

INCLUSION THROUGH ARTS

“Building Capacities for inclusion through arts in Europe and Latin America”

capacity building project in youth field – Stories,
methods and tips from our project for reaching inclusion
through arts



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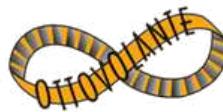


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Introduction

Dear Readers,

Welcome to this toolkit manual, your gateway to a world of engaging activities and inspiring stories from the "*ITA EU-LA - Building Capacities for Inclusion through Arts in Europe and Latin America*" project, which unfolded from 2021 to October 2023.

This project was undertaken within the framework of the Erasmus+ Programme of the European Union, specifically the KA2 Capacity Building Project in the Youth Field. It brought together nine partners hailing from Europe and South America. Coordinators and participants from Italy, the UK, Lithuania, the Netherlands, Argentina, Brazil, Uruguay, Colombia, and Peru converged with a common purpose: to explore, learn, unearth fresh tools and methodologies for enhancing the quality of youth work in the context of including young people from disadvantaged backgrounds. Moreover, it served as a platform for cultural exchange and deep storytelling. Our collective effort was a substantial one, dedicated to learning, developing, and sharing innovative approaches to harnessing the power of art in youth work, particularly in the realms of social inclusion and the integration of young people at risk.

In today's modern world, the younger generation encounters myriad challenges that often lead to stressful situations. This is especially true in our multicultural societies, where varying perspectives sometimes make us uncomfortable and isolated. The mission of our project was to showcase how young people can integrate, regardless of their life situations, and how we can collectively cultivate a more inclusive society using creative and artistic methods in youth work. Through a series of activities designed to empower our partner organizations, we aimed to impart the knowledge and skills needed to organize and implement programs, youth exchanges, and activities that foster social inclusion and greater intercultural understanding.

This book is divided into several chapters, each dedicated to the diverse methods employed during the project. We trust that, through reading this manual, you will learn something new and come to appreciate how artistic tools can be adapted effectively in the realm of youth work and social inclusion.

Warmest wishes to all our readers,

The "ITA EU-LA" Team
Bologna, Italy, 2023

Project aims and objectives:

The main inspiration behind this project is to address the lack of advanced skills in many youth workers, particularly those related to participatory artistic methods in order to promote positive aggregation and personal self-esteem. We strongly believe that helping to create social aggregation amongst young people, but also among different generations, through the use of art is pivotal as we consider it one of the most powerful tools to generate group spirit and cooperation. It also fosters learning abilities, skills, and values that are able to emancipate young people from a social and personal point of view. We also wish to spread the idea that art in a social and participatory perspective has positive effects on the quality of youth aggregation. What is more, it represents a work opportunity. The results of our research have shown that this inadequacy represents a limitation, in particular among those who work in contexts characterized by a high risk of youth social marginalization or from multi-ethnic and multi-cultural contexts that need innovative techniques and tools to create and maintain participation.

The project aims to address the aspects of learning processes that are often underestimated, including the importance of moments of reflection and debate that are fundamental to deepen certain concepts. In many international projects, the learning sessions are carried out superficially and the artistic practice is not supported by real moments of reflection and other fundamental details that are pivotal if our aim for these types of activities is to have a real impact and bring about a positive change.

We have developed a model of good-practices sharing concerning aggregation and inclusion, through a methodology that includes non-formal education activities in the field of art, the use of Erasmus + and youth mobility, and in particular projects and facilitation methods designed for young people with fewer geographical, economic and social opportunities. The project structure combines closely related activities, including training meetings and exchange of good practices, international mobility, youth exchanges and local activities. Through the project we want to stimulate the mobility of both youth workers and young people involved in the arts who will have the opportunity to approach educational ideas, experiences and methodologies that we face when we participate in a youth exchange especially designed for them. Through this experience, the goal of this project was to improve and strengthen the skills of the organizations involved, their staff members and youth workers. They developed their work competencies and attitudes aimed at social inclusion and cultural integration throughout all the phases of the project; and in particular:

1. The project strengthened and qualified youth workers by providing them with knowledge of international experimentation, practices and non-formal education methodologies, including artistic activities and methods of participatory art, intercultural and intergenerational skills and sensitivity with particular attention to adolescents and young people.
2. Young people involved in youth exchanges, who were selected on the basis of fewer opportunities, had the chance to reflect on their talents and passions, with the aim of raising awareness and active participation in the opportunities offered by society. The connection with local realities and activities during the exchange created synergy and positive contacts that continue over time.

Associazione Ottovolante (Bologna, Italy)



Ottovolante Association have experience and expertise in working in cultural, social and artistic projects, exchange in youth field and generally promote peace and solidarity through all their projects. Some of Ottovolante main fields of action are artistic activities and intercultural education activities applied in the social and professional development. Most of the activities are implemented based on non-formal education methodologies and benefits young people, artists, youth workers, youth leaders, students, teachers, trainers and adult learners from diverse social and cultural background.

Our main motivation is to create artistic interchange between the various expressions of art and between our culture and others, European and non-European. In order to create these synergies, we thought from the outset of the form of the artist residency, as a place/space/time for cohabitation, co-management and realisation of works and events. Moving on the various fronts of our artistic and cultural interests, we created a network of residencies that includes Bologna, Sardinia and South America.

The independence and realisation of our idea is achieved thanks to our project activism and the network of institutional and non-institutional partners that we have created over time: our response to many calls for proposals allows many artists to participate for free or with a small contribution in collective residencies at various times of the year.

The modus operandi follows the project lines designed for individual projects:

- interchange with European and non-European countries in which we work on logistics on all fronts both in Bologna and in the exchange countries;
- reception in Bologna for professionalising projects or for artistic knowledge of the Emilia-Romagna region and realisation of collective and multidisciplinary residencies;
- realisation of textile art, photography and music residencies in Sardinia;
- reception and realisation of residencies in Montevideo for Italian and European artists on exchange or for artists who specifically request them for free or thematically proposed residencies.

In all 3 realities, we are characterised by our commitment to publicising the cultural reality and local artists, organising day-to-day life in terms of logistics and creating reference points for artistic work. The residencies always include final events resulting from collective or individual work accompanied by events allowing social integration and interaction between the artists. The spaces are modified according to the opportunities offered to the associations and individual artists, in a constant openness to change.

P60

(Amstelveen, Netherlands)



ABOUT P60-NL

P60 is a cultural centre dedicated to youth and located in Amstelveen, a satellite city of Amsterdam. The centre has a concert hall of 600 capacity, workshop spaces, rehearsal rooms and a café-bar. P60 is run by a team of 16 people and a hundred volunteers, who participate in the programming and production of concerts and events. P60's mission goes beyond entertainment. It focuses on creating social cohesion and personal growth for young citizens. They encourage self-expression, artistic creation, and learning through events and an educational program. At the moment, P60 is investing in technological innovation, for example in the creation of a virtual stage.

THE IMPACT OF VOLUNTEERS IN P60

The around hundred volunteers are the backbone of P60, which has the mandate to be a secure place for young people to spend their time, learn and entertain themselves. A security staff is available and safety measures and protocols are an important part in ensuring smooth running of activities. It all started in 2001. The impetus behind the creation of P60 is derived from the lobbying activity of local activists who, in the nineties, were claiming a space dedicated to future generations. This group was able to convince the municipality that, in 2001, inaugurated the music venue in the newly designed city centre and agreed to structurally fund its activities by 40%. From the beginning it was clear that, financially, we only could pay a small staff so we needed a lot of volunteers. After a request in local media, more than 60 young adults came on the first meeting, some months before the opening in november 2001. They decided that the venue had to take its name P60 from the previous city square where the centre is located, Plein 1960, which was their hang-out place. The original group of activists were the first to take part in the creation of the cultural centre by being involved as volunteers. The interest and sense of belonging and ownership to the initiative was certainly an important element in creating a culture of participation around P60 also for future generations of volunteers. Volunteers are the heart of P60: the youngest is 16 and the oldest over 60 years old, with an average of 25. P60 has created a system and an organisational chart that enables the participation of around 100 volunteers each year, who were involved in programming, production and they work at the bar. The "wheel chart" represents an organisational model where all parties involved are equally important in keeping the wheel moving forward: the team, the volunteers and other stakeholders. Volunteers have to cover a minimum of two shifts per month. They must sign a contract, where they promise to follow the rules, to attend their shifts (or arrange cover) and to respect everyone. Volunteers receive a warning after one offence and after two offences they can no longer be volunteers. New volunteers are recruited by existing volunteers with slogans like "Why not stand on the other side of the bar?". P60 represents an opportunity for youngsters of all ages and ethnic groups to learn working skills but also soft and social skills. Being part of P60 is a way for them to find jobs more easily, being P60 is a good reference for employers. The opportunities for aggregation and personal growth offered by P60 have a positive impact on the lives of volunteers. Many stay for 3 years but keep connected for much more years cause P60 feels like their second home. The ability to consistently aggregate and involve a large number of volunteers in over 20 years of activity is an index of P60's ability to have an impact on people.

Subtiluship C.I.C. (London, UK)



Centre of learning by traveling Abroadship.org is created to involve, inform, educate and motivate global youth by offering opportunities to travel, live, work, study and volunteer abroad. Abroadship.org develops four types of activities: (1) Information platform, where youth can find learning possibilities abroad, (2) Organizing seminars, conferences, training courses, youth exchanges, flash-mobs and other events related to learning through mobility, development of emotional and cultural intelligence, integration of personal life within community and environment, innovative and creative approaches to personal development, (3) Partnering up and acting as a sending or supporting organisation for projects that involve learning through mobility, (4) Promoting non-formal education, intercultural learning, creativity, artistic methods and activeness. Abroadship.org activities are based on four pillars: ART - we use artistic and creativity-based non-formal methods, games and simulations, contemporary theatre, movement, painting, sounds, CULTURE - we encourage intercultural dialogue by creating dynamic multi-cultural groups, mixing nationalities, traditions and borders, ENVIRONMENT - we use outdoor elements in the training, we seek to make all the processes sustainable, taking into consideration environmental impact, SELF-DEVELOPMENT - we address personal development and improvement dimension when we work with youth.

VSL Inceptus / Innoved Lietuva (Kaunas, Lithuania)



VŠĮ „Inceptus“ is a Lithuanian non-governmental non-profit organization (more than 80 active members), operating as a mobility centre for youth and adults, and focused on raising European awareness about non-formal education as an effective tool for self-development and active participation and citizenship. From 2013 VŠĮ „Inceptus“ actively works in international youth projects field in which we touched variety of topics important for EU - social inclusion of youth and adults with fewer opportunities, sports as tool for inclusion, volunteering, refugees situation and migrant crisis, education of those who work with youth. All activities NGO does with the aim to raise awareness about social exclusion problem in Europe and locally in Lithuania. The organization operate together with Innoved Lietuva, a platform for youth and youth workers, focused on raising European awareness about non-formal education as an effective tool for self-development and youth participation. The main activities are based on intercultural learning by using a non-formal education and youth programs in order to increase youth participation in international and local context.

Insituto Casadágua

(Natal, Brazil)



The objective of the Casadágua Institute, founded in 2011, is to promote bold initiatives through transdisciplinary research projects that allow for the development of intercultural and intersubjective pedagogical methods using processes of perception and artistic creation as a port of departure and arrival. It is an independent institution that builds alliances with the public and private sectors, believing that it is viable to construct new perspectives on the present and future challenges of humanity. The Casadágua Institute establishes contact with important research centers around the world, seeking to update itself on the important references that lay the foundations for critical, sensitive, creative and proactive thinking.

Casadágua operates directly in the creative economy sector with a focus on the development of museum programs that generate socio-environmental impacts. It develops and manages projects arising from the intersection between Entertainment, Education and Sustainability, based on the use of new digital solutions (audiovisual, videomapping, games - augmented and virtual reality), the creation and coordination of new multidisciplinary artistic methodologies, as well as the production of events that disseminate the cultural productions of our programs. In the area of entrepreneurship, Casadágua develops products with the identity of its programs based on actions to strengthen the creative economy with communities and partner institutions, with the objective of generating wellbeing, quality of life and integral health.

Red Proter

(Mar del Plata, Argentina)



Our main objective is to integrate professionals, technicians and institutions of Italian origin from different regions of Italy. Thinking about the integration of the technical, operative and commercial capacity present in Argentina in communion with the Emilia Romagna Region, Italy, in different activities with a different view than the traditional one, Red Proter was created on June 19, 2004, with the idea of highlighting the advantages of working together with that region. It is important to point out that our institution has the official recognition of the Emilia Romagna Region through its Regional Law N° 3 of 2006, which allows it to participate in all the benefits that it grants to the entities abroad. Our entity works mainly in terms of social economy, cooperativism, micro-credit, women entrepreneurs, so we wish to continue with these same projects working with more than 120 professionals and technicians from several provinces of our country.

Fundación artística y social La Familia Ayara (Bogotá, Colombia)



Hiphoppers colombianos cambiando el mundo!

The artistic and social foundation La Familia Ayara is an organization of young Afro-Colombians and mixed-race Colombians that carries out social, artistic, educational and productive activities based on the Hip Hop culture, with the objective of improving the life opportunities of children and young people and encouraging their citizen participation to reclaim their rights. Since the beginning in 1996, the Ayara Family has been working with the disciplines of Hip Hop and urban art, such as breakdance, graffiti, rap, DJ, theater, capoeira, producing apparel and media, to help build society.

WE HAVE DEVELOPED FOUR TEACHING METHODS:

- High Impact Training Methodology: Consisting of artistic and social (psychological) orientation workshops, we train young Colombians in leadership, political advocacy, and labor entrepreneurship to create alternatives to violence and social exclusion.
- Rap Debate Methodology: A method for the peaceful resolution of conflicts through dialogue.
- Cartonera Methodology: method of literacy and the democratization of literature.
- Methodology for strengthening the human resources of organizations with pedagogical and recreational material.

We developed a Youth Observatory of Good Practices, dedicated to the documentation, multiplication and strengthening of youth initiatives that use art and culture for the construction of peace and participatory democracy. We also carry out audiovisual campaigns linking the best Hip Hop artists to sensitize young people on issues that affect their lives. Within the framework of our mission to empower children and adolescents so that they may be the generators of change, the builders of a fairer, more equal and peaceful world, we work for the prevention and overall protection of early childhood, childhood and adolescence.

Ashanti Perú – Red Peruana de Jóvenes Afrodescendientes (Cercado de Lima, Perú)



We are a non-profit civil association formed by young Afro-descendant professionals and activists on the Peruvian coast. Since its founding in 2004, Ashanti Peru serves as a space for meeting, resistance and training of young leaders of Afro-Peruvian communities in the country, with the purpose of combating racism, discrimination and Afro-descendant poverty, through active and effective participation in the full exercise of citizenship and human rights.

It implements programs and projects that strengthen the identity, leadership, human rights and political participation of Afro-descendant youth, mostly rural and urban-marginal communities, in addition to promoting public policies of social inclusion that empower Afro-Peruvian youth to a true community development and their positioning in positions and decision-making spaces at local, regional and national levels.

It has a network of 500 volunteers and regional coordinators in the departments of Tumbes, Piura, Lambayeque, Lima, Callao, Ica, Arequipa and Tacna, locations with a high Afro-descendant population in Peru.

We recognize ourselves in the objectives of the Agenda 2030 on sustainable development - of the United Nations, for this we work with people from Afro-Peruvian communities in the development of capacities and skills from a gender, inclusive and intercultural perspective, favoring and promoting sustainable development through tools that seek personal, social and cultural development in an environment free of violence and discrimination. We also strengthen emotional health, resilience and Afro-Peruvian historical and cultural identity.

Asociación El Abrojo

(Montevideo, Uruguay)



El Abrojo is a non-governmental, non-profit organization oriented to the development of processes of growing autonomy and creative transformations in society.

We intervene in reality through concrete actions, projects and activities, but we also believe it is necessary to act in the public debate on issues related to social policies, human rights and the construction of broader spaces of citizenship.

To implement our projects we are divided on the basis of 7 programs:

- SOCIO-ENVIRONMENTAL
- CHILDHOOD, ADOLESCENCE AND YOUTH
- EDUCATION AND DIGITAL CITIZENSHIP
- SOCIO-LABOR
- LIFE SKILLS
- ALTER-ACTIONS
- RECREATION (LA JARANA)

Our mission is to develop an organization that implements innovative ideas and actions, based on initiatives, projects and programs of research, training, education and promotion, which involve a permanent commitment to the transformation of social reality. We aim to improve the quality of life of the participating populations through the strengthening of citizen autonomy, the development of civil society and the articulation of the different social actors. We aspire that El Abrojo is idea and action, and that both elements constitute a differential and a distinctive aspect of our organization.

YOUTH WORKERS EXPERIENCES FROM THE PROJECT

“

The ITA project inspired me in ways I'd never expect it to do. The exchange of the organizations between so many countries from Europe and South America was truly remarkable and unforgettable! We shared the artistic tools, the knowledge, but most importantly our souls. The connections we made between each other will stay with me for a long time!



