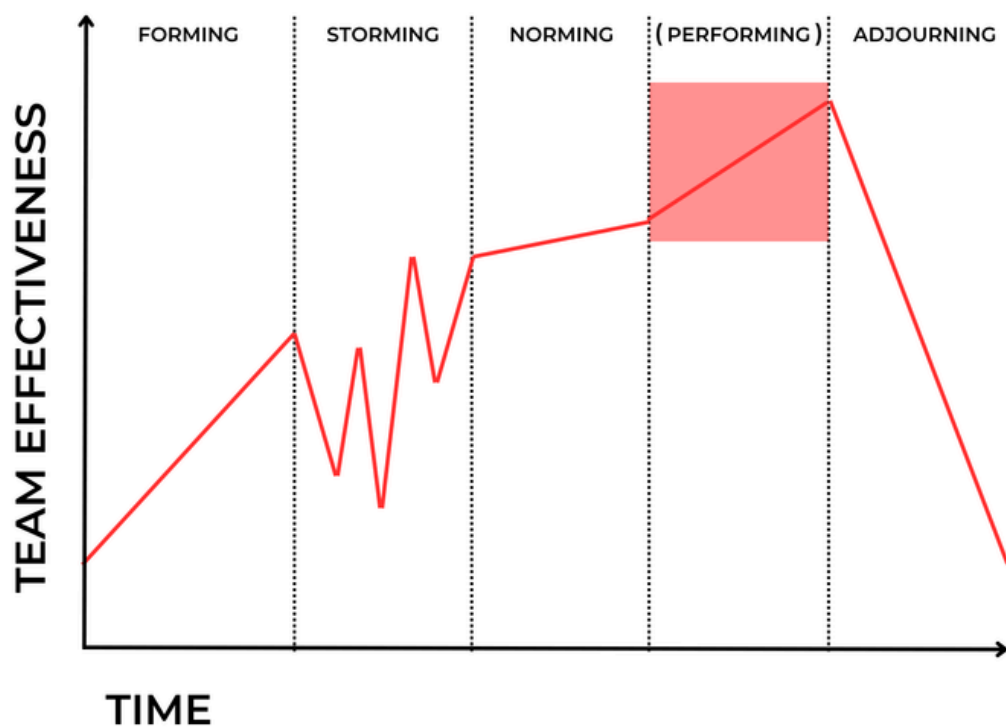
Below possible key-questions for the debriefing:

- What happened during the activity?
- What was the group's strategy?
- How did the group organize itself? Did everyone feel heard?
- Did you all agree on the approach to the challenge?
- What role did leadership play in your group?
- How did it feel to have limited opportunities/bonuses before having to start over?
- What lessons can be applied to real-life teamwork and problem-solving situations?

[Handout below](#)

SPIDER WEB - HANDOUT: TUCKMAN'S THEORY

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.



SPIDER WEB - HANDOUT: TUCKMAN'S THEORY

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!

CAFETERIA

TOPIC/S	Identification of needs of teenagers
AIM	To reflect on and discuss the different social, psychological, and physical needs of teenagers
TOOL TYPE	Group discussion
DURATION	60 minutes
MATERIAL	Flipchart, markers, A4 papers, post-it, pens
DESCRIPTION	<p>Setting: the room is organized as a cafeteria, there are 3 tables with chairs, nice tablecloths, one flipchart in the middle of each table, with post-it and markers. All the details, being a simulation, are important, so if we want to add flowers, candies or any other staff reminding a cafeteria it's fine to create the proper atmosphere and setting.</p> <p>The activity is organized accordingly to the following steps:</p> <p>Step 1. Participants are divided in 3 groups, mixed by nationality. In each table sits a facilitator, that is going to be the table host. The table host's role is simply to launch the subject to be discussed (one subject per table), to ensure that all the participants have equal space to talk and to keep note of the main outcomes in the discussion. Every thematic discussion lasts 20 minutes and the facilitator takes note. When the time it's over the facilitator joins the next table (clockwise rotation), bringing the flipchart with them, and the next discussion starts. Twenty minutes are allocated for each round.</p> <p>SUBJECTS TO BE DISCUSSED:</p> <ul style="list-style-type: none"> • Socially • Psychologically • Physical <p>NOTE: this version (having the facilitator rotating with the flipchart), allows to better keep the time and not to lose extra minutes while rotating, but remains more static for the participants, sitting all the time in the same spot and position. So in case you there is more time at disposal, facilitators can also choose the option where they remain sitting on the same table and participants are rotating each round. If opting for that, facilitators have to remember to calculate at least extra 5 minutes for each rotation.</p> <p>Step 2. At the end of the activity participants are back in plenary and the table hosts run a small recap of the main elements appeared in the discussion (possibly no more than 3 minutes for each subject).</p>

OUR TEENAGE YEARS

TOPIC/S	Teenagers' needs
AIM	To encourage participants to reflect on their own teenage years, exploring personal needs and experiences to foster empathy and understanding when working with teenagers
TOOL TYPE	Individual and work in small groups, theatre representation and analysis
DURATION	90 minutes
MATERIAL	Any material that the participants may need for the theatre
DESCRIPTION	<p>The activity is organized according to the following steps:</p> <p>Step 1. The facilitator divides the participants into smaller groups, explaining that, from this point on, the focus is not discussing abstract issues or assumptions about teenagers. Instead, participants are invited to take a journey back to their own teenage years, recalling personal experiences, worries, and needs. The facilitator should also ask participants to reflect individually on the needs they had as teenagers.</p> <p>Step 2. In their small groups, participants have around 10-15 minutes to share their personal stories about their teenage years. The facilitator has to emphasize that sharing is voluntary - those who do not feel comfortable sharing can choose to listen instead.</p> <p>Step 3. Each group has 30 minutes to prepare a 5 minutes' short theatrical representation. The group can decide to choose one story they feel is the most representative of teenage needs or find a way to represent a variety of needs felt by the participants of that group. It's up to the group what they want to show and share.</p> <p>Step 4. Each group presents their short theatre scene to the others. After each performance, the actors remain on stage, and they can share a brief explanation of the sketch. This activity helps participants empathizing with teenagers by reconnecting with our own past experiences. It creates a safe space for sharing and reflection, promoting a deeper understanding of teenage needs.</p>

MOVING DEBATE

TOPIC/S	Working with teenagers, ethics, dilemmas
AIM	To initiate discussions and exchange ideas, sharing relevant factual information
TOOL TYPE	Debate / Discussion
DURATION	60 minutes
MATERIAL	/
DESCRIPTION	<p>The activity aims to have participants engaged in a collective debate.</p> <p>For this reason, the activity is organized according to the following steps:</p> <p>Step 1. The facilitator explains the rules: Participants will be given a series of statements. Participants must physically move to either the "Agree" or "Disagree" side. There is no neutral option - everyone must choose a side.</p> <p>Step 2. The group gathers at a neutral starting point in the middle. The facilitator starts by reading a statement out loud. Participants move to the side that best represents their personal opinion (Agree or Disagree). Then, they are asked to share their ideas and reasons as to why they agreed or disagreed. If there are people on both sides, opinions from both sides can be heard or the facilitator can add some comments to further stimulate the interactions. The participants are encouraged to not take strict stances and move to the other side in case they have their ideas changed, after they heard the others' comments.</p> <p>In case of very high or total (dis)agreement, where the vast majority or all of the participants line up on one side, the facilitator may add additional comments in favour of the opposite side, in order to provoke ideas and discussions.</p> <p>Handout below</p>

MOVING DEBATE - STATEMENTS

- Tents for teenagers should be separated according to sex
- It is impossible for teenagers to follow the rules
- There should not be any romantic relationships during youth exchanges with teenagers
- There should always be available condoms when you work with teenagers
- Teenagers can have a beer
- You read in an application form that a participant has HIV – you have to keep the information private
- You can exclude a participant that doesn't follow the rules

TIBETAN BRIDGE

TOPIC/S	Group dynamics, communication, cooperation and leadership
AIM	To develop trust and encourage participants to face personal challenges and overcome barriers together
TOOL TYPE	Outdoor activity
DURATION	90 minutes
MATERIAL	Simple ropes (3 x 1 cm size) for walking and protection, one rope for junction (Ø,8 cm size), tree or pole to connect the sides
DESCRIPTION	<p>The activity is organized according to the following steps:</p> <p>Step 1. The facilitator divides the participants into 3-4 groups (maximum of 6 participants per group) and, gives to certain participants' specific challenges such as:</p> <ul style="list-style-type: none"> • Blindfolded • Legs tied together • Hands tied together • Muted <p>Step 2. The facilitator provides a practical demonstration on how to connect the central rope of the bridge between two sides and how to make a secure knot.</p> <p>Step 3. Each group must create the "best bridge ever" that is both safe and functional. Bridge Requirements:</p> <ul style="list-style-type: none"> • One rope in the middle for walking (height: 50 cm to 1 m max). • Two parallel ropes on the sides (1-meter-high from the walking rope) for balance. • One final rope acts as a junction, hanging from the first tree and crossing the three ropes until it reaches the other tree. <p>Step 4. Once the time is up, each group rotates and tests their own bridge as well as the bridges built by other groups.</p>

