MORE THAN
WORDS

integrating creativity
in intercultural training

Training Manual

COMPARATIVE RESEARCH NETWORK

Funded by the Erasmus+ Programme of the European Union

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Index

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Summaries

MORE THAN WORDS
TÖBB, MINT SZAVAK

A MORE THAN WORDS egy hároméves Erasmus+ felnőttoktatási projekt volt, amely olyan személyek szükségleteire fókuszált, akik nem beszélik annak az országnak a hivatalos nyelvét, amelyben élnek. Többnyire ez a menekülteket és bevándorlókat jelenti, de a projekt a nyelvi kirekesztés más formáival is foglalkozott, mint pl. süketség, trauma, autizmus. Az össz-európai partnerség részben olyan szervezetekből jött létre, melyek e célcsoport számára hasznos képzésekkel foglalkoznak, részben olyanokból, akik közvetlenül dolgoznak e célcsoportokkal, ill. a két területet átfedésben képviselik.

A célcsoporttal folytatott szükséglet-felmérés eredményeire válaszul létrehoztunk egy képzés-sorozatot, amely mindegyike bemutatott egy különálló módszertani megközelítéssel dolgozó partnert, és felmérte e megközelítés lehetőségeit a közös projekt témáival kapcsolatban. A részvételi színház, a digitális történetmesélés, a bohócművészet és a test és mozgás eszközeit vizsgáltuk és értékeltük az egy hétig tartó tréningeken, a résztvevők bevonásával. Ezeket az értékeléseket átbeszéltük a partneri projekt-találkozókon, és a folyamat – a szüntelenül zajló szükséglet-felméréssel kombinálva – elvezetett a Keretkérdések megfogalmazásáig, melyek a Luxemburgban megtartott, előző 4 tréningre épülő Szintézis tréning alapjául szolgáltak. Ez a hét új tréning-megközelítések létrejöttéhez vezetett, melyek a meglévő módszertanok kulcsfontosságú aspektusait hozta össze és alkalmazta azokat a projekt által azonosított specifikus szükségletekre és kihívásokra.

A szintézis tréning vezetett első szellemi termékünk, a Jó gyakorlatok szintézis jelentés létrejöttéhez, amelyet minden programnyelven megosztunk – ez egy a területen dolgozó trénerek számára hasznos gyakorlati eszköz. A jelentés egyben részét képezi a nagyobb Tréning modulnak, a projekt elektronikus könyvének, melynek Vezetői összefoglalóját olvassa most. Létrehoztunk továbbá egy online interaktív tréningplatformot, amely lehetővé teszi az ezen a területen dolgozni kívánó emberek számára, hogy fejlesszék képességeiket a projekt által alkalmazott módszertanok alapjaiban.

A projekt negyedik szellemi terméke egy film, mely a nyelvi alapú kirekesztéssel konfrontálódik, mely a projekt lényeges pontja, és minden módszertant felhasznál arra, hogy erre a problémára kreatív, művészi választ adjon. Néha nem elég leírt beszámolókat és kurzusokat nyújtani.

Néha a válasz, a munka
Több, mint szavak.

[GER]

MORE THAN WORDS
MEHR ALS WORTE

MORE THAN WORDS war ein dreijähriges Erwachsenenbildungsprojekt, das sich auf die Bedürfnisse von Menschen konzentrierte, die nicht die Hauptsprache des Landes sprechen, in dem sie leben. Damit waren in erster Linie Flüchtlinge und Migranten gemeint, aber das Projekt befasste sich auch mit anderen Fragen der sprachlichen Ausgrenzung, wie z.B. Taubheit, Trauma und Autismus. Die gesamteuropäische Partnerschaft bestand aus verschiedenen Organisationen, die bereits Schulungen in Bereichen anboten, die für diese Gruppen von Nutzen sein könnten, und einigen, die bereits direkt in den Zielgemeinden arbeiteten, wobei es hierbei gewisse Überschneidungen gab.

Als Resonanz auf eine mit den Hauptzielgruppen durchgeführte Bedarfsanalyse wurde eine Reihe von Personalschulungsaktivitäten durchgeführt, die den Partnern jeweils den eigenen methodischen Ansatz vorstellten und das Potenzial dieses Ansatzes in Bezug auf die Projektthemen genauer untersuchten. Partizipatorisches Theater, digitales Geschichtenerzählen, Clown und Körperbewegung/ Tanztherapie wurden von den Teilnehmern in den Schulungswochen eingehend analysiert und beurteilt. Diese Evaluierungen wurden von den Partnern bei transnationalen Projekttreffen jeweils besprochen und nochmals ausgewertet. Dieser Prozess ermöglichte es ihnen in Verbindung mit der laufenden Bedarfsanalyse, eine Reihe von Rahmenthemen für die abschließende Synthesen-Ausbildungswoche in Luxemburg zu formulieren. Ebendiese Woche führte zur Generierung neuer Ausbildungsansätze, welche die wichtigsten Stränge der bestehenden Methoden zusammenführten und sie auf die spezifischen Bedürfnisse und Herausforderungen der Zielgruppen anwandten.