- Wiktoria Wilk,
UK

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Participating in the ITA project was a great opportunity to grow both professionally and personally. The diversity of participating organizations, coming from different contexts and realities, was fundamental for this experience to be so enriching. Working with art, non-formal education and social inclusion generated an atmosphere of commitment and dedication from all participants, creating a great family, the ITA family: diverse, passionate, empathetic and with a great commitment to social inclusion. Undoubtedly, through each organization and participant involved in the project, the seeds of ITA will continue to multiply, germinate and flourish in different corners of the world.



- Julia Antenucci,
Argentina

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“

The ITA-project brought me new tools and methods of experiential learning to put in my toolbox, often influenced in nuance by the countries that introduced them to me. Through the ITA-project I got introduced to many new cultures and to a whole new family that share the same passion, all over this globe.



- Mariska Bosker,
Netherlands

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“

The ITA EU-LA project is an experience that has allowed us to recognise the importance of including artistic strategies in issues that are difficult to discuss, such as racism, discrimination, gender violence, homophobia and hate speech. As Ashanti Peru we continue to work to draw the attention of societies to these problems that still affect us as humanity.

In this sense, the Arts project brought us a range of experiences and work strategies, which through non-formal education, we will be able to implement with Afro-descendant youth.

Thanks to this project we will continue to contribute to the respect of differences in our societies.



- Angie Campos Lazo,
Perú

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“

ITA is a confirmation that art, interculturality and work from popular education are very powerful tools of social transformation. Thank you for the opportunity to learn new techniques, to meet new places and people. It was very valuable! I hope it will be done again :)



- Libertad Piazza,
Uruguay

”

“

The ITA Project reveals that we are made of encounters, that the individual reaches his maximum power in the encounter with the other, with the others. Transcultural and intersubjective encounters promote experiences of births and deaths of ideas and conceptions. Mauricio Panella is one before the ITA and another after these two years, both on a personal and professional level. It has been a unique experience to exchange methodologies, smiles, sadness and dreams with colleagues from the other participating institutions.

Now we are a single river, the ITA RIVER, the RIO ITA.



- Mauricio Panella,
Brazil

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“

This project has served me individually and for the organization I represent as a great opportunity and platform to build new partnerships and gain new competences in the field of youth work. It helped to improve knowledge in methodology used in non-formal education, broaden perspectives of how different organizations work with their target groups and what challenges in youth work are faced in different sides of the world. The project was a great link between European and Latin American youth work fields, boosted creativity and diversity within our organization and target groups. People involved in this project were very inspiring, creative, open-hearted and hopefully these professional and friendly bonds will stay there for the future ahead!

”



- Paulius Preisegolavicius,
Lithuania

“

Life is an experience full of learning, be it formal learning framed within institutional limits, shared by the educational community, or through non-formal projects offered by different organizations that we choose to be part of and experience, and through informal learning that we share with our friends, family, strangers who show us other ways of doing things and living. In the case of the ITA project, I believe we managed to articulate these three aspects of learning. We research important, socially shared concepts, such as inclusion. Reflecting on their cultural particularities since our group was made up of 9 countries from different parts of the world. We shared and created non-formal teaching strategies that aimed to contribute, through art, to the critical formation and autonomy of young people in our countries. And in addition, but not least, through meetings, walks, coexistence, meals and celebrations, throughout the two years of the project we were able to learn/exchange with our companions an experiential/subjective, cultural knowledge that is priceless. I can say that I leave this experience transformed, by learning, by the wonderful people I met and with the renewed conviction that art is a powerful path to building a more just and fraternal society.

”



- Estrela Santos,
Brazil

DEFINITIONS

Through the intense work during the whole project duration the partners and participants created the main definitions within the topic of the project:

Inclusion:

Fostering communities without borders, preserving individual identities, and celebrating diversity to attain freedom through mutual respect and recognition.

Integration:

Embracing and accepting diversity, combining different worlds, even when one or more are classified distinctively.

Aggregation:

The potency of connecting people, institutions, and ideas based on common values and visions.

Segregation:

Imposing restrictions, obstacles, and/or barriers that exclude a minority group of people from society.

Exclusion:

It came from the people that don't recognize the value of diversity. The act of exclusion is a violent act and it's the origin of discrimination. Many times it happens because of the false sense of superiority and the need to keep the privileges.

GETTING TO KNOW EACH OTHER AND TEAM BUILDING



- **SPEED DATING**
- **COLLABORATIVE PORTRAITS CREATION**
- **HUMAN BINGO**
- **1,2,3, GIGI**
- **PERFECT SQUARE**

SPEED DATING

Themes/Issues addressed:

Getting to know each other

Target group:

Young people, youth workers, students

Aims and Objectives:

- To break the ice and get to know each other
- To overcome communication barriers
- Team building
- Self-expression

Group size:

Pair work in any size of a bigger group

Time:

40 min.

**Instructions:**

In an educational setting, speed dating consists of a series of brief one-on-one interactions between participants. It is an interactive and very useful ice-breaker and getting to know each other activity. First participants draw a clock where they indicate time (7 different time spots, e.g. 12:00, 13:15, 18:30 etc.). Afterwards they walk around and make their date with people around writing down their name in front of the chosen time. When they are ready with their schedule Facilitator announces the first time and give a topic for discussion, so they have 3-4 minutes to discuss the topic. Afterwards they move to the next timing and they are given another question. This continues until all the time spots are covered.

Topics for discussion:

- Who inspires you the most?
- What is your biggest fear?
- What is something you are passionate about?
- What is your biggest dream?
- What famous person would you like to have dinner with?
- Who would you like to be stuck with on an island?
- If you were an animal what would it be?

Debriefing and evaluation:

Discussion topics

- What was the most interesting thing you have learnt about other people?
- What made it think and learn about yourself?
- Did you find something in common with other participants?
- Was it challenging for you to talk about yourself?
- Was it hard to manage to speak out about things in a short time?
- What other questions would you like to add and communicate more about?

Space requirements and training materials:

Big space is preferable, so that people can chat and not disturb each other. It can be either a conference room or outside space. Materials: papers, pens/pencils



COLLABORATIVE PORTRAITS CREATION

Themes/Issues addressed:

Icebreaking and Getting to Know Each Other, Teamwork and Collaboration, Creativity and Expression, Art and Communication, Diversity and Inclusion, Building Trust and Group Dynamics

Target group:

Children, Young people, Youth workers

Aims and Objectives:

- To get to know each other
- To foster teamwork and collaboration
- To practice non-verbal communication and cooperation
- To encourage creativity and self-expression
- To build trust and strengthen relationships within a group



Learning outcomes:

- Improved teamwork and collaboration skills
- Enhanced creativity and self-expression
- Increased awareness of non-verbal communication
- Strengthened trust and relationships within the group
- Appreciation for diverse contributions and perspectives
- Enjoyment and engagement in a fun, interactive experience

Group size: 20–30 people

Time: 60 min.

Instructions:

This method is a creative and interactive way for participants to get to know each other while working together to create a unique group portrait. Participants sit in a circle and, one by one, add an element of the face to the drawing, passing it to the next person until the portrait is complete.

Activity steps:

- **Prepare Materials:** provide each participant with a sheet of paper and art supplies such as pencils, markers, crayons, or colored pencils. Ensure there is a variety of skin tones, colors, and drawing tools available.
- **Circle Formation:** arrange the participants in a circle, ensuring they have enough space to comfortably draw on their paper sitting in front of each other.
- **Initial Outline:** to start, each participant begins by drawing the outline of one element only. We start with the head shape. They should leave some space for additional details to be added later.
- **Pass and Add:** after completing the initial outline, the participant passes their paper to the person on their left or right (choose a direction). The next participant adds one specific feature to the face, such as the eyes. They should pay attention to detail and use their creativity to add character.
- **Continue Passing:** the papers continue to circulate in the chosen direction, with each participant adding one feature at a time. Features to include could be eyes, nose, mouth, ears, eyebrows, hair, and any other elements that contribute to the portrait.
- **Collaborative Creation:** as the papers move around the circle, the portrait takes shape and evolves with each participant's contribution. Encourage participants to be imaginative and embrace artistic expression.
- **Completion:** once all participants have had the opportunity to add a feature, gather the drawings and unveil the collaborative portrait. This often results in a fun, unique, and whimsical representation of the group.

Debriefing and evaluation:

Discussion topics (20–30 min)

- What was your experience like while creating this collaborative portrait?
- Did you notice any similarities or differences in the styles and details added by different participants?
- How did this activity contribute to getting to know each other in a creative way?
- What did you learn or appreciate about each other through the process of building this portrait?
- How might the principles of collaboration and creativity from this activity be applied in other aspects of your work together?

Use these questions to facilitate a discussion about the activity's outcomes and the connections participants made while working on the collaborative portrait.

Space requirements and training materials:

Indoor or outdoor comfortable space for sitting on the floor and drawing

Materials:

A4 white papers, drawing supplies

HUMAN BINGO

Themes/Issues addressed:

Icebreaking, Getting to know each other

Target group:

Young people, teenagers, youth workers

Aims and Objectives:

Human bingo is a human-based version of Bingo, using personal traits or facts in place of numbers on a Bingo card. It's an excellent icebreaker, loads of fun, gets people talking, and can reveal interesting facts about people. This works best with a group of approximately 20+ people.

Learning outcomes:

Participants will learn new things about each other, bond with their peers, and create new professional connections.

Group size: 10+

Time: 10-15 minutes



Instructions:

- Create a blank page containing a grid with squares. Write a trait, hobby, or skill in each square. Print enough for each participant to have 1 'bingo card.'

An example can be found here:

<https://drive.google.com/file/d/1GI3tCHh98Lg4uJ4PNRrXIQFAeqO2dbfj/view>

- Distribute a bingo card and a pen to each participant. Ask everyone to get up and speak to as many others in the room as possible until they can fill every square on their card.

- The first person to shout 'BINGO' wins the game and can receive an optional prize.

- Review each square on the Bingo Card with the whole group to see how many people helped the winner fill all their squares. This can lead to an interesting discussion to help participants get to know each other.

Debriefing and evaluation:

- What did you find most interesting or surprising about the people you met during the activity?
- Did you discover any common interests or traits with others that you didn't expect?
- How did this activity make you feel about interacting with new people?
- Did you learn something new about yourself during this icebreaker?
- What was the most challenging part of the activity for you?
- How did the activity contribute to creating a sense of community or connection among the participants?
- Were there any unique or unexpected skills, hobbies, or traits that you came across during the game?

Space requirements and training materials:

Pre-printed "bingo cards" and pens or stamps (1 per person)

<https://drive.google.com/file/d/1G13tCHh98Lg4uJ4PNRrXIOFAeqO2dbfj/view>



1,2,3 GIGI

Themes/Issues addressed:

Cooperation Game

Target group:

Groups of Kids, Groups of Young People or other types of groups, from 5 years old to...70+

Aims and Objectives:

By implementing this activity we give the group the opportunity to think about how much we ourselves, as individuals, can be of help (or instead an annoying interference) when the group is required to complete a simple common goal. It is a fun activity for teambuilding too

Learning outcomes:

Cooperation, collaboration, be fast, trust oneself, trust the others
Do not judge the errors, but learn from them

Group size: 10 to 30 participants

Time: 10-15 minutes

Instructions:

One person (the leader) is far away from the rest of the group and giving her/his back to the group. Right behind the back of the leader, on the floor, there is the designated object for the game. The rest of the group starts behind the same line, far at least 5-6 meters from the leader. The goal of the group is to catch the object and hide it behind the back of someone or the body of someone without the leader noticing and bring this object back behind the starting line. When the leader counts and says "1-2-3-Gigi", the rest of the group is allowed to move and go forward in the direction of the object. When the leader stops counting, the group has to stop and "freeze". If the leader sees somebody moving (even one part of the body), then the leader calls the name of that person and that person has to come back behind the starting line. Is possible for the leader noticing more than one person moving in this phase of the game. The second phase of the game starts when one of the participants gets the object and hides it from the leader's view. Now it is possible for the leader to call just one person and ask him or her to show both hands. If the hands are free, nothing is happening and the leader counts again. If the object falls down, then all the group have to start again from the starting line. The leader is supposed to count over and over again till the person who is carrying the object is discovered or until the object reaches the safe zone behind the starting line. It is possible to play multiple rounds of this game. It is also possible to change the leader whenever the group wants. The bigger the object is, the more difficult it is for the group to reach the goal.



Debriefing and evaluation:

Some questions you can ask after the game:

- Did you have fun? How do you feel after this game?
- Was it easy to complete the mission? How much from 1 to 10?
- Was there any moment of frustration?
- Why was it easy/difficult?
- What changed in the second round? And in the following rounds?
- What are the fundamental skills to be able to complete this mission?



Space requirements and training materials:

- It is possible to play this game in a big room or outdoor
- One big bottle or a big object. This object should be big enough that one single person can not hide it behind her/his back easily.
- Some tape or a rope to set the "starting line" that participants can't cross before the game starts.

Tips for facilitators:

As a facilitator you can choose not to disclose immediately, at the beginning of the explanation of the game, that it will be a collaborative game. You can explain only the basic rules and then see if the participants understand by themselves that it will be easier to win the more they try to collaborate

PERFECT SQUARE

Themes/Issues addressed: Cooperation game, group dynamics

Target group: Groups of Kids, Groups of Young People or other types of groups, from 5 yo to...70+

Aims and Objectives:

- Self-observation and understanding of group dynamics
- Exploration of group dynamics and roles
- Enhancement of cooperation and teamwork skills

Learning Outcomes:

- Improved collaboration and teamwork skills
- Enhanced listening abilities
- Improved communication skills
- Better comprehension of leadership principles

Group size: 10 to 30 participants

Time: 15 - 20 minutes

Instructions:

The rope is placed in a "circle" mode in the center of the workspace (the two ends are knotted together). Participants, randomly, approach and lift the rope with their hands. From now on the participants will be asked to always keep both hands on the rope until the end of the activity.



First phase: the facilitator asks everyone to close their eyes for a short moment. Whoever receives a tap on the shoulder will have a "leader" role; whoever receives a touch on the head will have a "passive" role and will be asked not to speak during the activity; those who do not receive any touch will have the possibility to act according to their "natural inclination". The facilitator goes around, touches the participants. When the round is over, the participants can open their eyes, without declaring their assigned "role".

Second phase: the facilitator starts the activity and the group has to create a PERFECT SQUARE with the rope. Participants can talk to each other and use all the strategies they deem most effective to achieve the goal. There is no set time, the activity ends when the group more or less agrees that the perfect square has been created.

Third phase: without any of the participants being able to take their hands off the rope yet, the group is asked if that is a PERFECT SQUARE for everyone. Participants can express some opinions here. Participants are asked who they think was the leader (first only opinions) and then those who had received the tap on the shoulder are asked to explain it by raising their hand. "Passive" participants are also asked to show themselves.

Fourth phase (optional, but very interesting): it is possible to repeat the game by asking the group to build a PERFECT TRIANGLE this time. The facilitator again asks the group to close their eyes and distributes new roles. Only this time he won't touch any of the participants on the shoulder or on the head, not even one (but the participants don't know it). Participants are asked to open their eyes to build the "Perfect Triangle". After the conclusion of the activity it is possible to ask again if everyone agrees that this is a "perfect triangle" and ask the participants to indicate who they think are the "leaders". Then the facilitator will ask the leaders to raise their hand (but no one should show up in this case as no "leader" and no "passive" roles have been assigned). After this revelation, the facilitator asks the participants to let go of the rope and it is possible to start the debriefing phase.

Debriefing and evaluation:

- How do you feel after this activity?
- Was it easy or difficult? Why?
- Did the roles make things better or worse?
- What are the roles that naturally appear in a group? Do you know them?
- What have we learned from this activity?

Space requirements and training materials:

For the activity implementation a big room or outdoor territory is needed. From the materials a very long rope at least 8-10 meters, even longer in case of a very large group is needed



TRUST, COMMUNICATION AND INCLUSION



- **THE LONG SNAKE**
- **THE FOREST OF TRUST**
- **DOTS – INCLUSION SIMULATION**
- **PRIVILEGE WALK**
- **COMMUNICATED MESSAGE (ARGENTINA)**
- **ENGAGING YOUNG PEOPLE IN ACTIVE
COMMEMORATION TO COMBAT DISCRIMINATION
(NETHERLANDS)**
- **ONE CONCEPT, ONE VIDEO (ARGENTINA)**
- **INCLUSION AND ART (URUGUAY)**
- **MAIA (COLOMBIA)**
- **LET'S TALK ABOUT INTERCULTURALITY AND
REPRESENTATIONS IN THE MEDIA (PERÚ)**
- **COMMUNITY RECREATION (URUGUAY)**

THE LONG SNAKE

Themes/Issues addressed: Cooperation game on trust and team building

Target group: Groups of Kids, Groups of Young People or other types of groups, from 5 yo to...70+

Aims and objectives:

- Build trust
- Promote collaboration
- Encourage cooperation
- Have fun

Learning outcomes:

- Build trust
- Learn to collaborate
- Learn to listen
- Communicate through non-verbal forms
- Work on the sense of frustration

Group size: 10 to 30 participants

Time: 15-30 minutes

Instructions:

Participants are divided into two teams. Each team arranges itself "in a row", each participant stands in front of another and rests both hands on the shoulders of the partner in front. Each row will have a "chief" who cannot rest his hands on the previous partner's shoulders: his hands are free to grab the treasure. All the members of the row are blind (they have their eyes closed or rather have a blindfold in front of their eyes); only the last in line has to have his eyes open. The aim of the game is that each team, through a non-verbal communication, can move towards one of the two hidden objects (the treasure) and make sure that the first in line grabs it before the opposing team. The team that finds and grabs the treasure first wins the round. A minimum of time (20-30 seconds) is allowed to get organized and share a simple strategy to move in a group and reach the goal. It is allowed to invent a code of gestures, squeezes and rubbings to communicate within one's own team, but any type of verbal communication or even sounds and vocalizations is not allowed. The winning team is the one who grabs the treasure first. It is possible (and recommended) to experiment at least three rounds of the game before concluding the finish, to see if communication and the level of trust of the group increases.