TIBETAN BRIDGE

<p>DESCRIPTION</p>	<p>Step 5. After all the tests, the participants are gathered for the debriefing with the following key-questions:</p> <ul style="list-style-type: none">• How did your group approach the task?• What challenges did you face, and how did you overcome them?• How did leadership emerge within your group?• How well did your group communicate and cooperate?• How did it feel to test other groups' bridges?
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DOTS

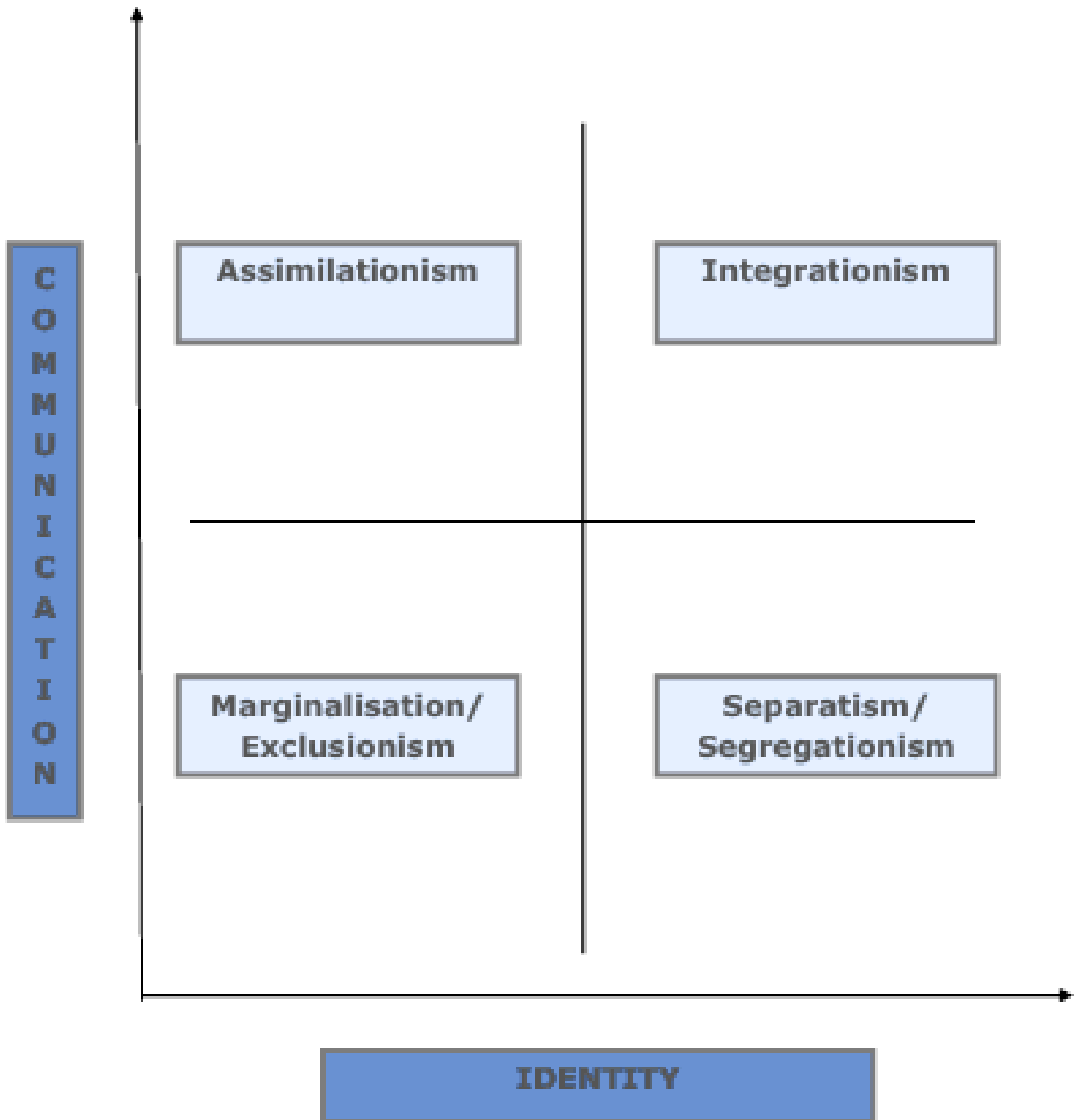
TOPIC/S	Team building, communication, simulation of inclusion & exclusion
AIM	To simulate a society to observe individuals taking on unknown roles To explore prejudice and labelling To gain insights into inclusion, exclusion, integration, and segregation To formulate definitions for these concepts
TOOL TYPE	Simulation
DURATION	60 minutes
MATERIAL	Tape or stickers to draw the dots/symbols, markers of different colours
DESCRIPTION	<p>The activity is organized according to the following steps:</p> <p>Step 1. The facilitator asks the participants to form a circle, to close their eyes, and informs them that they will briefly touch them in the forehead.</p> <p>Step 2. The facilitator places a paper dot on the participant’s forehead. The dots must be in different colours, and some of the participants (e.g. 4-6) receive the same colours, while two of the participants receive dots with colours that nobody else has. When everyone has been given a dot (still with their eyes closed), the facilitator tells the group to open their eyes, and asks them to gather in group (the instruction should be very broad and general about this, and the facilitator should not explain or go into details). IMPORTANT REMARK: the step 2 finishes only when all the participants are satisfied with the groups/group.</p> <p>Step 3. When the participants have formed their groups, still with everyone remaining inside their groups, it is launched the debriefing with the following key-questions:</p> <ul style="list-style-type: none"> • Was it difficult to find “your” group? • Did you find out what colour you had? How? • Why are some of the participants standing alone? Did they ask some of the other groups to join? What was their reaction? Did someone invite them into their group? • What are the positive aspects of belonging to a group? • Can there be negative aspects of belonging to a group? Why? • How does it feel to stand alone? Is the feeling of loneliness something we all can relate to and have experienced?

DOTS

DESCRIPTION	<p>TIPS FOR THE FACILITATOR: the participants chosen to have their own dot colour must be self-confident enough to be able to stand alone outside the groups, which can be one of the results of the exercise. They must also be ready to talk about what they experienced during the activity.</p> <p>Handout below</p>
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INCLUSION & EXCLUSION - HANDOUT