Das abschließende Synthesetraining in Luxemburg/ oder: Selbiges Synthesetraining führte ebenfalls zur Erstellung des ersten intellektuellen Outputs (Good Practice Synthesis Report), eines Syntheseberichts über bewährte Praktiken, der in allen Projektsprachen als praktisches Werkzeug für Ausbilder, die in diesem Bereich arbeiten, zur Verfügung gestellt wird. Der Synthesebericht ist ebenfalls Teil des größeren Ausbildungsmoduls, welches als E-Book erscheint. Des Weiteren gibt es eine interaktive Online-Trainingsplattform, die es Menschen, die in diesem Bereich arbeiten möchten, ermöglicht, Fähigkeiten in den angewandten Grundmethoden zu entwickeln und sich digital weiterzubilden.

Der vierte intellektuelle Output ist ein Film, der sich mit den Fragen der sprachlichen Ausgrenzung im Zentrum des Projekts auseinandersetzt und alle Schlüsselmethoden zur Formulierung einer kreativen, künstlerischen Antwort nutzt. Manchmal reichen Kurse und schriftliche Berichte nicht aus.

Manchmal muss unsere Arbeit mehr als nur Worte sein.

[ITA]

MORE THAN WORDS
PIÙ DELLE PAROLE

MORE THAN WORDS era un progetto triennale di educazione degli adulti che si concentrava sulle esigenze delle persone che non parlano la lingua principale del Paese in cui vivono. Ciò era diretto prioritariamente a rifugiati e migranti, ma il progetto ha anche affrontato altre questioni relative all'esclusione linguistica, ad esempio sordità, traumi e autismo. Il partenariato paneuropeo era composto da alcune organizzazioni che stavano già offrendo formazione in aree che potevano essere utili per questi gruppi, ed alcune che lavoravano direttamente nelle comunità obiettivo, con un certo grado di sovrapposizione.

In risposta a una valutazione dei bisogni condotta con i principali gruppi target, si sono svolte una serie di attività di formazione del personale, ognuna delle quali ha introdotto i partner in un approccio metodologico distinto ed ha valutato il potenziale di tale approccio in relazione ai temi del progetto. Teatro partecipativo, Storytelling Digitale, Clown e Movimenti del Corpo sono stati tutti approfonditi e valutati dai partecipanti durante le settimane di formazione. Queste valutazioni sono state esaminate dai partner durante le riunioni transnazionali di progetto e questo processo combinato con la valutazione dei bisogni in corso ha consentito loro di formulare una serie di domande sull'inquadramento per la settimana finale della formazione di sintesi in Lussemburgo. Questa settimana ha portato alla generazione di nuovi approcci formativi che hanno riunito i filoni chiave delle metodologie esistenti e li hanno applicati alle esigenze e alle sfide specifiche identificate.

Questo training di sintesi ha portato alla creazione del primo prodotto intellettuale, un rapporto di sintesi di buone pratiche, che viene diffuso in tutte le lingue del progetto come strumento pratico per i formatori che lavorano in questo settore. Il rapporto fa anche parte del più ampio modulo di formazione - l'e-book del progetto di cui questo è il sommario esecutivo. Esiste anche una piattaforma di formazione interattiva online, che consente alle persone che desiderano lavorare in quest'area di sviluppare competenze nelle metodologie di base utilizzate.

Il quarto Prodotto Intellettuale è un film che affronta le questioni dell'esclusione basata sul linguaggio al centro del progetto e si avvale di tutte le metodologie chiave per formulare una risposta creativa e artistica. A volte i conti e i corsi scritti non sono sufficienti.

A volte il nostro lavoro deve essere più che parole.

[POL]

MORE THAN WORDS
WIĘCEJ NIŻ SŁOWA

MORE THAN WORDS to trzyletni projekt z obszaru Edukacji Dorosłych skupiony na potrzebach osób nie mówiących głównym językiem kraju, w którym żyją. Do tej grupy zaliczamy przede wszystkim uchodźców i uchodźczynie oraz migrantów i migrantki. Projekt dotyczył także takich kwestii jak wykluczenie językowe u osób głuchych, ze spektrum autyzmu czy doświadczających traumy. Organizacje oferujące treningi w dziedzinach będących pomocnymi dla grup docelowych projektu oraz podmioty, które bezpośrednio pracują z osobami będącymi beneficjentami naszych działań stworzyły ogólnoeuropejskie partnerstwo, gdzie w pewnym sensie obszary działalności organizacji nakładały się na siebie.