Debriefing and evaluation:

- Did you have fun during this activity?
- How do you feel after participating in this activity?
- Was it challenging to understand what others were trying to convey?
- Did you find it difficult to make yourself understood by others?
- Were there moments when you felt uncomfortable? If so, why?
- Did you learn something new through this activity?

Space requirements and training materials:

For the activity implementation a big room or outdoor territory is needed. For the materials use one or two medium sized colored objects as a "treasure" to find (we used a pink ball and a blue ball). Possibly some blindfolds will be needed for participants who prefer to be blindfolded rather than keep their eyes closed.

Tips for facilitators:

Don't leave much time to decide on a group strategy early on. 20-30 seconds is really more than enough. The more stress the participants experience, the greater the impact of the learning will be. "Treasures" can be placed away from the team's starting point, but not too hidden. The "driver", the one who occupies the last position in the row may be able to see the treasure. The real difficulty is to get it.

THE FOREST OF TRUST

Themes/Issues addressed: Cooperation experience on trust

Target group: Groups of Kids, Groups of Young People or other types of groups, from 5 yo to...70+

Aims and Objectives:

- To build trust among participants
- To promote collaboration and cooperation
- To create a fun and enjoyable experience
- To experiment with movement and communication without relying on sight

Learning outcomes:

- Participants will experience the process of building trust.
- Participants will feel the trust that emerges during the activity.
- Improved collaboration skills among participants.
- Enhanced listening skills.
- Proficiency in non-verbal communication methods.

Group size: 10 to 30 participants

Time: 20-30 minutes

Instructions:

Participants arrange themselves uniformly in the space intended for the activity, each about 1.5 meters away from the others. Slowly music starts and the facilitator asks the participants to impersonate trees: the feet are fixed in the position (like roots), the hands and the arms are stretched out and open (like branches). The facilitator declares that he/she will touch a participant on the shoulder and he/she will close his/her eyes (even with the help of a blindfold). The task of the "blind man" is to go through the "forest" only thanks to the touch of tree branches. He/she will be able to remove his/her hand from a branch of a tree only when he/she has found a new branch to hold on to in order to proceed with the walk. The task of the "trees of the forest" is to be patient and allow the blind to travel safely with the help of their branches; if a blind person cannot find a branch to hold on to, the trees can gently and silently approach and facilitate contact. All the activity must take place without verbal communication, but only with background music. The activity ends when all participants have experienced both the role of "tree" and the role of "blind person". If there are many participants (more than 12-13) it will be possible that there are 2-3 blind people at the same time. Each blind person will have to walk in the forest for at least 2 minutes (roughly).





Debriefing and evaluation:

- How do you feel after this activity?
- What was your favorite "role"? The blind person or the tree?
- What did you feel while you were blindfolded?
- What was (if any) the most difficult aspect of this experience?
- What do you feel you have improved/learned after this experience?

Space requirements and training materials:

For implementing this activity a big room or outdoor territory is necessary. If the space is very large and the number of participants very small (eg 10 participants in a large garden), we can delimit the space with some ropes placed on the ground or with adhesive tape. For the materials some blindfolds can be used for participants who prefer to be blindfolded rather than keep their eyes closed.

Tips for facilitators:

Very important: be careful that no one is forgotten, that no one is involuntarily denied the opportunity to try this experience. If the facilitator is not sure who has already participated as "blind" and who has not, he can gently ask those who have not to raise their hand. It may happen that some participants have serious difficulties in being blindfolded. Ask if he'd rather just "keep his eyes shut." Some people may have personal difficulties with the idea of doing this exercise with their eyes closed. If after asking a participant 2-3 times to try the role of the "blind man" he still refuses, forget it. No one should feel forced.

DOTS – INCLUSION SIMULATION

Themes/Issues addressed: Team building, communication, simulation of inclusion & exclusion, diversity, prejudices

Target group: Young people, youth workers, school children, adults

Aims and Objectives:

- To create a connection between participants
- To make the simulation of the society
- To see how they feel in a group where they carry some roles that they don't know beforehand
- To learn about the prejudices and labels that can be easily put on each other according to the "color"
- To learn about being a leader and a follower
- To reveal difficulties in team work
- To learn on practice what means inclusion, exclusion, integration, segregation
- To come up with the definitions

Learning outcomes:

- Teamwork
- Finding compromise
- Understanding and trusting each other
- Creating a society model together where inclusion is very crucial
- Expressing opinions openly and acknowledging diversity of the group
- Understanding inclusion, exclusion, integration, segregation, and their role in working with young people
- Coming up with common definitions of inclusion, exclusion, integration, segregation

Group size: 20-40 ppl

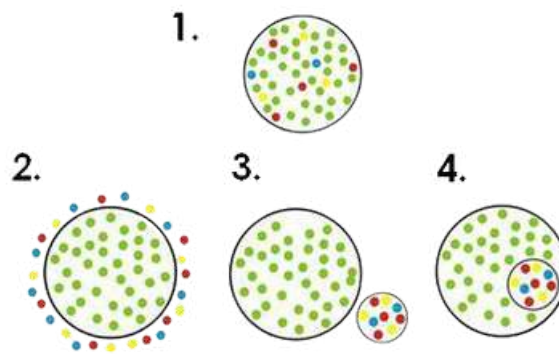
Time: 90 min.



Instructions:

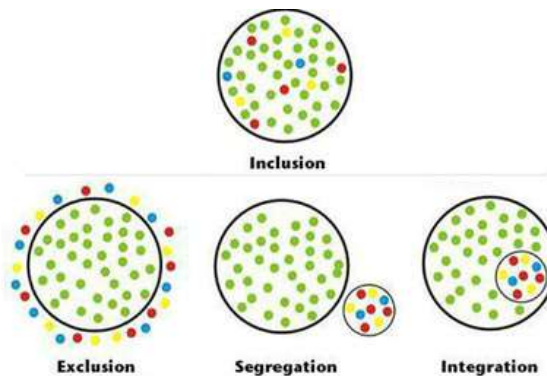
Participants stay in a big group and are given stickers on their forehead that have different colors for each which they do not see themselves. Their task is to form groups without any instructions and they can't talk. They are given some 15 minutes to form groups according to their ideas. At the end there is a discussion about what was the first formed group, and to which category their groups belonged.

Divide participants in small groups and hand out each team a paper with the following picture. Their task is to match the numbers with the following notions: inclusion, integration, segregation, exclusion.



Defining the notions - Exclusion, Inclusion, Integration, Segregation

Ask each group to present back and confront the results of their work with the correct answers as follows:



Introduce a definition of all the terms used and have a discussion on each of them, encouraging participants to share their personal and professional experiences connected to the topic.

Examples of the definitions to be used:

Exclusion: a processes through which individuals and entire communities of people are systematically blocked from rights, opportunities, and resources that are normally available to members of society and that are key to social development

Segregation: legal and practical separation of people on the basis of group status, like race, ethnicity, class, gender, sexuality, or nationality, among other things

Integration: equal incorporation of individuals and groups into society/organization

Inclusion: a process of improving the terms for individuals and groups to take part in society. Social inclusion aims to empower poor and marginalized people to take advantage of all the opportunities accessible for the other ("mainstream") groups.

Debriefing and evaluation:

- What was the most challenging?
- What was the easiest part?
- How was the teamwork? Did you manage to find a compromise and involve ideas of each team member?
- Did you have any insights? What did you find out about yourself and your team members?
- Is it possible to understand the identity and belonging to a certain group from the first sight or it takes more time and deeper reflections?
- Was it hard for those who felt excluded? And for those who carried a few colors and were moved from one group to another one?

Space requirements and training materials:

A big space where the big group can stay together and move freely to find their place.

Materials: stickers, colorful dots, or colorful markers to draw the dots on the stickers



PRIVILEGE WALK

Themes/Issues addressed: Empathy, social issues awareness raising, privileges in society, prejudices

Target group: Young people, youth workers, teenagers, adults

Aims and Objectives:

- Promote empathy towards others who are different
- Raise awareness about the inequality of opportunities in society
- Foster an understanding of possible personal consequences of belonging to certain social minorities or cultural groups

Learning outcomes:

- A better understanding of the consequences of belonging to certain social minorities or cultural groups
- Increased awareness of the inequality of opportunities in society
- The ability to empathize with individuals who are different from oneself
- Improved recognition of personal biases and prejudices
- Greater sensitivity to issues related to discrimination and human rights
- Enhanced skills in working collaboratively and inclusively in a diverse group

Group size: 10-30 ppl

Time: 60 min.



Instructions:

1. Create a calm atmosphere with some soft background music. Alternatively, ask the participants for silence.

2. Hand out the role cards at random, one to each participant. Tell them to keep it to themselves and not to show it to anyone else. Find the roles through the link below:

https://drive.google.com/file/d/16spn4xqST7iVzxcUyyoLAMjwVd712P9Y/view?usp=drive_link

3. Invite them to sit down (preferably on the floor) and to read their role card.

4. Now ask them to begin to get into role. To help, read out some of the following questions, pausing after each one, to give people time to reflect and build up a picture of themselves and their lives :

- *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?*

5. Now ask people to remain absolutely silent as they line up beside each other (like on a starting line)

6. Tell the participants that you 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.

7. Read out the situations one at a time. Pause for a while between each statement to allow people time to step forward and to look around to take note of their positions relative to each other.



Ideas for situations:

Read the following situations out loud. Allow time after reading out each situation for participants to step forward and also to look to see how far they have moved relative to each other.

- You have never encountered any serious financial difficulty.
- You have decent housing with a telephone line and television.
- You feel your language, religion and culture are respected in the society where you live.
- You feel that your opinion on social and political issues matters, and your views are listened to.
- Other people consult you about different issues.
- You are not afraid of being stopped by the police.
- You know where to turn for advice and help if you need it.
- You have never felt discriminated against because of your origin.
- You have adequate social and medical protection for your needs.
- You can go away on holiday once a year.
- You can invite friends for dinner at home.
- You have an interesting life and you are positive about your future.
- You feel you can study and follow the profession of your choice.
- You are not afraid of being harassed or attacked in the streets, or in the media.
- You can vote in national and local elections.
- You can celebrate the most important religious festivals with your relatives and close friends.
- You can participate in an international seminar abroad.
- You can go to the cinema or the theatre at least once a week.
- You are not afraid for the future of your children.
- You can buy new clothes at least once every three months.
- You can fall in love with the person of your choice.
- You feel that your competence is appreciated and respected in the society where you live.
- You can use and benefit from the Internet.

8. At the end invite everyone to take note of their final positions. Then give them a couple of minutes to come out of role before debriefing in plenary

Debriefing and evaluation:

- How did people feel when they decided to step forward, or when they chose not to?
- For those who advanced quickly, when did they become aware that others were not progressing at the same pace?
- Did anyone experience moments when they felt that their fundamental human rights were disregarded?
- Can participants speculate about the roles others played in the exercise? (Encourage participants to share the roles they assumed during this discussion)
- How easy or challenging was it to take on different roles? How did participants imagine the experiences of the roles they adopted?
- In what ways does this exercise reflect elements of our society?
- Which human rights were potentially compromised for each role? Did anyone feel that their human rights were violated or inaccessible?
- What initial measures could be implemented to address societal inequalities?

Space requirements and training materials:

Indoor/outdoor space big enough to create a line, printed roles and questions to read for stepping forward.

COMMUNICATED MESSAGE (Argentina)



Themes/Issues addressed: Comprehension and communication tools in different forms (oral language, writing, illustration)

Target group: young people, any group between between 15 and 70 yo who are interested in improving their communication skills

Aims and Objectives:

- To express ideas effectively through both oral and written or illustrated language
- To enhance active listening skills during conversations
- To achieve the ability to synthesize complex concepts for clear expression
- To develop proficiency in delivering messages appropriately
- To foster empathy towards other ideas and experiences

Learning outcomes:

- Participants will have the opportunity to experiment with and assume different roles within the communication system.
- They will gain the ability to analyze the type of conversation they are engaged in and, depending on the role they choose, demonstrate patience and attentive listening to express the other person's thoughts through keywords, phrases, illustrations, and more.
- Participants will also learn to share their thoughts and experiences with others within a defined time frame.
- By the end of the activity, participants will be able to analyze the effectiveness of basic communication processes, identify any shortcomings, and understand the reasons behind them.

Group size: 20-40 participants

Time: 30 minutes

Instructions:

1. Participants choose a bottle cap from a bag without seeing (there are two bottle caps of each color). Then, each participant has to make a group with the other participant who has the cap of the same color. (5 minutes).
2. The facilitator explains the next steps: one of the participants will start talking for 3 minutes about inclusion or exclusion (could be a situation, a thought, etc.) and the other will hear (without interrupting or making comments) while drawing a representation of what the speaker is telling. When both finish, they will switch places and start again. It's important that none of them see the other participant draw. (2 minutes + 8 minutes for the implementation).
3. The facilitator will collect all the draws and paste them on a Paper Kraft, putting a number on each one. (5 minutes)
4. The participants have to choose the number of the draw they think belongs to their story. (5 minutes)
5. At the end of the activity, we will talk about the tools that help us to achieve an accurate representation. (5 minutes)

Debriefing and evaluation:

- Were your expressions clear? Could you effectively convey what you intended to express (both in oral and illustrative forms)?
- Were you able to actively listen to your partner? Did you successfully put yourself in your partner's shoes to understand and share their thoughts?
- Did you feel a connection with your partner's point of view? Did you agree or disagree, and why?
- If you felt that my partner's illustration did not represent your message accurately, where do you think the misunderstanding was between you? At what point did your message veer off course?

Space requirements and training materials:

The space needs to be big enough for the participants to sit in pairs and talk without bothering the other couples. Materials: paper and pens, color pencils, etc. to draw, tape, kraft paper.

Tips for facilitators:

The conversation topic & key words could be changed depending on the group, the context or the subjects the facilitator wants to work with or explore.



ENGAGING YOUNG PEOPLE IN ACTIVE COMMEMORATION TO COMBAT DISCRIMINATION (Netherlands)

Video tutorial for this activity
is available on this [link](#)

Themes/Issues addressed: Discrimination, cultural differences, inclusion

Target group: People from the age of 12 & older.

Aims and Objectives:

- To create a better understanding of local history and its influences today.
- To create a better understanding of the need for public places for commemoration/remembrance.
- To let people think about how they remember (historical) moments in their community/ personal life and why this is important to them.
- Show art in the public space as a way of storytelling and remembrance.

Learning outcomes:

- Participants will gain a better knowledge of local history.
- Participants will gain a better understanding of art as a tool of storytelling.
- Participants will think about their own needs for commemoration within their country/community.
- Raised awareness towards the need of people and communities to remember their past/moments of importance in history.
- Raised awareness towards active commemoration.



Group size: Small groups of around 4–6 participants per group.

Time: 90 min.

Instructions:

Opening: begin by introducing the topic, and enhance the discussion by sharing a brief video (preferably using a projector) that illustrates a story associated with a monument in a public space, one that engages passersby with the monument.

Assignment Explanation: art can serve as a powerful means of storytelling. In the Montevideo area, where this activity took place, there are numerous murals that narrate the history of the local community.

Divide participants into small groups, and each group will select a mural to investigate. Their task is to uncover the story behind this mural and understand its contemporary significance in terms of commemoration and remembrance. The research portion can be conducted indoors or outdoors, but participants must venture outside to see the mural up close. Encourage them to interact with local residents and inquire about the mural's story.

The small groups will then deliver a concise presentation lasting a maximum of 2 minutes on their chosen mural, sharing their findings with the larger group. This presentation will be conducted indoors.

Debriefing and evaluation:

- Why is there a need to commemorate the past?
- How do we/you commemorate?
- How do you involve young people in commemoration? What can we do to involve young people more?
- With this input, would you change anything about the mural/monument you presented to the group?
- Was it difficult to find information/summarize and share the information?
- Would you be able to use this activity within your community/organization?
- Did you enjoy the activity or what would you change?