DOTS - HANDOUT ACCULTURATION MODEL

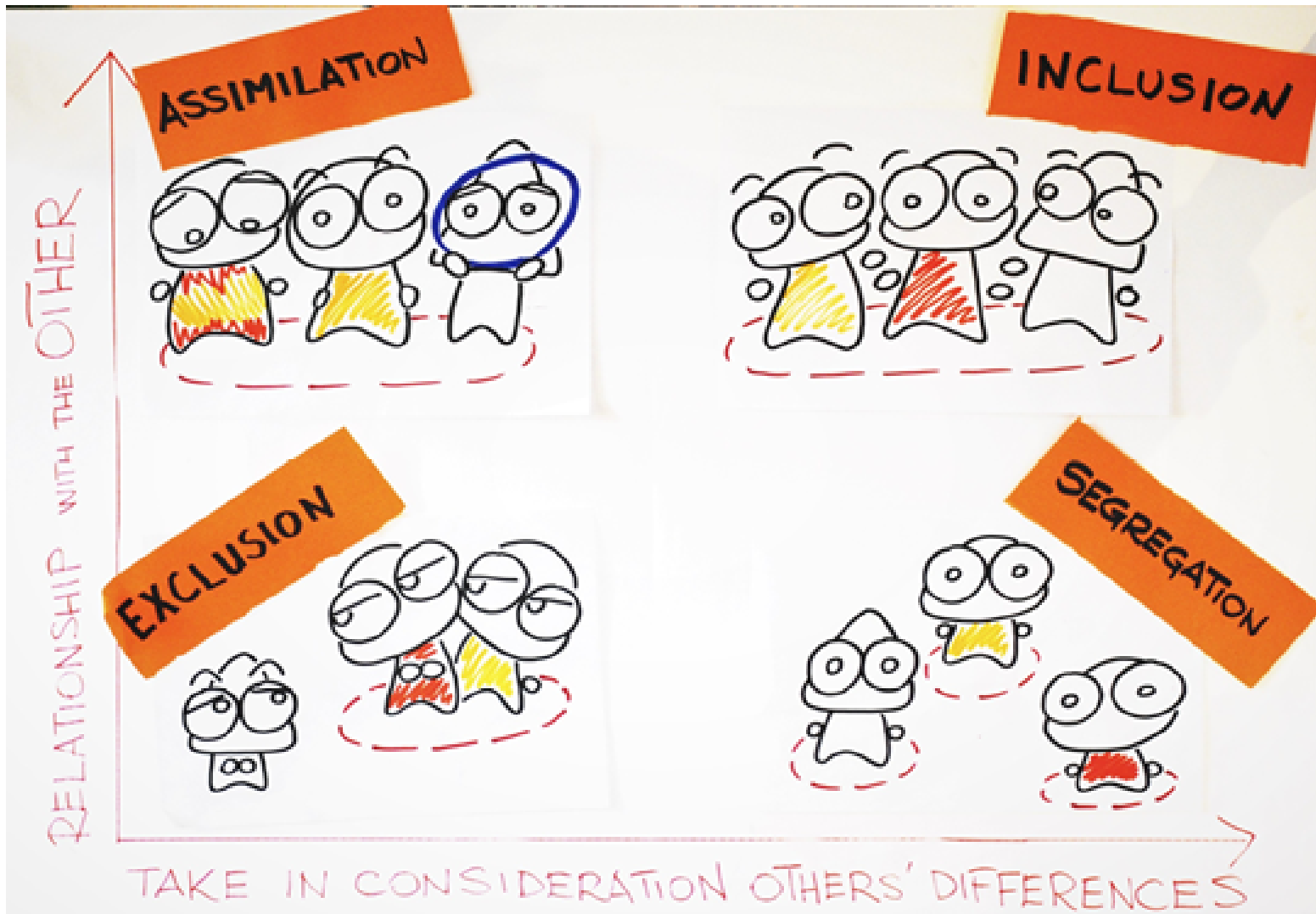


DOTS - HANDOUT - ACCULTURATION CONTENTS

ACCULTURATION ORIENTATION OF MINORITY GROUPS
<p>Integration orientation reflects a desire to maintain key features of someone's own culture while also valuing the adoption of key elements of the majority culture</p>
<p>Assimilation orientation reflects the willingness to give up most aspects of their own culture for the sake of adopting the cultural practices of the majority or dominant group</p>
<p>Separation orientation is characterised by the desire to maintain all features of own culture while rejecting the culture and relations with the members of the majority culture or other members of the society. The contact between members of different groups is inexistent or minimal/superficial</p>
<p>Marginalisation orientation characterises individuals who feel ambivalent and somewhat alienated from both their own and the majority culture, thereby feeling excluded from both the groups they identify with and majority community. For example, one can be considered a migrant in his/her country of residence and a tourist in this/her country of origin</p>
ACCULTURATION ORIENTATION OF MAJORITY GROUPS
<p>Integration orientation Majority valorises the maintenance of certain aspects of minority identity and accepts that minority adopts important features of the majority culture. There is also a willingness to modify own institutional practices and certain aspects of majority culture to facilitate integration of minority groups</p>
<p>Assimilation orientation majority desires that minorities give up their cultural/identity characteristics in order to adopt the cultural/identity characteristics of the majority</p>
<p>Segregation orientation majority manifests an attitude of tolerance of the maintenance of minority culture/identity as long as they live separately, in specific neighbourhoods or regions (e.g. ghettos). Segregationists avoid contact with minorities as they believe this would dilute or weaken the integrity and authenticity of their own culture/identity</p>
<p>Exclusionism orientation majority is both intolerant with minorities that maintain their culture/identity, but also refuses to allow them to adopt features of the majority culture, as they believe that certain groups can never assimilate within the majority community. Certain exclusionists try to create the conditions to incite minorities to leave the country/neighbourhood.</p>

INCLUSION & EXCLUSION - HANDOUT

DOTS - HANDOUT - ACCULTURATION CONTENTS



DISCRIMINATORY BREAKFAST

TOPIC/S	Discrimination and migration
AIM	To sensitize participants toward migrants and discrimination. It demonstrates how, when pursuing a simple goal like having breakfast, individuals can become competitive and forget about the others
TOOL TYPE	Simulation, Role Play Game
DURATION	150 minutes
MATERIAL	<p>For the activity are needed different types of food for breakfast. For the space are needed at least 3 different rooms and tables.</p> <p>Materials: questionnaires in different languages, passports in three different colours (green, yellow, and red), green stamps. The facilitators can add extra materials to create the atmosphere of migration offices, hospitals, waiting area...</p> <p>Facilitators team: to deliver the activity, it's needed a team of at least 5-7 people (e.g., 3 bureaucrats, 1 doctor, 3 police officers).</p>
DESCRIPION	<p>Setting: facilitators should prepare the space before participants arrive in the morning, creating a separate space for breakfast (preferably behind a door that can be closed) and different desks (e.g., one for the migration office, one for the doctor, and another for questioning).</p> <p>The activity is organized according to the following steps:</p> <p>Step 1. Participants arrive expecting to have breakfast. At the entrance, they are asked for personal data and given a passport in one of three colours:</p> <ul style="list-style-type: none"> • Green: allows immediate entry to have breakfast • Yellow: must go through additional bureaucratic steps before entering • Red: will never be allowed to enter. <p>It's important that the participants don't immediately understand what the colour means and that they "enter in the activity". The passports are only valid if signed by the person in charge. The participants with green passports are going to have direct access to the breakfast, without any questions or problem. Those with yellow and red passports are directed to different desks for further processing. Participants with yellow passports must visit various stations, including a sanitary check, before receiving a green stamp that grants them access to breakfast. Participants with red passports are never allowed to enter for breakfast. Police officers monitor and interfere with participants while they wait in line for bureaucracy and the sanitary check.</p>

DISCRIMINATORY BREAKFAST

<p>DESCRIPTION</p>	<p>Step 2. The facilitators observe the group’s reaction and decide when to stop the activity. When ending, the facilitators invite everyone to de-roll in order to step out of their roles and prepare the tables to have breakfast together.</p> <p>Step 3. Once everyone had eaten, all the group is invited to the workshop room for debriefing. Below the key-questions for the debriefing:</p> <ul style="list-style-type: none"> • How did you feel? • What happened during the activity? • Which tactics did you use to get breakfast? • How did you feel about the others? • Did you try to help the others? • How realistic was the situation you experienced? • How realistic were the tactics you used? <p>ADDITIONAL NOTES FOR FACILITATORS</p> <ul style="list-style-type: none"> • Passport distribution: ensure participants are assigned passports intentionally, not randomly • Language barriers: facilitators should not speak a common language but instead using different languages or gibberish to simulate real-life migration challenges.
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ONE STEP FORWARD

TOPIC/S	Social inequalities and privilege
AIM	To raise awareness about social inequalities and privilege by encouraging participants to reflect on the impact of various factors (such as race, gender, socio-economic status, etc.) on their opportunities and experiences
TOOL TYPE	Simulation
DURATION	60 minutes
MATERIAL	Pre-prepared statements about different aspects of privilege and disadvantage, and characters
DESCRIPTION	<p>Setting: a large open space for participants to move around in.</p> <p>The activity is organized according to the following steps:</p> <p>Step 1. The facilitators have to create a calm atmosphere with some soft background music. Then, the facilitator asks the participants for silence.</p> <p>Step 2. The facilitator hands out the role cards at random, one to each participant, telling them to keep it to themselves and not to show to anyone else.</p> <p>Step 3. The facilitator asks participants to begin to get into the role. To facilitate the process, specific questions can be read out, pausing after each one, to give participants time to reflect and build up a picture of themselves and their lives.</p> <p>Step 4. The facilitator asks the group to remain absolutely silent as they line up beside each other (like on a starting line). Then, tells the participants that are going to read out a list of situations or events. 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 facilitator has to read out the situations one at a time, pausing for a while between each statement to allow participants to take the time to step forward and to look around, taking note of their positions relative to each other’s.</p>

ONE STEP FORWARD

DESCRIPTION

Step 5.

At the end, the facilitator invites everyone to take note of their final positions. Then, gives them a couple of minutes to come out of the roll before the debriefing in plenary.

Below the key-questions for the debriefing:

- How did it feel to step forward? Did you feel uncomfortable or empowered?
- How did you feel to stay in place? Did you feel excluded or left behind?
- What did you notice about the positioning of the group members? Did some people end up much farther ahead than others?
- What does this exercise tell us about social inequalities?
- What role does privilege play in determining opportunities and experiences?
- How can this exercise relate to real-life situations of inequality and discrimination?

[Handout below](#)

ONE STEP FORWARD - ROLE CARDS

You are a university professor
You are a single parent with three children
You are a refugee who has just arrived in this country
You are a successful entrepreneur from a wealthy family
You are a teenager living in foster care
You are a person with a physical disability in a wheelchair
You are an unemployed recent graduate
You are a famous musician
You are a migrant worker in a factory
You are a young person who dropped out of school
You are a journalist for a national newspaper
You are a person who identifies as LGBTIQA+ in a conservative community
You are a child of two working-class parents
You are a politician from a well-connected family
You are a person living in a rural area with little access to transportation
You are a doctor working in a public hospital
You are a young woman facing gender discrimination in the workplace
You are an asylum seeker waiting for your residency papers
You are a retired person with a good pension
You are a teenager from a wealthy family who attends a prestigious school

ONE STEP FORWARD - QUESTIONS

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 do you do during your holidays?
What excites you and what are you afraid of?