Space requirements and training materials:

Inside space for introduction, instruction, sharing outcomes/debriefing and reflection. Preferred: projector for sharing pictures. Optional: local outside space with murals / art or monuments.

If not possible to have an outside space: printed pictures of murals / art and monuments the participants can use.

Tips for facilitators: People will need to use a phone/computer to access the internet



ONE CONCEPT, ONE VIDEO (Argentina)

Themes/Issues addressed: Communication, expression, synthesis and clarity of ideas / messages through audiovisual languages and tools.

Target group: Group of people between 15 and 50 years old who are interested in improving their communication skills

Aims and Objectives:

- Enhance proficiency in the use of audiovisual language, both as content producers and viewers.
- Develop the ability to synthesize complex concepts effectively.
- Improve the delivery and comprehension of messages within an audiovisual context.

Learning outcomes:

- Participants will have the opportunity to experience and understand various roles within the communication system, including being both content producers and receivers.
- They will develop the ability to analyze a given concept and determine the elements, situations, rhythms, and other factors necessary to effectively express and communicate that concept.
- Participants will be able to analyze videos created by others to grasp the concepts conveyed in those videos.
- By the end of the activity, participants will have the capacity to evaluate the effectiveness of fundamental communication processes and identify any deficiencies or issues. They will also be able to compare different methods of expressing the same concept.

Group size: 10 – 30 participants

Time: 60 minutes

Instructions:

- The facilitator will show a short video to the group to give an example and start a conversation about the tools we use to represent a clear concept through this format (audiovisual language). (20 minutes)
- Each participant will choose two random papers that contain the concepts to work with. The participant will choose only one concept to represent in one minute video. (5 minutes)
- The video must be done individually through the remaining days in Uruguay.
- The participants will share the final result and the concept with the facilitator once the video is finally edited.
- The participant will upload the finished video on an Instagram account where other participants will upload their own works.
- The participants must watch all the uploaded videos before the final meeting. (This could be made in some of the cultural / cine nights)
- In the final meeting the facilitator will start a conversation about perception and understanding of each final work. In group we will analyze the process of communicating a concept and propose ways to deliver a message correctly by talking about what each of them understand about the other video, if it's accurate or not. They will be told to analyze the videos of the participants that choose the same concept and talk about the thing in common and the differences between them. (35 minutes)

Debriefing and evaluation:

- From your perspective, were your expressions clear? Could you express what you intended to convey effectively?
- Did you feel that others understood your message? Why or why not?
- Were you able to relate to your partner's point of view? Did you share their perspective, or were there differences? What influenced these perceptions?
- In your view, what aspects of your communication could be improved to enhance clarity and reach a wider audience?
- How open and receptive were you to your partner's work? Were you successful in understanding their intended message? What factors contributed to this understanding or any potential gaps?

**Space requirements and training materials:**

Space: The space needs to be appropriate to make the video projections.

Materials: Cell Phone (of each participant) to produce the audiovisual material / Projector

Tips for facilitators:

The video key words could be changed depending on the group, the context or the subjects the facilitator wants to work with or explore. Also the time and space they have to create the audiovisual piece could be adapted.

INCLUSION AND ART (Uruguay)

Video tutorial for this activity
is available on this [link](#)

Themes/Issues addressed: fostering understanding, self-discovery, and discussions on social and cultural inclusion through creative and playful activities.

Target group: Group of people between 12 and 50 years old who are interested in improving their communication and inclusion skills



Aims and Objectives:

- To raise self-awareness and understanding of others through playful and creative activities.
- To get familiar with and appreciate different perspectives on social and cultural inclusion.
- To develop communication and teamwork skills through collaborative exercises.

Time: 90 min.

Group size: 10-40 participants

Learning outcomes:

- Improved self-expression.
- Enhanced communication skills.
- Increased empathy and understanding.
- Active participation in discussions about inclusion and art.
- Critical thinking and reflection.
- Stimulated creativity and imagination.
- Encouraged collaboration.
- Respect for diverse perspectives.
- Interactive and hands-on learning experience.

Instructions:

The workshop is designed to create a playful and interactive atmosphere to foster understanding and discussions about social and cultural inclusion. Here's the breakdown:

Start:

- Participants enter a room with soft music and various materials: pennants, umbrellas, pencils, envelopes, etc.
- They form a circle and walk together, syncing their steps to a common beat while creating body sounds.
- Each participant introduces themselves using sounds for each syllable of their name or nickname, and others echo.
- They call another person by their sound, trying to name everyone.

Development:

- Each participant takes an envelope containing various materials.
- They start by making a stamp on the envelope.
- Then, they draw a self-portrait on the envelope.
- Envelopes are collected and redistributed, and participants must find the person who owns the envelope they receive based on the drawing.
- Participants write "FROM" and "TOWARDS" on the envelope, inventing places that identify them.
- Envelopes are collected again and redistributed. Participants must find the person who owns the envelope based on what they wrote and the drawing.
- Inside the envelope, there are cards that need to be matched based on various criteria like suit, even or odd numbers, or the sum of the numbers.
- Participants look at the envelope again and find a sun, which serves as a ticket to travel in the solar system.
- In the middle of the room is the sun, and participants stand closer or farther away to express their agreement or disagreement with ideas presented.

Discussion:

Participants discuss various statements related to inclusion, art, and culture. They express their agreement or disagreement by standing closer or farther from the sun.



Ideas to read:

- Art is a space for personal expression and development, for meeting, social participation and work.
- Meeting other people who have the same interests and difficulties as me helps me to feel better.
- When we talk about art or artists, we talk about celebrities and unattainable/unreachable people.
- Games and playful activities promote inclusion.
- To work on inclusion I need a deep understanding of religious beliefs.
- If I want to generate inclusion, it is important to use language that includes everyone.
- Young people rather than artists should aspire to craftsmanship.
- To be an artist you should have finished official art studies
- Art and culture are vehicles of social inclusion.
- Inclusion involves people with greater access to culture to propose activities to the ones with less access.

One person could stay out of the circle, check the behaviors and say what he/she noticed

**Closing:**

Participants revisit their envelopes to find drops.

They answer two questions:

- State a desire or purpose related to inclusion, arts, and youth.
- Propose a way to begin realizing that desire or purpose in the group.

Drops are hung on umbrellas with answers to "a" on the top and answers to "b" on the bottom.

Participants go through all the umbrellas and read the drops.

The aim is to share desires and purpose of the group in order to draw conclusions and establish agreements. The workshop concludes with reflections and comments.

Debriefing and evaluation:

- How did the introductory activities, such as walking in rhythm and introducing yourselves with sounds, make you feel? Did they help create a comfortable atmosphere for the workshop?
- What was the most interesting or challenging part of the activity involving the envelopes and their contents? Did you find the drawing, writing, and matching exercises engaging?
- In the solar system activity, did you stand closer or farther from the "sun" for each statement? Can you share any insights about your feelings toward the statements related to art and inclusion?
- What role did the observer play during the activity? How did recording "closenesses and differences" contribute to the discussion?
- When sharing your responses to the questions in the closing, did you notice any common themes or ideas that emerged within the group? How diverse were the desires and proposals related to inclusion, arts, and youth?
- Did this activity change your perspective on the role of art in social inclusion? If so, how?
- How well did the activity foster interaction, collaboration, and discussion among participants regarding the concepts of inclusion and the arts?
- What were the most memorable moments or insights gained during this workshop?
- In what ways do you feel this activity enhanced your understanding of inclusion, art, and youth?
- Can you identify any actions or next steps that could help realize the desires and proposals related to inclusion and the arts developed during the activity?

Space requirements and training materials: Indoor or outdoor place, such materials as envelopes, papers, pens, pencils, threads, umbrella



MAIA (Colombia)

Themes/Issues addressed: Inclusion and exclusion

Target group: Young leaders of organizations: coordinators, youth workers, teachers, artists, facilitators

Aims and Objectives:

- Introduce the MAIA as a valuable method for like-minded organizations to adopt and apply in their specific contexts.
- Cultivate a shared perspective on the concepts of inclusion and exclusion through engaging in an artistic exercise.

Learning outcomes:

- Participants will develop a heightened awareness of the concepts of inclusion and exclusion through shared perspectives, fostering a collective understanding.
- Participants will enhance their teamwork skills, enabling effective collaboration.
- Participants will cultivate sensitivity towards outcome-oriented work.

Group size: 20-30

Time: 2 h

Instructions:

- **Formation of Small Groups:** participants will be divided into small groups, each of which will work together to explore their fundamental artistic skills.

- **Collective Reflection:** after the small groups have formed, each group will engage in a collective reflection on the workshop's theme. This discussion is meant to encourage participants to share their thoughts and opinions within their small groups.

- **Group Characterization:** within each small group, participants will collaboratively define what inclusion and exclusion mean to them. This will be a group effort to create a shared understanding of these concepts.

- **Chorus Creation:** using the insights gained from the group characterization, each small group will be tasked with composing a chorus for a song. This chorus should reflect their collective understanding of inclusion and exclusion.

- **Individual Work:** following the chorus creation, participants will work individually to solidify their understanding of the concepts of inclusion and exclusion. This might involve personal reflections, artistic expressions, or other creative tasks.

- **Musical Presentation:** once the individual work is completed, each small group will present their musical composition to the larger group. This presentation should incorporate the chorus and individual work to convey their insights.

Below is the final chorus the groups collectively created to compose the project's song:

*Opportunity with the others
Community unity with my brothers
Integrity diversity without borders
Let's talk about inclusion it's on our shoulders*

- **Group Feedback Session:** the workshop will conclude with a group feedback session. Participants will share their thoughts, reflections, and feedback on the exercise with the entire group. This session will provide an opportunity for further discussion and learning.



Debriefing and evaluation:

How did the collaborative artistic exercise help you better understand the concepts of inclusion and exclusion?

- What were the main challenges or breakthroughs you encountered during the group work?
- How did working in small groups impact your overall learning experience?
- What was the most powerful or memorable moment during this activity?
- How did the final chorus or song reflect the collective view of inclusion and exclusion in your group?
- Were there any differences in how individual group members interpreted these concepts?
- Did you find that teamwork skills were essential to the success of this activity? If so, how?
- How has your perception of inclusion and exclusion changed or evolved after participating in this exercise?
- What insights or lessons will you take away from this experience to apply in your future work or projects?
- In what ways can the concepts of inclusion and exclusion be applied in your organization's practices, now that you have explored them artistically?

Space requirements and training materials:

Room with capacity for at least 20 people, erasable board and markers, pencils for each participant and a sheet of paper, amplification equipment with at least two microphones and wiring for sound output (RCA 2x1 is suggested), computer or audio player (youtube)

Tips for facilitators:

It is very important that the people who participate in this activity are ready to face some of their fears and exceed their expectations.



LET'S TALK ABOUT INTERCULTURALITY AND REPRESENTATIONS IN THE MEDIA (Peru)

Themes/Issues addressed: self-identification, interculturality and inclusion, social representations, representation in the media, racism and discrimination

Target group: Students, young people, communication professionals, youth workers, facilitators

Aims and Objectives:

- To promote communication strategies that are respectful of diversities that contribute to visibility and inclusion.
- To define the concepts of identity, interculturality, racism, discrimination and social representations of groups in situations of exclusion
- To identify and analyze discriminatory, stereotypical and prejudiced practices in digital and mass media.
- To recognize the importance of the topic in the training of young people and its application in the development of their careers

Learning outcomes:

- Media Awareness: Understanding the role of media in identity formation, intercultural coexistence, and inclusion through arts and communications.
- Critical Media Literacy: Developing the ability to critically evaluate advertising spots and the use of social networks.
- Identity and Interculturality: Gaining basic concepts related to identity and interculturality.
- Self-Reflection: Reflecting on personal privileges and their impact on interactions.
- Stereotype Recognition: Recognizing and challenging stereotypes learned from groups in vulnerable situations.

Group size: 20-30

Time: 90 min.

Instructions:

1. Introduction/presentation of the team (5 min)

2. Presentation and discussion of racist advertising spot (10 min)

Some examples:

- Bold:

[https://www.youtube.com/watch?](https://www.youtube.com/watch?v=Ha6u7gAySyY&list=PLhmmBCKIRYJ4IY0nHamU7nSlcxRirLUo4&index=22&ab_channel=thesagimario)

[v=Ha6u7gAySyY&list=PLhmmBCKIRYJ4IY0nHamU7nSlcxRirLUo4&index=22&ab_channel=thesagimario](https://www.youtube.com/watch?v=Ha6u7gAySyY&list=PLhmmBCKIRYJ4IY0nHamU7nSlcxRirLUo4&index=22&ab_channel=thesagimario)

- Morochas factory:

https://www.youtube.com/watch?v=Cap6deolGco&ab_channel=yazuki1

3. Concept and discussion about identity (10 min)

- Present identity concept
- Ask participants' identities (3-5 participations)
- Present the concept of ethnic-racial self-identification
- Present the concept of Intersectional Approach
- Present the concept of Intercultural Approach

4. Steps activity (Privilege walk) (10 min)

- This activity should only be carried out voluntarily, with prior information and with appropriate warnings/reflections.
- Reflection on the activity

5. Representation in the media: reflection based on examples (10 min)

- 3 graphic or audiovisual examples

6. Flash activity: What social representations (ideas, beliefs, stereotypes, prejudices, values...) do we recognize in the following populations? (5 min)

- people with down syndrome, Afro-descendants, migrants

7. Examples of the problem of representation in social networks (5 min)



8. Final activity: We divide into groups of approximately 5. We assign them an audiovisual case (20 min)

- What would they do to remove the spot? How would they apologize? What would be a new proposal? (use concepts learned in the workshop) - present it on a flipchart (you can use keywords, drawings, diagrams)

9. Closing: final reflection from the facilitators and extra questions from the participants (5 min)

10. Watch video of DollTest Italia (5 min)

Debriefing and evaluation:

- What were your initial thoughts and feelings when discussing the racist advertising spots?
- How did the examples of advertising spots impact your understanding of the media's role in shaping perceptions and attitudes?
- In the discussion on identity, did you find it challenging to define your own identity or the concept of ethnic-racial self-identification? Why or why not?
- What did you learn about the Intersectional Approach and Intercultural Approach in relation to identity?
- For those who participated in the Privilege Walk activity, what were your reactions during and after the exercise?
- How do you think the Privilege Walk relates to the workshop's overall themes of inclusion and media representation?
- Can you provide examples from the workshop's media representation discussion that highlighted the issue of stereotypes in advertising or media content?
- In the flash activity on social representations, did you discover common stereotypes associated with people with Down syndrome, Afro-descendants, or migrants? How do these stereotypes affect our perceptions?
- Were there any specific examples from the discussion on representation in social networks that stood out to you? How do these examples reflect the problems of media representation?
- In the group activity where you were assigned an audiovisual case, what strategies did your group come up with to address the issues and propose a new solution based on the workshop's concepts?
- How do you think the concepts and discussions in this workshop can be applied to addressing issues of media representation and inclusion in your daily life?
- Overall, what was the most significant insight or learning you gained from this workshop?

Space requirements and training materials:

Indoor space with a projector (to view videos/images/PowerPoint presentation), flipcharts (5-6), thick markers/markers and post-its (for the final activity).

Tips for facilitators:

- Promote constant participation
- Always be willing to answer questions
- Clarify the activities, their objectives and their voluntariness, especially with the Privilege walk activity.
- Have all audiovisual resources at hand to avoid delays/inconveniences
- Ensure the volume and operation of the projector
- Preferably have 1 or 2 support people to be able to cover the entire group at all times

COMMUNITY RECREATION (Uruguay)

Themes/Issues addressed:

The workshop addresses fundamental issues for the community, focusing on personal and collective awareness of the territories we occupy. Through exercises with mirrors, it seeks to increase self-awareness and non-verbal communication. The creation of body-territory maps explores memories, experiences and emotions, highlighting both positive aspects and challenges of community life. Group discussions reflect on community frameworks and interdependence in decisions, actions and affect. Recreation and art emerge as key elements for the recomposition of meanings in community life.

Target group: young people or adults, people who are part of the same group and who already have some previous trust.

Aims and Objectives: recognition of the territories we occupy and the possibilities of influencing them. Our body as territory, the group and the common spaces are part of the community fabric.

Learning outcomes:

Mirrors:

- Heightened self-awareness through self-reflection in mirrors.
- Understanding the interplay between space and our presence in it.
- Enhanced observation skills.
- Improved non-verbal communication, especially with eye contact.

Body-Territory:

- Deepened connection to personal and shared memories.
- Recognizing the influence of environments on our sensory experiences.
- Acknowledging both positive and challenging aspects of living in a community.
- Recording and expressing emotions through words and drawings.

Exchange:

- Understanding the concepts of community frameworks and body-territory.
- Reflecting on the interdependence of doing, deciding, and affecting within a community.
- Exploring the role of recreation and art in communal interdependence.
- Contributing to the recomposition of the meaning(s) of life within a community.

Group size: 20-40

Time: 2h



Instructions:

The workshop was divided into three main parts: work with mirrors and gaze, the body-territory map and the final exchange.

Mirrors (estimated time 30 minutes): each participant has a mirror with which they follow a series of instructions that function as warming up, recognition of space and bodies: walk looking in the mirror, observe details of the place, observe the corners of the room. ceiling, the drawings on the floor, seeing others through the mirror, following someone without them realizing it, staying in pairs, working with the partner looking at each other through the mirrors, very close and very far away. End up playing hide and seek with mirrors in pairs: one hides and lets himself be seen with the mirror, another stays fixed in one place and searches from there with his mirror until he finds his partner's gaze.



Body-territory (estimated time 45 minutes): draw each person the silhouette of their body (small size or real size if possible), with music that sets the mood, remembering and evoking a series of perceptions, sensations and emotions that are They record different parts of the silhouette, either with words or drawings: first in relation to the places we live in (home, workplace, square or park, etc.), they remember smells, people, words/ideas, emotions, tastes-food/drinks, games, caresses-touch. Then the same dimensions but for transit places (street, bus, car, train, etc.). To close, space is given to remember and record conflicts, violence, injustices, tensions. And also the resistances, subversions, creative, supportive, healing spaces.

Exchange (estimated time 45 minutes): first we talk in groups of three people, to facilitate the depth and circulation of the word. Then it goes to plenary where each subgroup shares what was discussed and it is recorded on a collective whiteboard. We discuss the notion of community frameworks contributed by Raquel Gutiérrez, Mina Lorena Navarro and Lucía Linsalata from Mexico, and of body-territory by the colleagues of the Collective Miradas Críticas del Territorio desde el Feminismo from Ecuador.

We talked about community frameworks as a triad between doing (productive and reproductive work), deciding (from words and bodies) and affection (love, ourselves, and care). And at the center of the triad the meanings that we give to our lives as a community, in a continuous coming and going of deconstruction and political recomposition from individual daily life, group and neighborhood processes, and social macro-struggles; all planes at the same time and with the same priority, generating multiple learnings that are equally relevant.

How do recreation and art play in these fabrics of interdependence of making-deciding-affecting? What does it contribute to the recomposition of the meaning(s) of our lives?

Debriefing and evaluation:

-Mirrors:

- How did the mirror exercise make you feel about yourself and your surroundings?
- Were there any specific moments during the mirror exercise that stood out to you? Why?
- How did the exercise influence your perception of space and your interactions with others?
- Did the hide and seek activity impact your awareness of others? In what ways?

-Body-Territory:

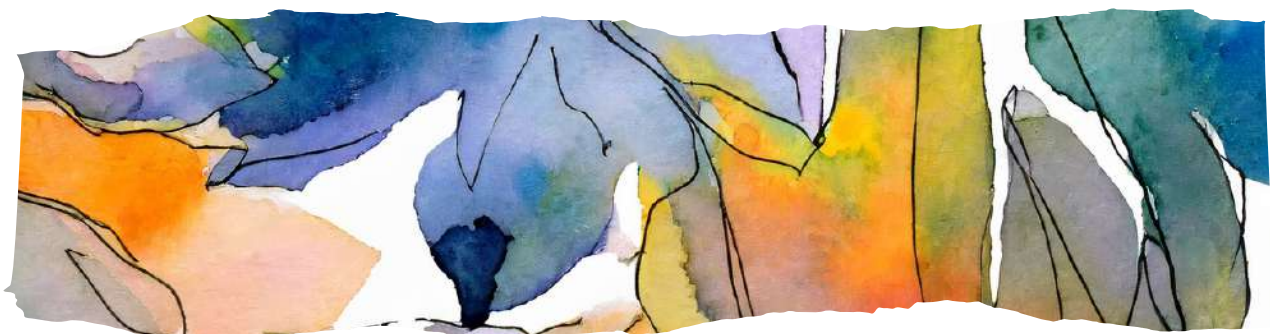
- What emotions or memories were most powerful when working on your body-territory map?
- How did this exercise help you understand the influence of your surroundings on your feelings and experiences?
- What insights did you gain from recalling both positive and challenging aspects of living in a community?
- How did the process of recording and expressing emotions through words or drawings affect you personally?

-Exchange:

- What did you learn about community frameworks and body-territory through the group discussions?
- How does recreation and art contribute to the interdependence of making, deciding, and affecting in a community?
- In what ways did this workshop influence your understanding of the meaning of life within a community?
- Can you share any personal insights or experiences that relate to the concepts discussed during the exchange?

Space requirements and training materials:

Big territory for moving and exploring, pieces of mirrors for each participant, papers, markers



DANCE AND MOVEMENT METHODS



- DANCE AND MOVEMENT WORKSHOP
- EXPLORING THE POWER OF MOVEMENT THROUGH DANCE TECHNIQUES

DANCE AND MOVEMENT WORKSHOP



Themes/Issues addressed: Group connection and creation, art expression, inclusion, self-exploration, self-expression, body-mind-emotion reconnection

Target group: Young people, youth workers, people with difficulties in verbal communication (shy, Closed, facing psychological and emotional difficulties etc.)

Aims and Objectives:

- Awareness of the Here and Now
- Concentration on body - mind -emotion connection
- Observation and getting to know the space
- Awareness and feeling of body in the space
- To understand and discover yourself with the help of your partner
- By copying movements to take on the partner's body experience
- To create the connection, empathy and inclusion between participants
- To develop the perception of giving and taking the energy, impulses, attitude, experience
- To foster team building through accepting the team members actions in a group context

Learning outcomes:

- Team connection: participants will develop stronger connections and work effectively as a team.
- Trust development: trust among participants will be enhanced, fostering a supportive environment.
- Creativity development: participants will explore and expand their creative abilities.
- Self-Exploration and Self-Expression: participants will have the opportunity to delve into self-discovery and express themselves authentically.
- Better understanding of each other and non-violent communication: improved communication skills and empathy will lead to better understanding between participants.
- Non-verbal communication and deep reconnection: participants will hone non-verbal communication skills, promoting deeper connections with themselves and others.
- Inclusion: the workshop will encourage an inclusive environment where everyone's contributions are valued.
- Senses Activation: participants will activate and engage their senses in various activities.
- Releasing tension and expressing emotions through art: art will serve as a means to release tension and express emotions in a healthy way.

Group size: 20-40 ppl

Time: 90 min.

Instructions:

Observatory

Participants are given the following tasks:

- To walk around the space
- To be sure that you have been everywhere in the room
- To observe the space with different types of perception: watch, listen, smell, touch, communicate
- To interact with your body and space with different movements and sounds

SELF DISCOVERY IN PARTNERING

Mirroring

- Ask participants to find a partner
- Ask participants to face each other and decide who is the performer and who is the "mirror"
- The performer has to do experiment with movements, and "mirror" has to copy them - After some time ask dancers reverse the roles

Echoing

- Ask participants to divide into pairs
- Have them to choose who will start
- One of them is performing some movements and the other one should spontaneously add some continuation
- And after some time ask them to change the roles



TRUST IN PARTNERING

Blind walk

- Ask participants to find a partner
- Ask participants to face each other and feel each other
- Ask participants to choose who want to be guided with the closed eyes first
- One closes the eyes and lets the partner to guide though the space by holding the hand, back, head, making fully trust
- Afterwards the change the roles and the other one guides the "blind person"

Debriefing and evaluation:

- How did you experience being present in the moment during the activity?
- Were there any distractions or factors that hindered your presence?
- Did you notice any physical discomfort during the activity?
- What was your perception of the mirroring process, and what emotions did it evoke?
- Beyond the body movements, what other feelings and emotions did you observe?
- Reflect on the overall impact of this experience on you.
- How did it feel to witness your movement being continued by your partner?
- Was it easy to continue your partner's movement?
- How can this experience be applied in your future interactions?
- How did you feel during the blind walk, could you trust or it was difficult?
- What is your main learning from these activities?
- If you could do it again what would you do differently?

Space requirements and training materials:

Big training space, indoor or outdoor, speaker, music, comfortable clothes for moving, readiness for being barefoot



EXPLORING THE POWER OF MOVEMENT THROUGH DANCE TECHNIQUES

Themes/Issues addressed: Team connection, group dynamic, deep communication, art expression, inclusion, self-exploration, self-expression, body-mind-emotion reconnection

Target group: Young people, youth workers, people with difficulties in verbal communication (shy, Closed, facing psychological and emotional difficulties etc.)

Aims and Objectives:

- To create a connection between participants
- To reach mental and body calmness
- To feel and be aware of the body with its all parts
- To focus on emotional sense
- To relax the tension and feel the gravity
- To give the possibility to express the inner state with movement
- To understand and discover oneself with the help of the partner and with the help of group work



Learning outcomes:

- Participants will develop a sense of unity, collaboration, and cohesion within the group.
- Developed trust among participants, emphasizing the importance of mutual reliance and understanding.
- Developed creative thinking and artistic expression.
- Ability to explore and express their own thoughts, feelings, and identities.
- Better understanding of each other and non-violent communication.
- Non-verbal communication and deep reconnection with oneself and each other
- Activated senses, promoting a sensory-rich experience.
- Ability to release tension and express emotions through art.

Group size: 20-40 ppl

Time: 90 min.

Instructions:

Walk the space

Activity starts from the walking though the space, feeling the body in the space, focusing on sensations of the body and deep breathing. Facilitator guides the process by giving some instructions like walking very slowly, then very fast, walking with big steps, walking with very little steps, becoming very sharp, then soft, becoming a ball and making round movements, becoming a square and making straight movements, coming back to your own rhythm. Watching around, noticing other members of the group, looking at each other's eyes, acknowledging the "meeting the other" moment in the here and now. Smiling to each other, holding each other, feeling the deep connection of becoming one with the whole group.



Energy ball

Afterwards going again to our own rhythm and our own sensations. Warming up the palms of the hands, wipe them until they become hot and we feel the electrical energy in between. Playing with that energy, imagining that it's an energy ball pulsing in our hands and when the energy rises we let it enter our body, continue pulsing inside and leading our movements. In whatever part of our body it goes that part makes an impulse from where the movement starts and the rest of the body follows it. Thus experimenting with the energy ball within the body and letting it guide our movements from which an improvisation dance of the body starts.

Blind movement in group of three people

Participants are divided in small groups of 3 people where each of them can experience trusting and relaxing in the hands of other members with the eyes closed. The person in the middle who is with closed eyes lets the other two members guide her/him through the space and tell the movements by touching with the hands to different parts of the body and giving an impulse. The two people who guide should be really careful and gentle, to take care of the safety and full trust for the "blind person". The freedom of the movement and absence of the control is reached through this exercise. It lets the practitioner relax and to trust the other people to create movements out of her/his body, which brings the body into the state of breaking the known patterns and start moving in a new way, to let go of the old and let in of the new. Participants change the roles so that each of them will be both guided "blindly" and guiding the "blind".

Dance the painting

When participants are warmed up and more open with their movements we divide them into group of 5-6 people and give a famous painting to each group. We had: Edvard Munch - *The scream*, Vincent Van Gogh - *The Starry Night*, Michelangelo - *The Creation of Adam*, Henri Matisse - *The Dance*, Salvador Dali - *The Persistence of Memory*. Participants' task is to recreate the painting and make a dance performance out of it. For the other groups the task is to guess which famous painting it is. They get time of 10 minutes to prepare the performance. Afterwards they present, have a little discussion and give a space for the next group.

Debriefing and evaluation:

- What was the most challenging?
- What was the easiest part?
- How did you feel to work with eyes closed?
- Could you trust the group members more after these activities?
- Did you feel more close and open to each other while doing these activities?
- What emotion is dominant after this activity?
- What did you learn about yourself and other members of the group?
- Do you feel the stronger connection between body - mind - emotion after this activity?

Space requirements and training materials:

Big training space, indoor or outdoor, speakers, music, photos of the famous paintings



THEATRE AND PERFORMING ARTS



- IMPROVISING WITH THEATER ABOUT A RELEVANT SOCIAL TOPIC
- THEATRE OF THE OPPRESSED
- FOUR PLACES, FOUR OBJECTS

IMPROVISING WITH THEATER ABOUT A RELEVANT SOCIAL TOPIC

Themes/Issues addressed: Personal growth, self-expression, theatrical and artistic interaction

Target group: Groups of kids, groups of young people or other types of groups, from 5 years old to...70+

Aims and Objectives:

- Collaboration: fostering teamwork and joint efforts in a collective setting.
- Cooperation: promoting shared actions and mutual support among participants.
- Personal Expression: providing a platform for individuals to express themselves uniquely.
- Emotional Reasoning on Social Issues: encouraging thoughtful consideration and discussion of societal matters at an emotional level.
- Empowerment: enhancing participants' sense of self-efficacy and confidence.
- Sharing Stories: facilitating the exchange of personal narratives to promote understanding.
- Sharing Values: creating a space for participants to discuss and appreciate each other's values in a collaborative context.

Learning outcomes:

- Expressive Confidence: develop the ability to articulate themes deemed "necessary" or "important" without apprehension about judgment.
- Active Listening Skills: acquire proficiency in active listening, fostering better understanding within the group.
- Balanced Participation: experience the delicate equilibrium between taking initiative and allowing space for others in group dynamics.
- Synthesis of Emotional Messages: cultivate the skill to distill complex emotional messages into concise and impactful communication for diverse audiences.

Group size: 10 to 30 participants

Time: 2h



Instructions:***First phase: listing the most relevant social topics***

In brainstorming mode, the whole group of participants is asked which social topics they talk about most frequently with their friends. The facilitator of the activities (or a helper) marks these words on the Flipchart. When the group of participants feels satisfied and nobody has more topics to add, we have a look and we see if it is possible to summarize these topics in at least 10 (but even a smaller number is fine) keywords. The keywords are transcribed on separate pieces of paper, one keyword for each piece of paper.

Second phase: choice of preferred topic

The 10 keyword sheets are distributed on the floor fairly distanced from one another. Participants are asked to stand up and position themselves near the keyword that most arouses their interest. In this way groups based on interest will be formed. Some keywords will (probably) remain with no participant nearby. The facilitator immediately takes away the unchosen keywords. There should be no more than four or five groups. If the groups are numerous or unbalanced, the facilitator asks some participants if by chance they would like to move to another group, always according to their interests. At the end of this process, four or five fairly homogeneous groups based on similar interests should have been created. Through this process we want to ensure that each participant finds a place in a group of people who are interested in addressing a topic that interests him/her too. We also want to make sure that no one feels obligated to join a group based on a topic that he/she is not interested in just because of the homogeneous number of the group. For this reason it is okay (in this activity) that not all groups have the same number of members. However, if a very large group is formed (more than eight participants) the activity leader can arrange for it to be divided into two subgroups with the same topic of interest.

***Third phase: sharing of stories and preparation of the scenes***

Each interest group has 45 minutes (or an hour) to talk about a possible situation (really happened or plausibly realistic) related to the chosen topic. Once the agreement on the basic story has been established, the group has the task of identifying the roles, the characters and improvising a theater scene to be presented to the rest of the audience. The group can improvise or fix the words/sentences to say, can find some objects and/or costumes to make the theater scene more realistic and understandable. Furthermore, the group can choose some music or songs to accompany the scene. The scene to be presented to the audience must have a duration between 2' and 3'.

Fourth phase: presentation of the scenes to the audience

Each group goes on "the stage" presenting (in a performative way) their theater scene to the audience made up of the other participants in the activity. After staging, the actors/performers stay on stage for a little chat with the audience. The facilitator can ask the audience some questions and check if the scene presented can stimulate a small debate. The activity ends when all the groups have performed their story.

Debriefing and evaluation:

- Did you have fun during the activity?
- How do you feel after participating in this activity?
- What was the most challenging aspect of the process for you?
- Did you encounter any difficulties that stood out?
- Is expressing yourself easy or challenging for you personally?
- How did the activity influence your comfort in expressing thoughts and feelings?
- Did you discover something new about yourself or others?
- Were there any unexpected insights gained through the activity?

Space requirements and training materials:

Big room or outside place. A flipchart or a big paper stuck on a wall. Some markers. At least 10 additional pieces of paper

Tips for facilitators:

Keep in mind that this activity is helpful to stimulate youngsters's debate on some topics of common interest and to promote the sharing of concrete stories related to that topic. It also helps to bring out how youngsters from very different backgrounds and places in the world can encounter similar problems, same difficulties, same challenges with the reality around. But solutions can also be similar and in this way youngsters can feel less alone.

It may not seem like it, but young people feel they expose themselves a lot during this activity. As a facilitator, keep in mind that there is no right or wrong, everyone has the right to express themselves as they feel, especially during the performance.

Comments later. It is important to motivate the young people to show their performance to the audience at the end, to be present during the performance, to observe carefully and, at the end of the performance, underline the message and the positive aspects of their work.