ONE STEP FORWARD - STATEMENTS

I always had access to education when I was growing up

I have never faced discrimination based on my gender, ethnicity, or background

I feel safe walking alone at night in my neighbourhood

I can afford to go on vacation at least once a year

I have access to healthcare whenever I need it

I can easily express my opinions without fear of being judged or attacked

I have never had to worry about whether I will have enough food to eat

My family has always been financially stable

If I needed legal help, I could afford a good lawyer

I have never felt like an outsider because of my identity

I can practice my religion freely without discrimination

I have never been treated unfairly because of my accent or nationality

If I wanted to study at a university, I would not have to worry about tuition fees

I have access to technology (Internet, phone, computer) whenever I need it

I can afford to see a doctor when I am sick

I have never been stopped or searched by the police without reason

I have role models in society who share my background

If I apply for a job, I am confident I will be judged only by my skills

I have never been bullied or harassed because of who I am

I have the ability to influence political decisions in my country

ALBATROS

TOPIC/S	Stereotypes, prejudices, intercultural learning
AIM	To jointly reflect on the stereotypes and prejudices that might appear while meeting other people and to reflect on the Intercultural Learning process NOTE FOR FACILITATORS: if you have never taken part in the Albatros exercise, it would be best to do it first as a participant before you decide whether it is useful for your teaching, training, and orientation purposes.
TOOL TYPE	Simulation activity, plenary debriefing and discussion
DURATION	120 minutes
MATERIAL	One small bowl for hand washing, some kind of liquid to drink (lemonade or punch is fine), some food to eat (small cookies or crackers work well), sheets or other cloth for the use of the Albatrossian man and woman, candles, incense or other "extras" as desired
DESCRIPTION	<p>Setting: Albatros activity is conceived for small groups, between 12 and 15, but it can be readapted also for bigger groups. If possible, participants should be represented by both sexes, possibly equally. In the room where the activity takes place, a circle of chairs is arranged (x n. of chairs for x n. of male participants) and one chair is placed in the circle a bit prominently for the use of the Albatrossian man. The activity is divided in two different parts: the first, consists of performing a ceremonial greeting between members of an imaginary culture (Albatros) and foreigners and the second consists of a debriefing in plenary and extended discussion.</p> <p>Part 1. Ceremonial performing</p> <p>There is no sequence pre-set or a necessary pattern to follow. It might be good to create your own variations to meet situations, but it is important to keep in mind the clear objectives of the activity.</p> <p>The first part is organized in the following steps:</p> <ol style="list-style-type: none"> Entering: participants are brought, one by one, in the room where there are the Albatrossians, females with shoes off and males with shoes on. Males are made sitting on the chairs while females on a blanket on the ground. <ul style="list-style-type: none"> Setting: the male and female Albatrossians are in their places, the man on the chair, the woman kneeling beside him. Communication: the hiss indicates disapproval, an appreciative hum indicates approval and a clicking of the tongue serves for all sorts of getting of attention, and for transferring the factual information.

ALBATROS

DESCRIPTION

2. **Circle of greetings:** the Albatrossian man stands up and greets each male participant in turn around the circle, holding by the shoulders and by rubbing the right legs together. After such greeting, the visitor has to sit back in the chair. Then, the Albatrossian woman greets each female participant in turn around the circle. She kneels in front of a standing female guest and runs both hands down the lower legs and feet in a ceremonious way. The women resume a kneeling position.
3. **Bowl of water:** the bowl is brought around the circle by the Albatrossian woman. Beginning with the Albatrossian man, each male in the circle dips the fingers of his right hand into the bowl and lifts or waves the hand gracefully to get them dry. The women's hands are not washed. The Albatrossian woman returns to her place for a few minutes before beginning the next activity.
4. **Food offer:** the Albatrossian woman offers food to each male in turn, beginning with the Albatrossian man. She sticks her hands into the food and stuffs a little into each mouth. Upon being fed, the Albatrossian man indicates his appreciation by a loud hum or moan (which can be accompanied by a rubbing of the stomach). After the men are fed, the Albatrossian woman feeds each woman by offering the food and allows them to pick it by themselves. After this, she returns to her position next to the Albatrossian man.
5. **Drinks offer:** in the same way, the Albatrossian woman first gives the cup to the Albatrossian man to drink from, then among the females, at the end she returns to her place and resuming her kneeling posture.
6. **Pauses:** during the pauses Albatrossian man gently pushes the woman's head from time to time downward as she kneels.
7. **Female selection:** after another pause, the two Albatrossians rise and proceed around the circle of guests, communicating with each other through the customary clicking sounds. Without making clear indications to the participants, they select the female guest with the largest feet. That participant is then brought to the Albatrossian chair, and she (like the Albatrossian woman) kneels next to his chair.

ALBATROS

DESCRIPTION

8. **Greetings of goodbye:** the last activity of the ceremony is a repeat of the greeting. The Albatrossian man rises and makes the round of the circle, greeting each male participant. He is followed by the Albatrossian woman, greeting each woman in turn. At that point, the two Albatrossians indicate the selected female participant who is still sitting kneeling by the chair and with a gesture ask her to follow them outside. She does it and the three people leave the circle, concluding the first part of the exercise.

Part 2. Debriefing in plenary and extended discussion

The Albatross exercise allows groups to reflect on two main elements:

- **the "cultural observation" level:** the exercise gives participants the chance to test their observation capacity, the pre-conceived ideas they might show and, the interpretative filters they might apply
- **the self-awareness of each participant:** they are given the chance to practically experiment and assess their own reactions and feelings.

The debriefing should be structured in a consequential order of key questions:

- **What did you see? (pure observation):** in this step, any kind of interpretation has to be avoided
- **What did you feel? (interpretation):** in this part probably participants show up their frustration for some parts in the activity, it is important to keep note and let them share what they have felt
- **What do you think? (interpretation):** in this part probably participants show up again their frustration, it is possible they perceive the Albatrossian women oppressed and the Albatrossian society completely male based.

After this stage the facilitator presents the main elements of the Albatrossian culture and it follows an extended discussion on prejudices, stereotypes and intercultural learning process.

[Handout below](#)

ALBATROS - HANDOUT - ALBATROSSIAN CULTURE

Albatrossians: the society values calm, serenity, and stateliness. Albatrossians are calm, reserved, gentle, loving people, peaceful, generous, welcoming of strangers and taking care of their guests. Touching is only done in ceremonial ways, such as in the greetings. The Albatrossians are never smiling but they remain with serene and pleasant expressions. They do not register any facial reactions to the various feelings or emotions they have.

ALBATROS - HANDOUT - CULTURE EXPLANATION

The Earth is sacred, and all fertility is blessed. Those who bring life within them (women) are connected with the Earth, and only they have the ability (due to their inherent qualities) to walk directly upon the ground. Therefore, males must wear shoes, and their greeting does not involve contact with the Earth, while the greeting of women emphasizes connection with the ground and feet. Only females can prepare and offer the fruits of the Earth. The roles of males and females in society reflect this relationship with the Earth. For instance, the action of the Albatrossian male pushing down the head of the kneeling female signifies his fulfilment of societal obligations. It is his duty to remind her of sacredness, to approach it through her, and to protect her (and all that she represents) from harm and defilement. Albatrossians have a language, though only some part of it is required or used in the greeting ceremony (the clicks, hums, hisses). The Albatrossians communicate via mental telepathy, and the few sounds they use are mainly means of getting a person's attention. They eat and drink things which they like (though they may not agree with the taste of foreign visitors). Their patterns of life and ceremonies (such as the greeting ceremony) are time-honoured and are considered to be self-evidently correct and adequate.

The activity description and the cultural explanation have been taken and readapted from the description of Theodore Gochenour, Vice President of International Programs, from Beyond Experience, Batchelder and Warners, The Experiment Press, 1977.