THEATRE OF THE OPPRESSED

Video tutorial for this activity
is available on this [link](#)

Themes/Issues addressed: Empowerment, social change, conflict transformation, awareness raising, acting, self-expression

Target group: Groups of kids, groups of young people or other types of groups, from 5 years old to...70+

Aims and Objectives:

- To develop empathic understanding
- To explore the concept of "oppression"
- To provide empowerment opportunities for individuals and groups
- To explore the possibilities of CHANGE
- To develop creative expression

Learning outcomes:

- Developed collaborative skills within a group setting
- Effective teamwork and cooperation
- Cultivated skills of active listening
- Enhanced ability to comprehend and respond thoughtfully to others
- Developed non-violent communication
- Balance between contributing to the group and respecting diverse perspectives
- Developed skills of providing constructive feedback
- Developed openness to receiving feedback and using it for personal and collective growth.

Group size: 10 to 30 participants

Time: 3h

Instructions:

Phase 1 - Since the theme of oppression is a bit complex and profound, if possible, before the actual activity, let's gather the whole group and allow ourselves an introduction of 10-15 minutes in which to explain the concept of oppression. We also say who Augusto Boal was and introduce the concept of a theatrical scene which ends in a "negative" way. It will then be the task of the audience of spectators to propose concrete interventions, replace a character on the scene and propose a different strategy to bring about a concrete change. Important: in each Forum Theatre session the scene is introduced by a Presenter called Joker or Jolly. It is possible that one of the participants of the mini-group is dedicated to this "function", but we suggest that it is the Facilitator of the whole theater-forum activity who does this. The Joker or Jolly is simply the one who dictates the timing of the scene, asks the audience questions and promotes audience intervention.

Phase 2 - After the introduction of the concept of oppression, we divide the large group into 3 or 4 mini-groups. Each mini-group is given a description card that tells the story of the (very synthetic) subject their scene will talk about. In 45 minutes or 1 hour they will have to prepare that scene and be ready to show it in front of the audience.

Phase 3 - The groups come together and the hall (or designated space) is arranged as a theater space. There is a SCENE and some chairs or cushions for the AUDIENCE. The groups perform in turn, showing their scenes in a real "forum theater session".



In each session we will **try to follow this structure**, which must last 15- 20 minutes maximum:

1. The Joker briefly (and without judgment) introduces the scene to the audience
2. The mini-group of actors performs the scene
3. The Joker talks to the audience, asking what they think and if there is any aspect that could be changed or any character that could act differently.
4. If someone from the audience wants to enter the stage right away, you can already start with the substitution. If, on the other hand, none of the audience still has a clear idea of how to change things, the Joker initiates a second repetition of the scene as it was, however encouraging the audience to interrupt the scene with a clap of the hands at the point where they would like to change something.
5. Let's see some interventions of some spect-actors who try to change the scene and find "better conclusions"
6. The Theater-forum ends, the Joker thanks the actors and spect-actors and if necessary the following mini-group is invited to show their scene and so on

Debriefing Questions:

- How did you feel during the preparation phase?
- What emotions did you experience during the performance?
- In comparison to a traditional theater show, do you find this type of theater more engaging or less? Why?
- How did audience intervention enhance or hinder your experience?
- Were the changes on stage subtle or significant?
- Do you think the audience noticed any changes, or were they overlooked?
- Do you believe the changes enacted were genuine?
- How did the interactive nature of the theater impact the authenticity of the changes?

Space requirements and training materials:

Big room or outdoor space. The description-cards of 4 different stories of oppression taken from real situations. Below is the link for the examples:

<https://drive.google.com/file/d/1Vle6RQIXgCOxOxEsjCUx-kkpbEvd0VOZ/view>

If you want, you can recover some hats, scarves, jackets and small costume elements, useful for creating theater scenes. In general, participants can use all the elements they can find around them (chairs, tables, sheets, shoes, felt-tip pens, etc.)

Tips for facilitators:

The Theater of the Oppressed is not theater-therapy. And this is not psychoanalytic therapy. However some participants may find it therapeutic, depending on one's situation and context. In general, the context must be light, but well-finished. The facilitator must be available, present, not distracted, not neglecting anyone and any point of view. People usually bring a lot of their own life into the scenes. It is a very profound activity, but let's remember that we are not here to change the world with this Forum Theater session! As facilitators we try to maintain a good listening attitude, a detached and non-judgmental point of view. If we make a mistake, we apologize; if we don't understand something, we ask for an explanation. If we don't know something, we honestly answer "I don't know."



FOUR PLACES, FOUR OBJECTS

Themes/Issues addressed: Juggling, circus basic activity

Target group: Groups of kids, groups of young people or other types of groups, from 5 yo to...70+

Aims and Objectives:

- Empower individuals who may feel disheartened
- Temporarily suspend the more rational part of the brain
- Encourage participants to overcome overthinking and take action
- Challenge the perception that certain abilities are out of reach, particularly for people with disabilities
- Highlight the potential for learning new skills and inventing new activities

Learning outcomes:

- Developed sense of rhythm
- Trust in one's body and intuition
- Reduced overthinking and relying more on instinct
- Embraced non-judgmental attitude towards errors, focusing on learning from them
- Appreciated the importance of repetition in the learning process
- Gained insights into personal learning styles



Group size: 8-30

Time: 2h

Instructions:

We will simply place the objects in 4 different corners of the big room or in 4 locations in a garden or in the designated location outdoors. It would be ideal if one facilitator can be present at each station, in order to take care of the material, to ensure that it does not get lost or broken. The facilitator will remain in the same station for the entire duration of the activity. If this is not possible, there can be just 2 facilitators and they can take care of the material present in 2 stations at the same time. It would be ideal that such facilitators know some tricks to play with these objects and can explain to the rest of the group how to use them and play a 'motivator' role.



At the beginning of the activity the group of participants is divided into 4 sub-groups of more or less the same number. Each sub-group heads to one of the four stations and starts experimenting with some tricks with the objects they find. After about 15 minutes, each subgroup leaves the objects they were using and heads to a new location, trying to use a new type of juggling objects and experimenting with new tricks and new skills. After another fifteen minutes, a new change of positions is made and so on until the end of the time of the activity. The goal of the activity is to give everyone the opportunity to get involved with something (maybe) new and to experience their physical skills, coordination skills and concentration in a new way, leaving aside the mental sphere and learning to trust their own physical sensations. Another goal of the activity is to focus on the value of playing, make mistakes and then learn from the mistakes, without judgment, but in a fun way.

About inclusion: this activity has also been tested with participants with physical (wheelchair) or mental (down's syndrome or autism) disabilities. The activity was successfully carried out, simply some movements were favored over others or it was decided to slow down the pace of proposing new tricks, favoring the creative use of objects and experimentation. It all depends on the motivation of the participants.

Pay attention to expectations: it must be taken into consideration and made clear to the participants that difficult tricks are not learned in 1 minute; within 15 minutes no one becomes a professional juggler. But if we put ourselves to the test, some results can be achieved. And if they want, participants can easily find the means to practice longer and learn many juggling tricks, alone or in a group.

Some video resources for basic juggling tricks:

Juggling balls:

<https://www.youtube.com/watch?v=JZmmOdnljG4>

<https://www.youtube.com/watch?v=dCYDZDlcO6g>

Bolas (Pois):

<https://www.youtube.com/watch?v=HfWtSAvsZaE>

<https://www.youtube.com/watch?v=OSe6R68ErTE&t=218s>

Contact juggling balls:

<https://www.youtube.com/watch?v=XTFqaoaXrNU>

<https://www.youtube.com/watch?v=Z-hog0lv7KM>

Hula hoop:

<https://www.youtube.com/watch?v=A6ll8Xh84W8&t=100s>

<https://www.youtube.com/watch?v=3gksHXUYfiA>

Debriefing and evaluation:

- Did you have fun? How do you feel after this activity?
- What was the most difficult object for you to manipulate? And the easiest one? What did you feel was "your" movement? And which really "absolutely NO"?
- Do you think these moves/tricks could be learned with some training?
- Did you learn something new?
- What was the most important ingredient for you to tackle this activity?

Space requirements and training materials:

Is possible to implement this activity in a big room or outdoor

Material (at least four of this, the following are just suggestions):

- Juggling balls or juggling handkerchiefs
- Bolas (or 'pois')
- Hula hoops
- Balls for contact juggling (better in plastic, for beginners)
- Flowerstick
- Chinese dishes with sticks
- Diabolo

Tips for facilitators:

Try the materials before the activity, watch the videos and be sure to know more or less the trick you want to propose to the group. You can also propose to the group to watch the video tutorial together with the participants and then start practicing. Is better to have at least 2 facilitators in this activity. It is important to motivate the people to try and not give up, even if at the beginning the process is frustrating.

PAINTING AND CRAFT MAKING METHODS



- **THE BEST FACILITATOR**
- **GROUP DRAWING**
- **ACTIVITY WITH ART MAKING CARDS**
- **SOLVING INNER CONFLICTS THROUGH ART**
- **LAND ART**
- **FIND IT (UK)**
- **ITA RIVER (BRAZIL)**
- **ABAYOMI EXPERIENCE (PERÚ)**
- **CELEBRATING OUR SKIN COLORS**

THE BEST FACILITATOR

Themes/Issues addressed: Exploring facilitator roles, skill development for facilitation, inclusive participation, feedback and improvement, facilitation experience

Target group: Groups of kids, groups of young people or other types of groups, from 5 yo to...70+

Aims and Objectives:

- To explore the role of a facilitator in group activities
- To identify key characteristics, attitudes, and knowledge necessary for effective facilitation
- To reflect on the concept of leadership within facilitation
- To assess personal strengths and weaknesses in facilitation skills
- To cultivate teamwork skills among participants
- To stimulate creative thinking in the context of facilitation

Learning outcomes:

- Enhanced ability to analyze external contexts
- Improved self-analysis skills
- Strengthened synthesis skills
- Developed expressive abilities
- Improved collaboration within a group setting
- Heightened active listening skills
- Proficient mediation capabilities
- Enhanced ability to engage in group discussions
- Cultivated respect for differences

Group size: 10 - 30

Time: 1.5 h

Instructions:

Participants are grouped into 4 or 5 mini-teams, each provided with materials such as paper, markers, scissors, and glue, along with a time frame of approximately 45-50 minutes. During this period, the mini-groups are tasked with constructing a two-dimensional or three-dimensional model representing their idea of an exemplary facilitator, the "BEST" facilitator. All creative methods, including origami, drawing, and collage, are permissible. However, the choices made should be justified, such as associating a big head with a big brain to symbolize extensive knowledge or a big heart to signify heightened empathy required for interacting with diverse individuals and groups. At the conclusion of the designated time, the mini-groups convene in a plenary session. Each mini-group is then tasked with presenting their interpretation of the "best facilitator," elucidating the choices and characteristics that motivated their creative endeavor.



Debriefing and evaluation:

- How did you feel during the activity?
- Have you ever considered the multitude of qualities a facilitator needs to be effective?
- Do you believe you possess all these features?
- Do you think it's crucial to have every single one of them?
- In the event that you recognize limitations or weaknesses in yourself, what actions could you take?

**Space requirements and training materials:**

Big indoor or outdoor space, some paper, scissors, glue, markers, adhesive tape, other simple recycled decorative materials (colored paper, wool threads, cardboard, wax crayons, stickers, etc.)

Tips for facilitators:

The activity is quite easy and relaxed. It is important to leave time not too tight because the participants can have the possibility to go beyond the usual superficial characteristics that we all generally attribute to the facilitator. Also really questioning all the points that are not normally questioned: this activity can make some people a little uncomfortable, because (depending on what moment in life we are going through and what we really want to do in our life) some could really feel they are in precarious balance on the borderline between "fit up" and "not fit up". The role of the facilitator of this activity can be complex because it can expose some weaknesses of the facilitator himself/herself. The advice is to listen carefully, question everything that is questionable, keep a smile and a positive attitude. After all, we are all here to improve and to learn something. And after all we are all human beings too. If you want, at the end of the activity you can show posters with some tips and tricks to be a good facilitator.

GROUP DRAWING

Themes/Issues addressed: Team building, reconnection, art expression

Target group: Young people, youth workers, people with difficulties in verbal communication (shy, Closed, facing psychological and emotional difficulties etc.)

Aims and Objectives:

- To create a connection between participants
- To give them possibility to express their inner state with colors
- To see how they feel in a group where they need to create something common
- in silence
- To reveal difficulties in team work

Learning outcomes:

- Team building
- Challenges in work with other people comparing to the individual work
- Finding compromise
- Understanding and trusting each other
- Releasing tension and expression emotions through art

Group size: 4-5 ppl

Time: 40 min.



Instructions:

Participants work in small groups; 4-5 people in each group maximum.

Needed materials are flip chart papers and color pencils, also can be gouache instead of pencils but not both at the same time. The task is to make a group drawing. Each participant is allowed to use only 2 colors and once they choose colors they cannot change it. They can't exchange pencils with others from their team either. Another rule is that drawing should be done in silence. Time for group drawing 20-25 min. Depending on the aim of drawing you can give different instructions. If your aim is team building you can say that you expect the drawing to be as harmonic as possible (like it was done by 1 person). If you want to have this technique for diagnostics in group relations better not to specify what you expect as a result.

Debriefing and evaluation:

- What was the most challenging?
- What was the easiest part?
- How did you choose the topic?
- Do you think we worked as a team or everyone was doing its own thing?
- Was it comfortable to work in silence?
- What emotion is dominant after this activity?
- Why do you think each had only 2 colors? What is the metaphor behind it?

Space requirements and training materials:

A space where each small group can find their place not to disturb each other.

Materials: Big papers (e.g. flipchart), colorful pencils or other coloring materials



ACTIVITY WITH ART MAKING CARDS

Themes/Issues addressed: Team building, reconnection, communication, art expression, art therapy, creativity reveal, inclusion

Target group: Young people, youth workers, people with difficulties in verbal communication (shy, closed, facing psychological and emotional difficulties etc.)

Aims and Objectives:

- To create a connection between participants
- To give them possibility to express their inner state with art making
- To see how they feel in a group where they need to create something together
- To reveal difficulties in team work
- To provide a space for self-exploration and self-expression
- To reveal and release emotional blockages



Learning outcomes:

- **Teamwork:** collaborative efforts were employed to create art, highlighting the importance of working together effectively.
- **Challenges in working with others:** participants experienced and navigated the challenges that arise when working with a group as opposed to individual work.
- **Finding compromise:** negotiation and compromise were essential skills developed during the collaborative art creation process.
- **Understanding and trust:** the activity fostered a deeper understanding of team members and the necessity of trust in a group setting.
- **Releasing Tension and Expressing Emotions through Art:** art served as a medium for participants to release tension and convey emotions, emphasizing the therapeutic aspect of creative expression.
- **Individual artistic potential:** participants discovered and embraced their unique artistic capabilities, recognizing that everyone can create art in their own distinctive way.
- **Exploring hidden creative potential:** the activity encouraged individuals to explore and uncover creative abilities they might not have been aware of.
- **Art as therapy:** the expressive nature of art was acknowledged as a therapeutic tool for personal well-being.
- **Communication and inclusion skills:** art was recognized as a powerful tool for enhancing communication skills and promoting inclusion within a group.

Group size: 4-5 ppl in each small group

Time: 1.5h

Instructions:

Participants are divided in small groups: 4-5 people in each group maximum.

They are given cards with different art&creative tasks such as:

- *Water My Garden*

Materials: Paper, drawing supplies, glitter glue, embellishments

Directions: Draw a picture of a garden and different plants and flowers that represent important relationships in your life. If you like, add an image of yourself watering the garden. Write the names of the relationships and discuss how you can nurture and support them and how they support you.

Exploration:

Who is important to you?

When you are with these special people, how do you feel?

What do you need to do and say to help these relationships grow?

- *Intention Stick*

Materials: Tree branch, paint, ribbons or yarn, scissors, glue, embellishments, paintbrushes.

Directions: An intention is often described as a goal, purpose, or plan. Add words, images, symbols, and colors to the intention stick to help you remember your goal.

Exploration:

What is your intention and why is it important to you?

What would it feel like if you achieved your goal?

What thoughts and actions will get you closer to your goal?

What obstacles might you encounter and how would you handle them?

- Superpower

Materials: Paper, drawing supplies

Directions: Imagine you woke up tomorrow morning and found out you had a superpower. Draw an image of you using your superpower.

Exploration:

What superpower did you choose and why would that power be helpful?

What would you be doing, thinking and feeling to let you know that you have this power?

Would imagining you had this superpower be helpful at times; why or why not?

-Self-Care Collage

Materials: Paper, magazines, glue, scissors, drawing supplies

Directions: Use magazine images, words, or drawings to create a collage of things you can do when you are upset, stressed out, or worried

Exploration:

When might you want to look at this collage?

When you are upset and overwhelmed, what do you typically do?

Are these actions helpful or hurtful; why?

-Confidence Companion

Materials: Paper, drawing supplies

Directions: Draw a character that is confident and able to handle difficult challenges. Add any special powers they might have or inspirational quotes to help you when you are feeling challenged.

Exploration:

What does this companion use to help them with challenges?

How might they act and think when they are faced with a challenge?

How are you similar to or different from this character?

What might happen if you acted or thought like this character?



- **Gratitude Tree**

Materials: Large paper, colored paper, glue stick, scissors, drawing supplies

Directions: Draw a big tree on the large paper. Using the colored paper, draw the outline of leaves. Inside of the leaves, write down things you are grateful for. Cut out the leaves, embellish them, and glue them to the tree.

Exploration:

What are you grateful for?

Are some things more important than others; if so, which ones and why?

Is there something that you left off the tree; if so why?

Can you write, draw, or talk about what you are grateful for every day?

Where might you put your tree to remind you of what you are grateful for?

30 min. of time is given to each group for making their artwork according to the description in the cards. As this is a group work the topic of inclusion of each member of the group is revealing while the process. After the artworks accomplishments groups come together and share their results in the plenary followed by a debriefing

Debriefing and evaluation:

- What part of the activity did you find most challenging, and why?
- Conversely, what was the easiest aspect of the activity for you or your team?
- How would you assess teamwork during the activity? Were you able to find compromises and incorporate ideas from each team member?
- Did you gain any insights about yourself or your team members during the process? Anything surprising or noteworthy?
- In what ways did the activity help you release emotions? Were you able to express yourself through the artistic process?

Space requirements and training materials:

A space where each small group can find their place not to disturb each other.

Materials: paper, drawing supplies, glitter glue, embellishments, tree branch, paint, ribbons or yarn, scissors, glue, paintbrushes. magazines, colored paper



SOLVING INNER CONFLICTS THROUGH ART

Themes/Issues addressed: Self-reflection, self-exploration, self-expression, artistic expression, conflict recognition and transformation

Target group: Young people, teenagers, youth workers, social workers, mentors, volunteers

Aims and Objectives:

- Explore and identify the cycle of conflict management and resolution
- Express feelings and emotions among the phases of safety/wellbeing, phase of destruction, crisis and conflict, and phase of reconstruction, recreation
- Analyze and reflect about the similarities of the process of expressive creation (from the chaos to the creation) with the process of conflict management
- Identify and create new alternatives and perspectives for the same problem/question/situation;
- Improve self-knowledge and better identification of the emotions, feelings, and ways of expressing it in different ways/expressive artistic languages
- Apply these alternatives and ways of thinking, feeling and being in the conflict situations to personal and professional situations



Learning outcomes:

- Finding solutions to the conflicts through art
- Inclusion of all kind of emotions into the self-recognition and self-transformation process
- Learning to express feelings before, during and after the situation of crisis or conflict
- Self-discovery and self-acceptance while recognizing and transforming the conflicts through arts

Group size: 20-30

Time: 90 min.

Instructions:

- Ask the participants to close their eyes, feel their body and relax, feeling, thinking and imaging a situation of full happiness that they had experienced in their lives
- Ask the participant to express this happy situation in a white paper, individually, using only crayons
- Ask the participants to put in a circle all the creations together (if they want and feel comfortable to share), in the floor, as all the participants can see all the creations together ask them to show the creations and be attentive to the feelings that can emerge in their bodies
- Ask the participants to take their own creation and to go to a place, and cover the creation with black gouache, in silence, being attentive to all the feelings and thoughts that are emerging in their bodies
- Come to the big circle and show the creations all covered in black
- Ask the participants to take again their own creation and with a scissor cut and scrape the black cover, and create a new creation

This activity made our difficulties of coping with crisis, chaos, conflicts emerge. The difficulty to cope with the situation of covering in black a “good” experience/“good” feeling. There are no good or bad feelings, but feelings that we can cope with. Conflicts can be an “open window” to create and to make appear something new and great opportunities to learn and develop. The importance of expressing the feelings as they are emerging in our bodies: the emotions can be an inside guide, if they are identified and expressed. The creative expression of the emotions and the creation of a concrete picture of them, outside us, can help us to realize better what is involved in the situation/question/conflict and can improve our creativity to deal and solve problems in our personal and professional lives, creating creative and new ways of approaching them and new and unique alternatives.

This activity can be organized with our work colleagues, in organization, to help to visualize the problem/situation/conflict and make growth alternatives and solutions. Expressing is a way to improve empathy (to see the world how the other is seeing it).

Debriefing and evaluation:

- Reflecting on the activity, how did you feel during the process? Were there any specific emotions that stood out?
- When covering your happy picture with black color, did you find it challenging or emotional? How did it feel to temporarily obscure something positive?
- Moving from the black picture to something new—how did this transformation feel? Was it a cathartic or challenging experience for you?
- When encountering conflict in your picture, how did you cope with any negative emotions that arose? Did the process help you navigate or process those emotions?
- Was it supportive to see the works of other participants and share the transformative path? How did the group dynamic contribute to the overall experience?
- Reflecting on the activity as a whole, what are the main learnings or insights you take away from this experience?

Space requirements and training materials:

Indoor big space where everyone comfortably can find their own place for an individual work
Materials: Colored crayons; white paper; gouaches; brushes; scissors; water; cups.

LAND ART

Themes/Issues addressed: Team building, communication, creativity, inner resources activation, connection with nature, inclusion

Target group: Young people, teenagers, youth workers, social workers, mentors, volunteers

Aims and Objectives:

- To bring the ideas of creativity, teamwork and connection with nature
- To think outside the box and using unusual materials in nature to create art
- To be careful with nature and do not harm it
- To spread awareness on environmental and social issues
- To deepen the theme 'environment', to create a dynamic of group

Learning outcomes:

- Enhanced collaboration skills through group art creation.
- Developed innovative thinking in expressing ideas through nature-based art.
- Deepen appreciation for the environment and its role in artistic expression.
- Cultivated creative solutions to existing concerns through engagement with nature.
- Promoted equal participation and a sense of shared accomplishment in team art creation.

Group size: 20-30

Time: 90 min.



Instructions:

The activity takes place outdoors in nature (close to a river, on the beach, in a park, forest...).

- Present the participants what is land art method and give them a certain topic of actual issues and problems to be reflected through artistic procedure.

-Divide the participants in small groups (2-6 people in a group) and ask them to go out discovering the environment.

-Discover all the environment around and try to create an artistic product (objects, portrait, jewel) using the set and materials of nature (wood, ground, stones, sand etc....)

-The main value is the respect of nature, so the material used cannot destroy nature.

This kind of methodology allows people to create a contact with the natural environment, to deepen the knowledge of nature and to discover how precious it is.

-After the creation of the artistic work, there will be a sort of exhibition: the new artists can explain to the group their creation's meaning.

-Every "art work" will be photographed and during another session of the work all pictures will be presented and discussed.

Debriefing and evaluation:

- How did you feel during the activity?
- How was the contact with nature?
- How was it to create something new with your own hands from natural elements?
- Was the power of nature helpful to find solutions for your problem?
- How was the work in the group? Were other team members collaborative or not?
- Was it easy to come up with the idea of an art piece with so many people in the group?

Space requirements and training materials:

Outdoor space closer to the nature

Materials: all the materials they find on the ground



FIND IT (UK)

Themes/Issues addressed: Creativity, team work, self-expression, art

Target group: Young people, teenagers, youth workers, social workers, mentors, volunteers

Aims and Objectives:

- Ice-breaking: cultivate a welcoming atmosphere, encourage open communication
- Artistic self-expression: facilitate creative expression, support personal exploration
- Artistic work: promote diverse artistic creation, encourage experimentation
- Teamwork: foster collaboration, achieve collective creative goals

Learning outcomes:

- Participants will develop creative thinking skills through spontaneous scribbling.
- Participants will learn to choose meaningful motifs, fostering critical decision-making.
- Participants will develop teamwork and interpersonal skills in group formation and storytelling.
- Participants will enhance communication skills through crafting and presenting a storyline in various forms.
- Participants will learn to express themselves artistically, fostering self-discovery and exploration.



Group size: 20-30 ppl

Time: 90 min

Instructions:

- **Scribbling:** participants are given a task to scribble on a piece of paper for 30 seconds with closed eyes.
- **Motif selection:** after the allotted time, participants should choose key motifs from their scribbles.
- **Group formation:** participants are given a task to form groups of five to six members.
- **Collaborative storytelling:** in their groups, participants will collaborate to create a storyline inspired by their chosen motifs. The storyline can be presented in a unique form, such as a song, role play, or poem.

These instructions aim to engage participants in a dynamic and creative process, starting with individual expression and culminating in collaborative storytelling through various artistic mediums.



Debriefing and evaluation:

- How did the scribbling exercise make you feel, and did you discover any unexpected patterns or emotions in your scribbles?
- What motivated your selection of specific motifs, and how did this process contribute to your creative expression?
- How did your group approach the task of creating a storyline from diverse motifs?
- What challenges or successes did you encounter during the collaborative process, and how did your group overcome them?
- Describe the decision-making process when choosing motifs and crafting the storyline. How did your group prioritize and finalize ideas?
- How did your group adapt to unexpected elements or changes in the creative process, and what did you learn from this adaptability?
- Reflect on the effectiveness of your group's chosen form of presentation (song, role play, poem). How did this form contribute to conveying the storyline?
- How did your group ensure that each member had an opportunity to contribute to the presentation, and how did you handle differing creative perspectives?
- What new insights or skills did you gain from this activity, both individually and as a group?
- How might you apply the creative and collaborative skills developed in this activity to other personal or professional contexts?

Space requirements and training materials:

The training room that can fit all participants, block of A4 sheets (so there is at least 1 per participant), pens/pencils/crayons

ITA RIVER (Brazil)

Video tutorial for this activity is available on this [link 1](#) and [link 2](#)

Themes/Issues addressed: Art and cartography, deep reconnection with oneself and each other, inclusion

Target group: Young people, teenagers, youth workers, social workers, mentors, volunteers

Aims and Objectives:

- Encourage participants to explore and understand their personal and shared spaces
- Foster recognition of the potential, limitations, and sense of belonging within these territories
- Facilitate an immersive experience that stimulates creativity
- Cultivate sensitivity towards the environment and others
- Foster a poetic connection to promote deep reconnection and inclusion



Learning outcomes:

- Relationship with space/place (internal and external): Participants develop an enhanced understanding and connection with both internal (emotional, psychological) and external (physical) spaces, fostering a nuanced relationship with their surroundings.
- Individual and collective belonging with their bodies and their places: Participants cultivate a sense of belonging, both individually and collectively, connecting their personal experiences with their physical and emotional spaces.
- Connect different realities: Participants gain the ability to establish connections between diverse realities, recognizing the multifaceted nature of their experiences and the environments they inhabit.
- Affective and poetic cartography: Participants engage in the creation of affective and poetic maps, allowing them to visually represent and explore the emotional and symbolic dimensions of their experiences and relationships with spaces.

Group size: 20-30 ppl

Time: 90 min.

Instructions:

Initially, the participants will be invited to recognize in their bodies and in their me the feelings they have with their places.

1. Meditation

Find a comfortable position with your body that you will remain for some time. Try to keep your spine straight that the air flows through your spine and keeps you fresh not to fall asleep during the meditation. Make deep in-breath and long out-breath, supporting the body to relax, feeling how the air enters the body and flows inside releasing all the tension, all the blocks and pains. Just letting the breath make the body more alive, more refreshed and healthy. Take some time to do your individual deep and long in-breath and out-breath in your own rhythm. Visualize that you carry the river inside of your body, see how your inner river flows, how it goes through different parts of your body. Your body consists of 75% water, just imagine how this water moves through you.

- *Where is the source of your river? From where it starts? What is the center in your body?*
- *What is the colour of your river? Is it dark or light?*
- *What is the temperature? Is it warm or cold?*
- *How deep is your river?*
- *Imagine if your river has waterfalls, in which parts of your body they are?*
- *Are your waters surrounded by a field of flowers? Are there amazing views or more abandoned places?*
- *Do you see some obstacles in your waters? Are there stones? How big are they? Is there sand? Is it soft or hard?*
- *Are your waters polluted? In which parts of your body do you feel polluted waters? Can you clean your waters with visualization? What do you need to do for it?*

Research each part of your body where your river flows and follow it. Follow the wisdom it shows you, follow the information it gives you and heal the parts of your body with that water. Just let the river wash away all the tension, all the negativity, all the blocks so you can feel more free and alive, feel more connected to the inner river of your body. Take your time to do your individual work. When ready slowly bring back your attention to this moment, to this space, start moving the parts of your body, hands, and feet. Warm up your hands by rubbing them and gently touch your eyes, warm them with your palms and when you feel ready open your eyes.

2. Drawing on hands

Take your time and feel the experience of meditation. Afterwards look at your hands and research the lines you have on your palms. Do you see the rivers? With the colorful pencils/marker highlight the lines which you feel to reconnect. When you are ready with your hand lines you can walk around the space and meet other people of the group put your hands next to theirs and see how your palm lines reconnect with each other, you can try to do it just with one or two or the group of people, feeling the experience and taking your time.

3. Drawing on small papers

After fulfilling the hand drawing experience copy that lines from your palms to the small papers, then walk around and merge your papers with each other to see if your lines connect and in which parts. Taking the time and feeling the experience.



4. Drawing on big paper

A big long paper is given to participants where they are invited to freely express themselves and draw the rivers they have within, they found out on their palms and in connection with each other. Participants create a big group drawing passing to the paper their full experience and each of them is invited to find their safe space and draw their sacred part of the river they represent themselves, thus with the individual rivers recreating a big one river for the whole group.

5. Afterwards discussion

can be lead for deepening the experience and reflecting on the main insights.

Debriefing and evaluation:

- How did you feel during the meditation?
- Were there specific parts of your body where you felt a stronger connection to your inner river?
- Did you encounter any challenges during the visualization process?
- What did you discover about the lines on your palms during the hand drawing activity?
- How did it feel to highlight and reconnect those lines?
- When interacting with others' hand drawings, what connections did you notice?
- What was the experience of transferring your palm lines to small papers?
- How did the merging of papers with others contribute to your understanding of shared experiences?
- What emotions or thoughts arose while contributing to the large group drawing?
- Did you notice any patterns or themes emerging in the collective representation of rivers?
- How did the group dynamic influence the final drawing?
- In what ways did this activity enhance your awareness of your body and personal space?
- Did the process of sharing and merging drawings affect your sense of connection with others?
- What did you learn about the concept of "rivers" within oneself and within the group?

Space requirements and training materials: Big inside or outside space, craft paper, paintings, brushes, pens, cameras



ABAYOMI EXPERIENCE (Perú)

Themes/Issues addressed: African heritage and identity, pride and resistance, storytelling tradition, craft creation as art expression, cultural appreciation and respect, community building and connection.

Target group: young people, adults, youth workers

Aims and Objectives:

- Exploration of diverse African cultures, traditions, and histories
- Discussion on the significance of heritage in shaping individual and collective identities
- Stories of resistance against colonization, oppression, and social injustice
- Understanding the importance of storytelling in African cultures
- Learning about traditional storytelling methods, folklore, and oral histories
- Exploring the use of crafts as a form of self-expression and cultural preservation
- Connecting the elements of storytelling with visual representation in art
- Creating a sense of community through shared stories and art creation
- Emphasizing the interconnectedness of individuals within a broader cultural context
- Exploring how art and storytelling can be tools for empowerment
- Encouraging participants to express their own narratives through creative mediums
- Providing space for participants to reflect on their own heritage and personal stories.



Learning outcomes:

- Participants will develop an increased awareness and appreciation for African heritage, including its rich history, traditions, and cultural resilience.
- Through the creation of Abayomis, participants will express themselves creatively, using art as a medium to convey their connection to cultural heritage.
- Sharing Abayomis with others fosters a sense of community and connection among participants, promoting mutual understanding and appreciation for each other's creations.
- The storytelling component, especially with closed eyes and music, enhances participants' sensory experiences and encourages the use of imagination to connect with the narrative.
- Participants will actively engage with the narrative presented during storytelling, enhancing their ability to connect emotionally with stories and histories.
- The activity promotes an inclusive environment where participants respect and appreciate the diverse interpretations and expressions of African heritage.

Group size: 10-30 ppl

Time: 90 min.

Instructions:**1. Storytelling with Closed Eyes (30 minutes):**

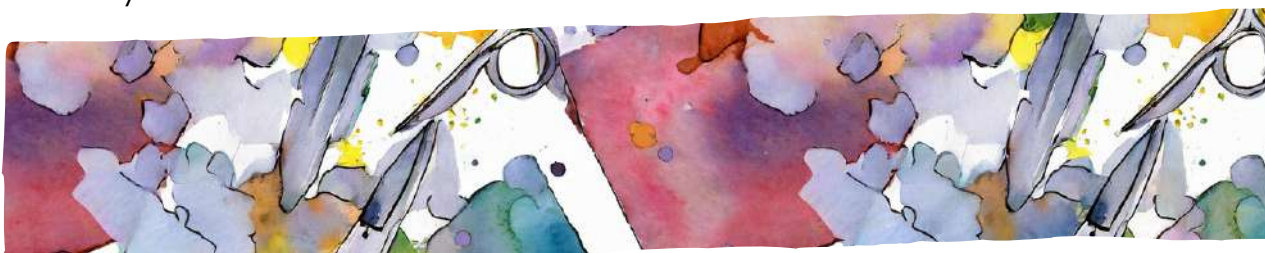
- Participants gather in a comfortable space.
- Facilitator explains the significance of the activity, emphasizing the themes of African heritage, pride, and resistance.
- Participants close their eyes to enhance the sensory experience.
- Facilitator tells a story using music and their voice, immersing participants in the narrative.
- The story should incorporate elements of African heritage, emphasizing resilience, culture, and community.