BODY AND SPACE AWARENESS

TOPIC/S	Body and space awareness when facilitating
AIM	To raise awareness on body and space when facilitating
TOOL TYPE	Body movement
DURATION	60 minutes
MATERIAL	/
DESCRIPTION	<p>The activity is organized according to the following steps:</p> <p>Step 1.</p> <p>The facilitator asks participants to walk in the space slowly for 1-2 minutes. The facilitator encourages participants to cover the space, imagining that the room is a boat, so they need to cover the space evenly as a group.</p> <p>Then, the facilitator asks participants to walk/move with the guide of different parts of their body. Each time, they are encouraged to try different speed and to explore the space the movements take. For example, they can walk on the feet, as if the feet have eyes, following the direction the feet guide them to go. Then the following instructions are shared:</p> <ul style="list-style-type: none"> • Walking following the directions the knees let you to • Walking following the directions the back let you to • Walking following the directions the belly let you to • Walking following the directions the hands let you to • Walking following the directions the shoulders let you to • Walking following the directions the head let you to <p>After this part, the facilitator introduces the neutral position (keeping muscles relaxed, not tensed but in a state of alertness: <i>“My eyes are open observing the space and the people in it, feeling available for my partners. Observe how my personal walk is and what needs to change in order to get in the neutral position - if I need to focus on aligning my spine, or not moving my hips so much or not shrugging my shoulders or even relaxing the muscles of my face”</i>).</p> <p>Step 2.</p> <p>The facilitator introduces the body movement qualities in opposite pairs: Big-small / Slow-Fast / Introvert-Extrovert / Round-Square</p> <p>Step 3.</p> <p>Participants are invited to create pairs. In each pair one is the “guide” (allowed to keep eyes open) one is the “follower” (eyes closed). The “guide”, with a contact finger to finger, has to accompany the “follower” in the exploration of space.</p>

FORUM THEATRE

TOPIC/S	Working with teenagers
AIM	To provide some possible real-life conflicts to participants To work on conflicts with teenagers in a safe space, finding alternative options To work on different styles of conflict management
TOOL TYPE	Forum theatre
DURATION	150 minutes
MATERIAL	/
DESCRIPTION	<p>Setting: the space is set as some sort of theatre with a stage. The participants, once the activity will start, can sit as an audience viewing the staged acts.</p> <p>The activity is organized according to the following steps:</p> <p>Step 1. The activity aims to act out some possible conflicts where the characters & actions happening are clear, and to allow participants to have a safe space to act out possible solutions they might have for the initial conflicts. The acting out is handled by the facilitators first. Also, a presenter (a.k.a. Joker) gets on and off the stage to facilitate the activity. The Joker is the narrator/presenter. The Joker explains the topics (there are going to be different topics focusing on various problems that may have been experienced while working with teenagers).</p> <p>Three sketches are prepared to work on, in advance. More can be prepared as backups or alternatives depending on how active the participants are.</p> <p>Step 2. After the first sketch is acted, the Joker asks the audience some questions. These questions need to be accurately answered:</p> <ul style="list-style-type: none"> • Who the actors are? • Are you satisfied with the result/ending? • Now you have the opportunity to change the situation. If you have an offer for a solution, please do not share it, but act it out taking the role of group leader/facilitator. • Anyone who has an alternative proposal to deal with the situation goes on the stage, replacing the team leader/facilitator role and the sketch is acted out again, with an alternative ending.

FORUM THEATRE

DESCRIPTION

With the new actor on stage, the Joker asks the audience:

- What changed with this proposal?
- Are you satisfied with the result/ending this time?
- How do you feel? (participant asked - followed by the original actor answering the same question)

The scene is finalised when three conditions are met:

- The feelings on the stage are not negative
- The actors are satisfied with the result
- The audience is satisfied with the result.

Even after these conditions are met, space can be allowed to the audience if someone comes up with another solution recommendation.

TIPS: if the acting on the stage becomes repetitive, the act is allowed to be stopped by the Joker. To design the sketches, some input from the participants on possible conflict cases can be acquired in previous sessions, before starting the activity. This would allow both the participants to be more active and included in the activity, and also to work on possible negative scenarios they may have faced or imagined.

[Handout below](#)

HANDOUT - SCENES

SCENE 1	A common agreement was established among participants to maintain silence near the sleeping area after 11 p.m. However, two participants are chatting about how they are interested in someone from the group in the nearby toilet area, their voices carrying clearly and disturbing others' sleep. The facilitator/youth leader attempts to quiet them with a "shhh...", but they don't realize where the sound came from and instead joke about it.
SCENE 2	Midway through the week, two participants develop a romantic connection. Sharing the same room, they have been making out all night. Another participant, feeling uncomfortable with the situation, approaches the facilitator/youth leader and asks for it to be addressed. The facilitator/youth leader speaks with one of the individuals involved, but they deny everything, leaving no clear action to be taken.
SCENE 3	Towards the end of the week, a participant is smoking weed in the tent and is expected to facilitate an activity in 10 minutes. They haven't missed any activities or caused any problems until that moment. The facilitator comes next to the tent to invite them and remind them of the activity and notices that the participant is smoking weed.

HANDOUT - HODGSON THEORY

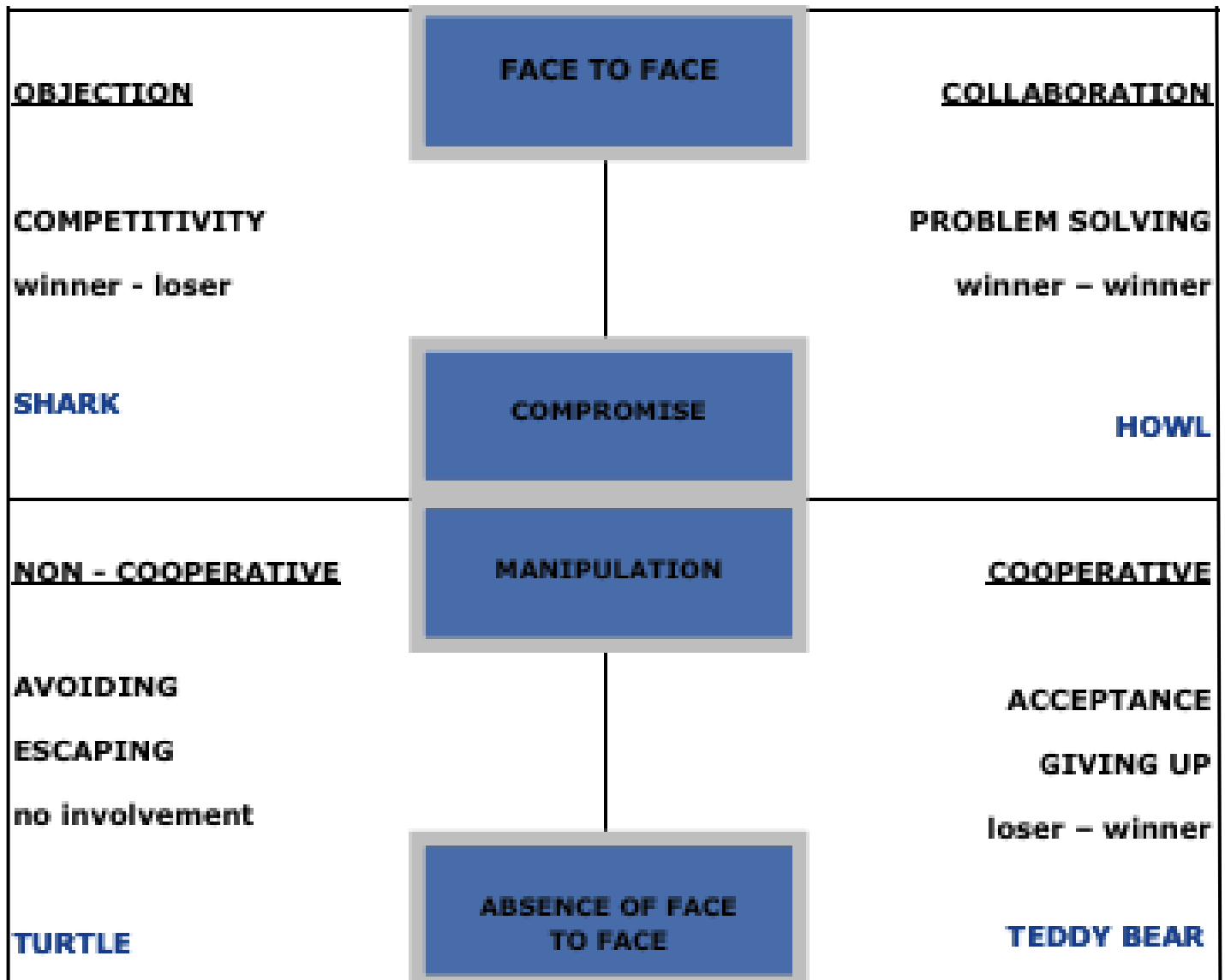
DIFFERENT STYLES IN MANAGING CONFLICTS

Success in terms of conflict management requires from the different actors to make enlightened decisions. The list below can help you decide on what kind of conflict resolution you could use (or you tend to use) in accordance with a given situation.

Nevertheless, the list specifies clearly that it is not possible to always have the same answer to each and every issue. For instance, if you opt for a cooperative way to proceed using the face to face, you might lose your time and your energy if the matter is to handle small problems that would have needed another approach. At the same time, if you always use approaches of non-confrontation and non-cooperation, you will never get what you and the other actors within the conflict want, but most of all, what they need.