2. Abayomi Creation (45 minutes):

- Participants transition to the crafting area.
- Each participant receives a fabric square, scissors, and a guide for creating Abayomis.
- The guide includes instructions for folding, cutting, and creating the Abayomi doll.
- Participants are encouraged to express themselves through the creation of their Abayomis.
- Once completed, participants are asked to share their Abayomis with each other, fostering a sense of community and connection.

3. Closing and Sharing (15 minutes):

- Participants gather in a circle.
- Each participant has the opportunity to briefly share the inspiration behind their Abayomi.
- Facilitator emphasizes the interconnectedness of the created Abayomis, symbolizing unity and community.



Debriefing and evaluation:

- How did the storytelling experience make you feel?
- What aspects of the story resonated with you?
- How did the music contribute to the storytelling experience?
- What inspired your design for the Abayomi?
- How does your Abayomi reflect your connection to African heritage?
- How did the act of creating and sharing Abayomis make you feel?
- What did you learn about yourself through this activity?
- How did the act of sharing your Abayomi contribute to a sense of community?
- In what ways can we celebrate and preserve our cultural heritage in our daily lives?

**Space requirements and training materials:**

Fabric squares, scissors, music playlist, guides for Abayomi creation, open space for storytelling and craft

Tips for facilitators:

The facilitator should create a supportive and inclusive environment, allowing participants to engage with the activity in a meaningful way. The activity can be adapted based on the cultural context and the preferences of the participants.

CELEBRATING OUR SKIN COLORS

Video tutorial for this activity
is available on this [link](#)

Themes/Issues addressed: diversity and inclusion, racism awareness and solutions, intercultural learning and tolerance

Target group: kids, young people, adults, most impactful with an international group

Aims and Objectives:

- Emphasize the unique beauty of each participant's skin tone, fostering appreciation for individual differences.
- Encourage participants to recognize and celebrate the diversity of skin colors within the group, promoting a sense of inclusivity.
- Provide a platform for participants to artistically express the concept of diversity through the use of various skin colors.
- Demonstrate how the collective artwork reflects unity in diversity, illustrating the beauty that emerges when different colors and ideas come together.



Learning outcomes:

- Participants will acquire proficiency in mixing and matching colors, specifically to accurately represent their individual skin tones.
- Heightened awareness and appreciation for the diverse array of skin colors within the group, fostering a sense of inclusivity.
- Improved artistic expression skills as participants creatively convey the concept of diversity through their drawings.
- Enhanced collaborative skills demonstrated through the creation of a collective artwork, showcasing unity in diversity.
- Participants will engage in reflective discussions, gaining insights into the significance of individuality and diversity as expressed through art.
- Improved teamwork proficiency as participants contribute to the formation of a cohesive group artwork, reinforcing the message of unity through collaboration.

Group size: 10-30

Time: 90 min.

Instructions:***Part One - Mixing Skin Colors (20 minutes):***

Participants individually mix paints to match their own skin color. This activity highlights the diversity and uniqueness of each participant's skin tone.

Part Two - Expressing Diversity (40 minutes):

Assign a common topic, such as 'diversity,' and instruct participants to create drawings. They should use a palette that includes their own skin color and the skin colors of others. Emphasize placing mixed skin colors centrally and integrating them into their artwork.

Group Artwork (10 minutes):

Once individual drawings are complete, bring them together to create a collective masterpiece. Observe the harmonious blend of different colors and ideas as they converge into a unified representation of diversity.

Debriefing and evaluation:

- How did engaging in the activity make you feel on a personal level?
- What did you discover about your own skin tone during the color-matching process?
- How did the collaborative aspect of creating a collective artwork impact your perception of diversity within the group?
- In what ways did the use of various skin colors contribute to the overall expression of diversity in your artwork?
- What insights did you gain about the significance of individuality and diversity through this artistic experience?
- Were there any challenges faced during the activity, and how did your group overcome them?
- How did the final collective artwork symbolize unity in diversity, and what does this mean to you personally?
- How can the lessons learned from this activity be applied to real-life situations regarding diversity and teamwork?

Space requirements and training materials:

Spacious room with tables for drawing and chairs for sitting, a positive and calm atmosphere using music and lighting. For materials you will need 4 paint colors: yellow, blue, red, and plenty of white. Each participant should have a cup of water, an empty cup, a brush, and a sheet of paper.



MUSIC METHODS



- **IMPROVISED MUSIC AND SOUND MAKING WORKSHOP**
- **MUSIC PRODUCTION (ITALY)**
- **POWER OF VOICE**

IMPROVISED MUSIC AND SOUND MAKING WORKSHOP

Video tutorial for this activity is available on this [link](#)



Themes/Issues addressed: Team building, reconnection, art expression, improvisation, music

Target group: Young people, youth workers, people with difficulties in verbal communication (shy, closed, facing psychological and emotional difficulties etc.)

Aims and Objectives:

- Develop increased attentiveness and presence among participants during the activity.
- Cultivate the ability to actively listen to each other, fostering better communication within the group.
- Heighten the sense of group awareness, encouraging participants to feel and connect with the collective energy of the group.
- Facilitate the expression of feelings in a non-verbal manner, promoting alternative channels for emotional communication
- Provide a platform for participants to release and channel negative energy in a constructive and expressive way.

Learning outcomes:

- Empathetic listening: recognition of the significance of actively listening to and feeling the emotions of others within the group
- Creative empowerment: inspired confidence in creating music without formal musical education, fostering a sense of empowerment and creativity.
- Fostered group spirit: strengthened group spirit, emphasizing the collective energy and unity achieved through collaborative musical expression.
- Communication proficiency: enhanced communication skills, particularly in non-verbal forms, contributing to a more harmonious and cooperative group dynamic.

Group size: 20-30 ppl

Time: 90 min.

Instructions:

Participants experience different music improvisation methods, first starting from warm up then some techniques of improvisation followed by free improvised music sessions. Musical instruments are in the middle of the center and they are invited to try out what suits them the most. Afterwards we start with different techniques.

**1. Sound orchestra**

Participants close their eyes and the Facilitator give a sign by touching the shoulder of some participants to start playing their instruments. All the time changing people so that each of them can play and feeling the harmony when to stop some instruments and invite other ones and at some point they can also play all together.

2. *Feel the group - Sound jungle*

First participants start with no beat, no pulse, no melody. Then everyone starts joining a really loud sound jungle. The task is to become quiet slowly without a conductor so the sound jungle will sleep. When participants manage to end in silence, the group leader rings the cymbal as sign of the end.

3. *One for all, all for one*

One participant plays one beat, all others are joining. Everyone is trying to be attentive to the leader's beat. They become one team. Afterwards another volunteer takes the turn to propose the beat others can follow.

4. *Buffalo Thunder*

Buffalos slowly come from a distance, they are closer, closer, approach us, they are here huge with a huge noise. Then they are running away, becoming further, further and silent.

5. *Showing feelings*

We forget about rhythm and just express feelings. One plays the feeling (anger, sadness, happiness, frustration)

Afterwards can be just a session of free music improvisation after learning to listen to and feel each other.

Debriefing and evaluation:

- How did you feel during the different music improvisation activities?
- How did the various improvisation techniques enhance your communication and connection with the group?
- In what ways did participating in music improvisation without formal training contribute to your personal growth and confidence?
- How did the activities like the sound orchestra and "One for all, all for one" contribute to a sense of harmony and coordination within the group?
- How did the adaptive leadership dynamics in activities such as "Buffalo Thunder" impact the group dynamic?
- What was your experience expressing emotions through music in activities like "Showing Feelings"?
- Did you discover anything new about yourself or your fellow participants during the improvisation sessions?
- Were there any challenges you faced during the activities, and how did the group overcome them? What were the moments of success?
- How do you think these music improvisation activities have influenced the overall dynamics and atmosphere of the group?
- What will you take away from these experiences, and how might they influence your approach to teamwork and creativity in the future?

Space requirements and training materials:

Big indoor space to create circle with all participants, various musical instruments, objects that can make sounds

MUSIC PRODUCTION (Italy)

Themes/Issues addressed: Team building, knowledge, art expression, improvisation, music education

Target group: Young people, youth workers, people with difficulties in verbal communication (shy, closed, facing psychological and emotional difficulties etc.), people without specific musical education

Aims and Objectives:

- Stimulating creativity: engage participants in the production of original music to stimulate creativity and curiosity.
- Demystifying music production: demonstrate that expensive and complex equipment is not necessary for music production, making it more accessible to a wider audience.
- Encouraging youth engagement: inspire young people to approach music and consider further study in the field by showcasing the ease of entry through smartphone applications.



Learning outcomes:

- Practical music production skills: participants will acquire basic skills in using music composition applications on smartphones.
- Creative expression: foster creativity and curiosity through hands-on experience in composing original music.
- Demystification of technology: break down barriers by showcasing that music production is accessible through commonly available technology.
- Collaboration and sharing: promote a collaborative environment where participants can share their creations, encouraging peer learning and appreciation.
- Increased interest in music studies: inspire interest in music and its further study by demonstrating the simplicity and accessibility of music production.

Group size: small groups of 3

Time: 1-2 h

Instructions:

Introduction (15 minutes):

Briefly introduce the concept of the workshop, emphasizing that participants will be creating original music using their smartphones.

Discuss the accessibility of music production through mobile applications, breaking the misconception that it requires expensive equipment.



Smartphone Setup (10 minutes):

Ensure that all participants have the necessary music composition applications installed on their smartphones.

Provide a quick tutorial on the basic features of the chosen application(s).

Basic Music Theory (15 minutes):

Offer a brief overview of fundamental music theory concepts, such as rhythm, melody, and harmony, to provide participants with a foundation for their compositions.

Hands-on Composition (40 minutes):

Encourage participants to experiment with the music composition applications, guiding them through creating simple beats, melodies, and harmonies.

Foster a collaborative environment where participants can share ideas and help each other.

Sharing and Feedback (15 minutes):

Allow each participant to share their musical composition with the group.

Encourage constructive feedback and discussions on the creative choices made by each participant.

Discussion on Accessibility (15 minutes):

Facilitate a discussion on how the activity showcased the accessibility of music production through smartphones.

Highlight the potential for young people to explore and pursue further studies in music without the need for expensive equipment.

Closing and Future Exploration (10 minutes):

Conclude the workshop by expressing the universality of music creation and the potential for continued exploration using available technology.

Encourage participants to continue their music production journey and explore more advanced tools in the future.

Debriefing and evaluation:

- How did the experience of creating music using smartphone applications make you feel?
- In what ways did this activity change your perception of music production and its accessibility?
- How did the collaborative environment impact your learning experience? Did you learn anything new from your peers?
- How did it feel to share your musical composition with the group? What feedback did you find most valuable?
- How has your understanding of music production technology changed after participating in this workshop?
- Do you feel inspired to continue exploring music production on your own? If yes, what aspects are you excited to explore further?
- In what ways do you think this activity could encourage young people to engage with music and consider further studies in the field?
- Were there any challenges you faced during the workshop, and how did you overcome them? What did you learn from these challenges?
- What was the most significant takeaway from this workshop for you, and would you be interested in similar activities in the future?

Space requirements and training materials:

Big training room, smartphones (one for each participant), headphones (optional, but recommended for a more immersive experience), pre-installed music composition applications (e.g., GarageBand, FL Studio Mobile, BandLab)



POWER OF VOICE

Themes/Issues addressed: Team building, reconnection, art expression, improvisation, music

Target group: Young people, youth workers, people with difficulties in verbal communication (shy, closed, facing psychological and emotional difficulties etc.)

Aims and Objectives:

- To become more attentive and present
- To learn to listen to each other
- To feel the group
- To express feelings in non-verbal way
- To let out negative energy
- To warm-up the voice for further sessions

Learning outcomes:

- The importance of listening to and feeling each other
- Inspiration from creating a music without a special musical education and skills
- Group spirit
- Communication and cooperation skills development

Group size: 10-30 ppl

Time: 60 min.

Instructions:

AEIOU warm-up of the voice and breathwork

If you are working with an International group, specify that this is not an exercise about language spelling, but about SOUNDS produced by the human voice, as they might experience different pronunciations in the group. In a circle all together the group will sing the sounds A, E, I, O, U (in the latin/italian version of the sounds. The effect is pretty similar also with the english pronunciation). First ask the participants to take a breath from the nose, then all together we start from the first vocal AAAAA.. until the end of the breath. The same will be repeated for the other vocals: EEEEE.. IIIII.. OOOOO.. UUUUU..

Later, all together, you can try in the time of exhalation of a breath to go through all the vocals: First from the vocal with the biggest opening (A) until the one with the smallest (U): AAAEEEEIIIOOOUUU. Second from the smallest (U) to the biggest (A): UUUOOOIIIEEEAAA.

The group should self-regulate the timing as everyone breathes at once. Probably the timing would be influenced by the rhythm of breath of the facilitator.



Director of orchestra in a line

The exercise can be done in a circle or with participants in a line. One volunteer is invited to be the "orchestra's director". Participants are invited to sing one sound (for example the vocal A). The "director" is moving freely in the space in front of participants and, as closer he/she moves to a person, this person will produce the sound louder. The furthest the director goes from participants, their sound becomes lower. The intensity of the sound can change both through movement left/right as with movement closer/furthest.

Eating an apple

Tell participants to imagine that they are eating an apple. They have to exaggerate the sound (ex. NIAAAM, ANIAAAM) and mimic this action with their faces, moving and opening their mouth with the goal to relax their jaw.

Play with R

Let's try to play with the sound "R". The facilitator can show some examples of how many different possibilities we have to use this sound (until very high, low, more strong, soft, faster, slower, etc.). The group repeats the sound with "R" of the facilitator or of a volunteer. Various participants can direct the play. Facilitator can close his fist as a signal to stop the play.

Two lines, greetings each other

Ask the participants to form two lines facing each other, as everyone has another person in front of them. The task is to have interactions and meetings in the middle of the two lines, in couples.

The facilitator is giving various roles to each line, for example:

- two elderly people
- two sport players from the same team (that have just lost the game or that have just won the game)
- two neighbours (that dislike each other or that are friendly)
- a school director and a student
- a famous singer and a fan

Singing together "The river is flowing"

step 1

At the beginning the facilitator proposes the lyrics of a song to be learned by heart, having the participants listen to it (sung it). On this link you can hear the song: https://www.youtube.com/watch?v=0azLrbDuv1I&ab_channel=WakeUpsongs. Participants learn to sing one verse at a time, repeating it after the facilitator. It may be helpful to have the text written on a poster in the centre of the circle. It is important initially that the participants learn the song up to the phrase "back to the sea". The two paragraphs that make up the song are repeated three times and at the end the phrase "back to the sea" is repeated three times (see attached text).



step 2

Once the participants have understood and memorised the song, the facilitator invites them to divide into 3 or 4 groups. In this phase the song will be sung by the groups at different times, with a stagger of one paragraph:

- group 1 - sing the first paragraph in full (from "the river is flowing" to "back to the sea") (The river is flowing, Flowing and growing, The river is flowing Back to the sea.)
- group 2 - starts when group 1 has finished the first sentence
- group 3 - starts when group 2 has finished the first sentence

*„The river is flowing, flowing and growing
The river is flowing back to the sea
Mother Earth is carrying me, her child I will always be
Mother Earth carry me back to the sea*

*The river is flowing, flowing and growing
The river is flowing back to the sea
Mother Earth is carrying me, her child I will always be
Mother Earth carry me back to the sea*

*The river is flowing, flowing and growing
The river is flowing back to the sea
Mother Earth is carrying me, her child I will always be
Mother Earth carry me back to the sea, back to the sea, back to the sea"*



The groups will continue to sing the entire song until the end at their own tempo. The process can be repeated several times with the same groups, changing them or adding an additional group.

In the end of the activity the facilitator can invite the participants to sing the song in various ways:

- What would it be like if we sang the song in a more upbeat version?
- simulating being inside a stadium?
- singing it in a very high or very low tone?



Debriefing and evaluation:

1. How was the process? How did you feel using your voice in this way?
2. Was it easy or difficult to feel and work with the whole group?
3. What did you notice? Were there people who tried to be leaders and others following them?
4. Did you feel at some point the team spirit and unity?
5. How was it for you to sing with different timing?

Space requirements and training materials:

A large room where it is possible to use the voice without disturbing any neighbours, possibly a room with good acoustics, without rumbling. Even outdoors, but without too much interference noise.

Tips for facilitators:

Participants (some) may feel embarrassed during this type of activity simply because culturally we are not used to using the voice in this way, not all of us. If some people burst out laughing, we gently call attention to them and resume the activity, insisting but with patience. We can tell participants to "Trust the process", something good and almost "magical" will happen. And we too, as facilitators, remember to "trust the process".



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