COLLABORATION: a cooperative face to face style
Adapted when both sides want to find a solution and when they have to work together to set up an answer. It is a way to proceed close to the win-win strategy in negotiation
CONTESTATION: a non-cooperative face to face style
Adapted when quick and decisive actions are necessary (an emergency for example)
ACCEPTANCE: a cooperative style, without any face to face
Adapted when you notice that you have made a mistake, when the issue is less important for you or in the case where you want to make a good impression on the other side's and/or on the mediators
AVOIDANCE: a non-cooperative style, without any face to face
Adapted when the issue is without any importance or when, even if the matter is relevant for you, you "escape" the possibility to approach it. You do not have much power and you do not see any possibility to change the situation
COMPROMISE: a style at the crossroad between the others and which implies all of their elements
This style is moderately assertive and moderately cooperative: the goal is to find middle ground. The compromising style is used with issues of moderate importance and/or when both parties are equally powerful and/or equally committed to opposing views

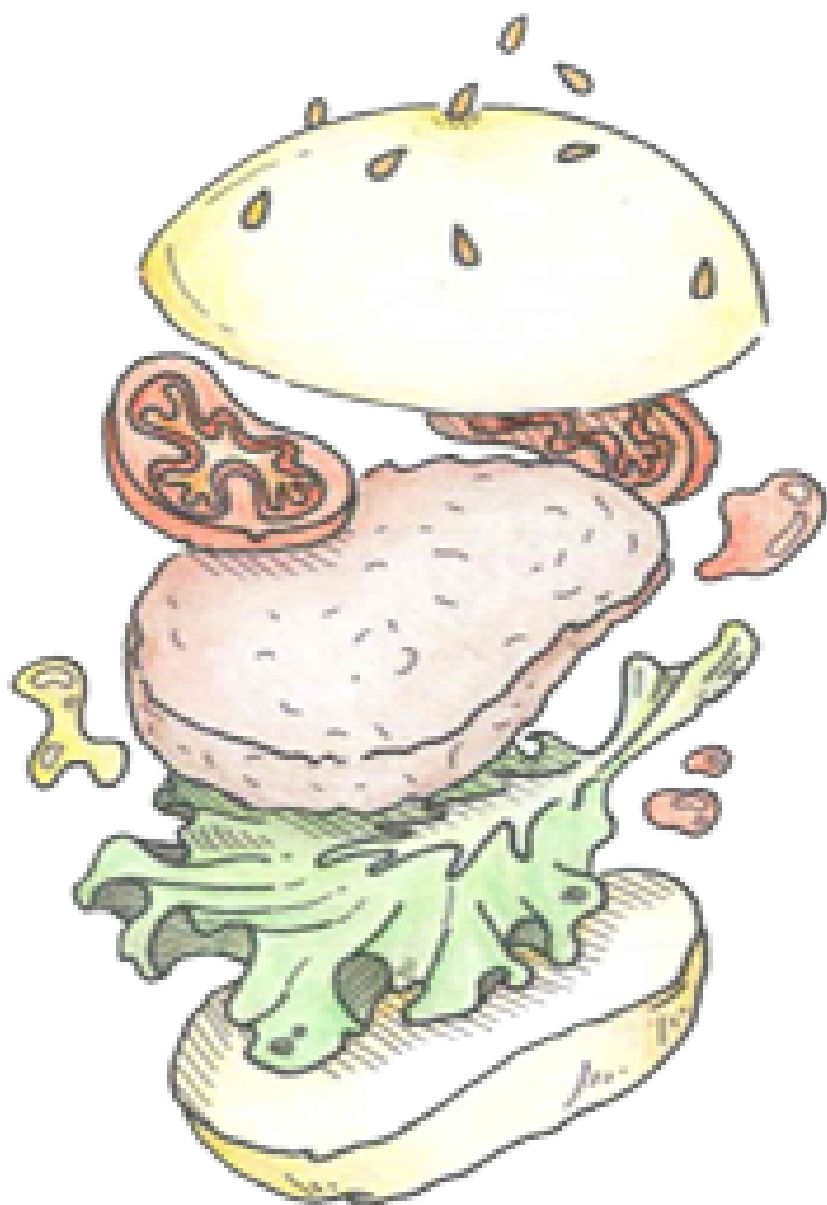
HANDOUT - HODGSON THEORY



TIA: WORK IN TEAM AND FEEDBACK

TOPIC/S	Method &TiA preparation: interactive methods within non-formal education to run a workshop
AIM	To make participants practice how to conceive, organize and implement a workshop of 90 minutes. This session is very important for the upcoming workshop creation
TOOL TYPE	Work in groups
DURATION	180 minutes
MATERIAL	Flipcharts, markers, pen, paper A4, scissors, glue, post-it, scotch tape and any other material that participants will need to prepare the workshop
DESCRITPION	<p>This activity is organized in the following steps.</p> <p>Step 1.</p> <p>Participants are divided into groups and tasked with developing a short 90minutes' workshop using non-formal education tools. Each group is assigned a facilitator to guide them through the process. The following tasks are assigned to the groups in chronological order:</p> <ul style="list-style-type: none"> • Internal Sharing: participants discuss who they are and how they feel comfortable working in a team • Role and Responsibilities: group members appoint different roles, focusing on time management, learning objectives, and workshop dynamics • Group Discussion: collaboratively determine how to cover the workshop's subject matter • Definition of Workshop Learning Objectives: clearly define the specific learning objectives of the workshop • Workshop Preparation: determine tools and methods for each part of the workshop to meet the learning objectives • Logistics and Practice: identify space requirements, allocate tasks and responsibilities, gather materials, and rehearse the workshop before delivery. <p>Step 2.</p> <p>Following the preparation phase, a feedback session is conducted. The session is conceived to have participants reflecting on how to provide positive feedback to their peers after the workshop concludes. An additional 30 minutes is allocated for feedback after each workshop. The Sandwich model of feedback (comprising positive feedback, areas for improvement, and positive feedback) is presented during a plenary session, allowing participants to ask questions and seek clarifications. Key aspects analysed during feedback include participants' feelings, areas for improvement, and positive aspects of the workshop.</p> <p>Handout below</p>

HANDOUT - SANDWICH MODEL



HOW I FEEL



SOMETHING TO IMPROVE



SOMETHING I LIKE



WORKSHOP 1 - GROUP DYNAMIC

TITLE	Samurai
TOPIC/S	Energizer
AIM	To energize the participants
TOOL TYPE	Energizer
DURATION	15 minutes
MATERIAL	/
DESCRITPION	The participants are asked to stand in a circle and the following instruction are shared: one person shouts “SA” and points at someone. The one who got pointed has to lifts their arms and shouts “MU”. The two people next to them have to make a slicing movement towards the one in the middle and they shout “RAI”. Then, the person who shouted “MU” passes the “SA” to the next person, and so on.
TITLE	Broken Telephone Game
TOPIC/S	Clear and effective communication
AIM	To practice clear communication and show how messages can get distorted without active listening
TOOL TYPE	Team building and communicating game
DURATION	10 minutes
MATERIAL	/
DESCRITPION	The facilitator introduces the instructions: everyone stands/sits in a circle, the first person gets a secret sentence and whispers to the next person. Then, the message keeps going around the circle, whispering only once, until it reaches the last person. The last person says the message out loud, and it is compared with the original. At the end of the activity it is launched a short reflection on how and why the message changed and what this tells about communication in teams.

WORKSHOP 1 - GROUP DYNAMIC

TITLE	Mission Impossible
TOPIC/S	Group cohesion
AIM	To get the participants to work together and create an efficient group dynamic
TOOL TYPE	Teambuilding
DURATION	30- 45 minutes
MATERIAL	Whatever it might be needed for the tasks and a sheet of paper to write the tasks
DESCRITPION	The participants are split into as many groups as the facilitator sees fitting (for example: 4 groups, each with 5 members). All the groups get a sheet of paper with a set of tasks that they have to complete in a given amount of time. The tasks can vary, for example they may need to take photos of different flowers, bring an object to the facilitators, take a photo with the whole group in it with only 3 legs and 4 hands on the ground. In the end of the activity the facilitators check if the groups worked accurately.
TITLE	Impossible Debate
TOPIC/S	Debate
AIM	To learn how to work together and respect the other's opinions
TOOL TYPE	To learn how to work together and respect the other's opinions
DURATION	25 minutes
MATERIAL	Paper, pens, something to use as a microphone
DESCRITPION	The group is divided into two sub-groups, there is a topic to debate and one group is in favour and the other is against. Each group has 5 minutes to reflect on their arguments and opinions and choose a representative. A 10 minutes' discussion is then held on the topic in question.

WORKSHOP 1 - GROUP DYNAMIC

TITLE	Crocodile River
TOPIC/S	Team work, cooperation, tactics
AIM	To further develop team building and group cohesion
TOOL TYPE	Teamwork activity
DURATION	40 minutes
MATERIAL	2 trees, 2 ropes and 2 logs for each team
DESCRIPION	<p>The facilitator divides participants in two teams, each team consisting of 6- 10 members. Then, introduces the activity explaining that there are 2 trees and, between the participants there is an imaginary river full of hungry crocodiles. The goal of the teams is to get every team member to the other side of the river. In order to cross the river, participants have to use the ropes provided (can be a bridge, or swing, or anything they can imagine). Moreover, each team also gets 2 logs, so they can cross the river to build the other side of the bridge. One log can hold only one person. In the end, the maximum 2-3 members (depending on the number of members) can cross the river using the logs, and not the bridge.</p> <p>The activity does not include any impairments. If the group finishes fast, or they want to do it again, we can introduce impairments.</p>

WORKSHOP 2 - EXPRESS YOUR NEEDS

TITLE	Car washing
TOPIC/S	Needs, boundaries
AIM	To create a first physical contact, and activate a reflection on needs
TOOL TYPE	Energizer
DURATION	15 minutes
MATERIAL	/
DESCRITPION	<p>The facilitator asks participants to form a double row by standing opposite each other in pairs, creating a kind of car wash. One by one, participants walk through the "car wash" as a "car," being sprayed with water, soaped up, scrubbed, and then dried by other participants. Everyone can decide which type of car they want to be and how they would like to be cleaned.</p> <p>The time the activity takes depends of the number of participants in the group.</p>
TITLE	Stop walk
TOPIC/S	Consent, different ways of communication
AIM	To recognize personal boundaries, handling rejection
TOOL TYPE	Reflection - communication activity
DURATION	15 minutes
MATERIAL	/
DESCRITPION	<p>The facilitator asks participants to form two parallel lines, about 5 meters apart, facing each other. Each participant of one line is paired with someone in the opposite line. Then, one line moves forward toward their partners, while the other line remains fixed in their position. The participants remaining fixed in their position have the power to stop the approaching partner at any moment using different methods, as:</p> <ul style="list-style-type: none"> • Verbal cues (saying "Stop") • Non-verbal cues (e.g. eye contact, gestures, facial expressions, emotions) <p>After stopping, pairs reset, and roles can be switched. Changing partners in between the different rounds is possible.</p>

WORKSHOP 2 - EXPRESS YOUR NEEDS

TITLE	Palm reading
TOPIC/S	Self-reflection, getting to know each other
AIM	To reflect on how we are perceived by other, to reflect on our needs, dreams, personality, to work on active listening and verbal expression
TOOL TYPE	Get to know each other activity, sharing activity
DURATION	30 minutes - depending on the n. of questions (4 questions in this case)
MATERIAL	Prepared questions + Timer
DESCRITPION	<p>The activity foresees an introduction run by the facilitator who is explaining how it proceed: the group is divided in pairs and the activity consists of a paired hand-reading exercise. There are going to be 4 questions. For each question: one person "reads the hand" of their partner for 2 minutes and share what they think about the person in front of them. Then, they switch roles, and the other person reads the hand. Then, 2-3 minutes are given to the participants to share their impressions and discuss about the things they heard, what were true and what were not. This, with the purpose to encourages the reflection. For each new question, the pairs change.</p> <p>In the end, the activity is closed inviting the group to reflect and observe the thoughts that came to their mind during the activity.</p>
TITLE	Needs theatre
TOPIC/S	Needs
AIM	<p>To reflect and understand the needs of others</p> <p>To experiment different types of needs, understanding how they can be expressed and can interact with each other's</p>
TOOL TYPE	Theatre
DURATION	60 minutes
MATERIAL	Papers to write the needs
DESCRITPION	<p>The facilitator divides the group into small groups of 4/5 participants, and each group is given a need. They have about 30 minutes to prepare a sketch/representation about how this need can be communicated. Every group has the freedom to decide how the sketch goes, if the need is communicated effectively or not, if there's a conflict, etc. Then, each group presents the sketch to the others, without revealing the need they are acting. After each presentation, the actors remain on stage and the audience express what they see, think and so on. Then, the actors reveal their need and can add their thought process and specifications.</p>

WORKSHOP 3 - ARTISTIC EXPRESSION

TITLE	Follow the leader
TOPIC/S	Body movement
AIM	To make participants connecting with the group through different body movements and songs To enhance group dynamics To create a chill environment for the next activities
TOOL TYPE	Energizer
DURATION	10 - 15 minutes
MATERIAL	Speaker
DESCRITPION	<p>The facilitator asks the group to make a circle facing each other. Then, it's explained that someone from outside must guess who is the leader of the group. The person has to find out who is changing the different movements that people are using with the songs played as a background.</p> <p>Then, someone from the group must go outside the circle while the rest of the group is deciding who the leader is. When the music starts, the leader starts to make a movement that the rest of the group must follow. The person who is outside of the group must go to the centre of the circle and guess who the leader is. If this person finds the leader, the leader must go outside the circle and take the role of the one who is guessing.</p>
TITLE	Drawing in the back
TOPIC/S	Feelings expression
AIM	To relax and get in touch with the other participants
TOOL TYPE	Body movement and interaction
DURATION	5 - 10 minutes
MATERIAL	Speaker
DESCRITPION	<p>The facilitator starts playing music (during the all activity) in the speaker and starts to walking around the space, stretching.</p> <p>Participants are asked to find a pair. Once all the pairs have been created, one of the person has to draw what they want in the back of their partner, and after they need to guess what was drawn. Then, the person who was making the drawing, has to tell their pair what they drew and why (conversation isn't mandatory). Then, the roles are switched and who was drawing in the back before, has now to guess.</p>

WORKSHOP 3 - ARTISTIC EXPRESSION

TITLE	Jincana
TOPIC/S	Emotions
AIM	To be creative, use our emotions and empathize
TOOL TYPE	Body movement, writing, music
DURATION	90 minutes.
MATERIAL	<p>Writing part: paper, pens, images/pictures that create emotions/feelings for the participants.</p> <p>Theatre part: 6 situations written on paper.</p>
DESCRIPTION	<p>Writing part</p> <p>The facilitator divides the group into 3. Each of them is going with a facilitator in different areas and is assigned with a different task: one group writes the context, one writes the character, one writes action. All the groups get the images with an emotion. In the beginning, the first group sits down with their image, they have to think about their emotions, they get the instructions on the writing (how much they have to write) and are also informed that the text/story is going to be continued by others. After finishing their part, they have also create something to help the next group to continue the story.</p> <p>The second group gets the image, the text, and the help (a fitting color, a smell,...). They do the same as the previous group, still thinking about the emotion they received. After that, they pass (including the help) their work to the third group who has to repeat the task.</p> <p>Theatre Part</p> <p>The facilitator welcomes participants asking them to form a circle and to close their eyes, acknowledging the statement of their body and mind. The facilitator asks them to reflect on feelings they experienced this morning or the ones they are having at the moment. They can choose one that makes them feeling comfortable and let the feeling grow inside their body. They are invited to keep attention on how the feeling can impact the body in the walk, the gesture, etc. If they want to add a voice or a sound to it, they are feel free to do so.</p> <p>Participants are informed that they are creating a character that they are going to use after. Then, one of the participants is taking a situation out of a box. They have to act the situation according to their character.</p> <p>When the situation comes to an end, the facilitator asks participants if they saw an evolution in their character during the acting and how they felt during this activity.</p>

WORKSHOP 3 - ARTISTIC EXPRESSION

DESCRIPTION	<p>REMARK FOR FACILITATORS: make sure that there is the possibility to be an observer in this activity if the participant doesn't feel comfortable to act. Moreover, analyse your group before creating the situations, make sure that they are accessible for everyone, and if someone feels uncomfortable with it, they have the opportunity to change it.</p> <p>For the scenario creation: the participants enter a kind of shamanic world, where the facilitator talks about the beginning of the civilizations and the situation with the lack of a structural language. After that, the different groups have to share a sound done with the mouth, body, or different objects, trying to create a harmony between each other. After different ways to express sounds together, the facilitator asks to create a collective harmony but with different tones (more low sounds could express “negative feelings”, more high sounds could express “positive feelings”). This part aims to realise that, as humans, we don't feel the same things at the same time or in the same way, but we can be empathic, creating space for all the feelings to be harmonized at the same time. After that part, the facilitator can ask how would it be without a specific language, and if art could be a universal language for human expression.</p>
TITLE	The machine of emotions
TOPIC/S	Emotions and group connection
AIM	To connect and to be creative
TOOL TYPE	Body language
DURATION	5 - 10 minutes
MATERIAL	/
DESCRIPTION	<p>The facilitator invites all the participants to create a circle. When everybody is in a circle, one of the participants can decide to go to the centre and make a movement with a noise.</p> <p>After that, the rest of the participants, one by one, could join them doing different movements and noises until they create a “perfect machine” where all together can share a good moment.</p>

WORKSHOP 4 - EXPLORE UTOPIA

TITLE	The Human Machine
TOPIC/S	Interaction and active listening
AIM	To energize, to introduce the topic of an ecosystem (each piece matter in the machine)
TOOL TYPE	Energizer
DURATION	10 minutes
MATERIAL	/
DESCRITPION	The facilitator introduces the stage to the participants and explains the task: after announcing a topic (e.g. “farm”), participants go on the stage one by one and start producing a repetitive sound and movement (like a machine). In order to be part of the human machine, physical contact has to be done between the participants. In the end, there is going to be a beautiful group of participants creating a human machine.
TITLE	Tour
TOPIC/S	Sustainability
AIM	To be familiar with the space that surrounds To introduce the topic of sustainability
TOOL TYPE	Field visit
DURATION	45 minutes
MATERIAL	Knowledge about the environment and the place
DESCRITPION	The facilitator, as a tour guide, brings the participants to a tour in the space surrounding them, in order to let them know the biodiversity and the ecosystem of the place - as well as the different activities taking place there.

WORKSHOP 4 - EXPLORE UTOPIA

TITLE	Activist role game
TOPIC/S	Need of finding our group
AIM	To form groups, creating energy
TOOL TYPE	Individual reflection about topics, observation, acting, miming, screaming as a different ways to communicate
DURATION	10 minutes
MATERIAL	/
DESCRITPION	<p>Individual reflection about topics, observation, acting, miming, screaming as a different ways to communicate.</p> <p>The facilitator asks each person to pick one paper and analyse the role. Then, participants are informed they should act the role to find others with the same role (participants can talk, act, scream, etc...)</p> <p>At the end of this energizer, are formed different groups for the next activity.</p>
TITLE	Create your Utopia
TOPIC/S	Sustainability and cooperation
AIM	<p>To reflect about sustainability with the materials that are used</p> <p>To collaborate inside the group</p> <p>To reflect on the work that needs to be done to create an "ideal space"</p>
TOOL TYPE	Group reflexion and manual work
DURATION	90 minutes
MATERIAL	Cardboard, natural elements found on the ground (daisies, petals, woods, stones ...), cardboard, paint, nails, hammers, iron thread, paper, colour pencils, fabric, and whatever material that is sustainable and available
DESCRITPION	<p>Setting: the facilitators have to prepare in advance as many tables as groups. They have to gather some material for manual creation (paint, pencils, scissors, paper, etc.</p> <p>Step 1. Introduction</p> <p>The facilitator explains that each participant has to write on a piece of tape or paper one word they can relate to the concept of "utopia" (this word can be changed according to the age-group). Participants are asked to put it on themselves in order to have it visible for the others. Then, are created groups of 4 - 5 people and played some soft music in the background.</p>

WORKSHOP 4 - EXPLORE UTOPIA

<p>DESCRITPION</p>	<p>Step 2. Rules Participants are asked to create the representation of their utopian place and, in the final results, each participant should have brought something visible for the creation. The facilitator has to explain them to take their time to try out things, to assemble and disassemble. Also, it has to be shared the “golden rule”: all this process has to be done in silence, finding new ways to communicate (because they cannot brainstorm about their ideas, they can take inspiration from each other’s works).</p> <p>Step 3. Creating a Utopian Community Participants can go around the different creations to discover what the others have produced. Still in silence, participants gather their creations all together in order to create a “utopian village/community”. The facilitator informs them to take a minute to imagine themselves in this utopian community.</p> <p>Step 4. Ending/Debriefing The facilitator asks the participants to gather in a circle around the final Utopia. They asks them to find a partner with whom they did not work in the first part of the activity, to look at each other’ eyes and thank each others for their contribution. Whenever they are ready, they can start explaining their journey (what they have been through). Then, participants of each group are asked to present what they did, whether through talking, miming or whatever form of expression they want to use. The activity is then closed, slowly breaking the long silence shouting together, starting from a very low volume to a very loud.</p>
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TUCKMAN IS BACK!

TOPIC/S	Facilitation
AIM	To deepen participants' understanding of Tuckman's model of group development (forming, storming, norming, and performing) and to analyze how and when to propose specific activities during a youth exchange
TOOL TYPE	Game analysis
DURATION	From 60 to 90 minutes
MATERIAL	Flipchart with Tuckman's Curve (Forming, Storming, Norming, Performing). Materials required for the chosen games, energizers, and tools (depending on selection).
DESCRIPTION	<p>The activity is organized according to the following steps:</p> <p>Step 1. Facilitators propose and run several short games, energizers, or team-building activities with different levels of participant involvement and complexity.</p> <p>Step 2. After all activities/tools have been implemented, facilitators lead a group discussion focused on analysing each game. The facilitators ask participants to consider each activity and tool presented, as well as the experiments conducted, to identify how they could be incorporated into the agenda of a youth exchange. They should also specify the particular learning activities and criteria that would apply. For this purpose, the Tuckman Curve, which relates to group dynamics, is provided as reference support.</p> <p>Questions to guide the reflection:</p> <ul style="list-style-type: none"> • At which stage of Tuckman's model would this activity fit best? • Why would it work well at this stage? • What specific learning objectives does it support? • How does it contribute to group dynamics (cooperation, communication, trust)? <p>The facilitator has to encourage participants to think about how they would integrate similar tools into the agenda of a youth exchange.</p>

STATIONS

TOPIC/S	Final, overall evaluation of the project
AIM	To provide participants with a structured and immersive evaluation experience, allowing them to reflect on their personal growth, facilitation skills, and key learning from the project
TOOL TYPE	Reflection and individual work
DURATION	90 minutes
MATERIAL	All the material needed to arrange the different spaces and settings
DESCRIPTION	<p>Setting: a large indoor space divided into separate stations or multiple outdoor spaces (if there is good weather). In case the activities happen outside, it's necessary to make sure that the stations should be separated but not too distant to allow for focused reflection. Soft music and thoughtful decorations create a welcoming and reflective atmosphere.</p> <p>Step 1. The facilitator welcomes participants and recaps the key moments of the experience.</p> <p>Step 2. The facilitator explains the purpose of the activity: participants are encouraged to move through thematic reflection stations, responding to guided questions. Then, participants enter the evaluation area, where they are free to sit where they feel comfortable. They are encouraged to take their time at each station but must follow a set order and answer the question before moving forward to the next one. It is mandatory to answer all of them. Reflection is individual, though each station has a facilitator available to support and to go in depth in the reflection.</p> <p>Stations</p> <ol style="list-style-type: none"> 1. Self-Reflection as a Facilitator Question: Do I feel ready? What are my strengths and weaknesses as a facilitator? 2. Complementarities in the Team Question: With whom in the group do you feel complementary in facilitating activities and why? (it is possible to write more than one name) 3. Conflict Management Question: What did I learn about conflict management? 4. Intercultural Learning Question: What are my key takeaways about implementing interculturality in a project 5. Learning Experience Outside of the Workshop Room Questions: Analyse La Buona Terra and the Kitchen Organization as educational tools.

STATIONS

DESCRIPTION

FOR THE FACILITATOR: one of the key distinctions between formal and non-formal education is the approach to evaluation. In non-formal education, the learner evaluates their own learning, rather than the facilitator assessing their progress. The evaluation process is centred on the participant's personal growth and reflections, rather than being solely based on the content of the program.

Therefore, when preparing the evaluation stations, it is essential to identify the project's main objectives and daily learning goals. Participants should be guided to analyse their own learning process in relation to these objectives, ensuring a meaningful self-assessment. Then, for the extraction of results, facilitators should analyse the content of participants' reflections without attributing responses to individuals. The focus should be on identifying common patterns and key trends. If necessary, a quantitative summary can be created to highlight overall tendencies, making the evaluation more structured and insightful.

GENERAL REMARK: to enhance the effectiveness of the evaluation, it is important to define clear evaluation criteria in advance. This ensures that the reflection process remains structured and aligned with the objectives of the activity. Additionally, some of the questions can be grouped together to create a more fluid and interconnected reflection process. It may also be beneficial to include a question directly related to the main topic of the project - in this case, would be inclusion - to encourage deeper insights on the core theme. Each evaluation station should have a dedicated facilitator who guides the discussion, ensures that participants remain engaged, and encourages them to explore their reflections in greater depth. The facilitator can do this by asking follow-up questions, prompting participants to consider different perspectives, and helping them to articulate their thoughts more clearly.

CIRCLE OF WORDS

TOPIC/S	Collective evaluation
AIM	To run a collective evaluation in plenary
TOOL TYPE	Evaluation
DURATION	The time necessary for each person to share - freely - their feelings, impressions, comments and ideas.
MATERIAL	/
DESCRIPTION	<p>Setting: Setting: participants are sitting in a circle in the workshop room and the facilitator is presenting the activity. Participants have to take the floor, one by one, and they have to say “something to the group”.</p> <p>NOTE: if a participant doesn't feel ready to share when it's their turn, they can choose to skip and wait until the end.</p>

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TOOL KIT GRAPHIC BY: Arianna Zampa



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