Odpowiadając na ocenę potrzeb przygotowaną wraz z kluczowymi grupami docelowymi, przeprowadzona została seria treningów. Każdy z nich przedstawił parterom projektu odrębne podejście metodologiczne i ocenę potencjału odnosząc go do tematyki projektu. Teatr partycypacyjny, cyfrowe opowiadanie historii, klauning oraz terapia tańcem, zostały zgłębione i poddane ocenie przez uczestników i uczestniczki podczas tygodniowych treningów. Ich ewaluacja dokonana w trakcie międzynarodowych spotkań partnerskich wraz z bieżącą oceną potrzeb, pozwoliła sformułować pytania ramowe na tygodniowy trening podsumowujący w Luksemburgu.

Trening ten doprowadził do stworzenia pierwszego rezultatu intelektualnego projektu – Raportu Podsumowującego z Dobrymi Praktykami rozpowszechnianego we wszystkich językach projektu jako praktyczne narzędzie dla trenerów pracujących w tym obszarze. Raport ten stanowi także część większego modułu treningowego – e-booka projektu, którego jest streszczeniem. W projekcie stworzona została także Interaktywna Platforma Treningowa umożliwiająca osobom, które chcą pracować w tym obszarze, rozwijanie swoich umiejętności przy zastosowaniu tych metodologii.

Czwartym rezultatem jest film, w którym konfrontujemy pytania związane z wykluczeniem językowym będącym centrum projektu oraz wykorzystujemy wszystkie podejścia metodologiczne do sformułowania artystycznej odpowiedzi. Czasami słowa pisane i kursy nie wystarczą.

Czasami nasza praca musi być czymś Więcej niż Słowami.

[LUX]

MORE THAN WORDS
PLUS QUE DES MOTS

MORE THAN WORDS était un projet d'éducation des adultes d'une durée de trois ans,
qui se concentrait sur les besoins des personnes qui ne parlent pas la langue principale du pays dans lequel ils vivent. Cela a été compris principalement comme signifiant les réfugiés et les migrants, mais le projet abordait également d'autres questions d'exclusion linguistique, par exemple la surdité, les traumatismes et l'autisme. Le partenariat paneuropéen était composé de quelques organisations qui offraient déjà des formations dans des domaines qui pourraient être bénéfiques pour ces groupes, et certaines qui travaillaient directement dans les communautés cibles, avec un certain chevauchement.

En réponse à une évaluation des besoins réalisée avec les principaux groupes cibles, une série d'activités de formation du personnel a eu lieu, chacune ayant initié les partenaires à une approche méthodologique distincte, et a évalué le potentiel de cette approche par rapport aux thèmes du projet. Le théâtre participatif, la narration numérique, le clown et le mouvement corporel ont tous été explorés en profondeur et évalués par les participants au cours des semaines de formation.
Ces évaluations ont été révaluées par les partenaires lors des réunions de projets transnationaux,
et ce processus combiné avec l'évaluation des besoins en cours leur a permis de formuler une série de questions de cadrage pour la semaine culminante de formation de synthèse au Luxembourg. Cette semaine a conduit à la génération de nouvelles approches de formation qui ont réuni des éléments clés des méthodologies existantes et les ont appliqués aux besoins et défis spécifiques identifiés.

Cette formation de synthèse a conduit à la création du premier résultat intellectuel, un rapport de synthèse de bonnes pratiques, qui est diffusé dans toutes les langues du projet en tant qu'outil pratique pour les formateurs travaillant dans ce domaine. Le rapport fait également partie du module de formation plus vaste-le livre électronique du projet (- l'e-book) dont il s'agit du résumé
exécutif. Il existe également une plate-forme de formation interactive en ligne, permettant aux personnes qui souhaitent travailler dans ce domaine de développer des compétences dans les méthodologies de base utilisées.

Le quatrième rendement intellectuel est un film qui confronte les questions de l'exclusion linguistique au cœur du projet et utilise toutes les méthodologies clés pour formuler une réponse créative et artistique. Parfois, les comptes rendus écrits et les cours ne suffisent pas.

Parfois, notre travail doit être plus que des mots.

[ARA]

MORE THAN WORDS
اكثر من كلمات

أكثر من كلمات كان مشروعا لتعليم الكبار مدته ثلاث سنوات. يركز المشروع على احتياجات الأشخاص الذين لا يتحدثون اللغة الرئيسية للبلد الذي يعيشون فيه. وقد تم فهم ذلك انه في المقام الأول قد يعني اللاجئين والمهاجرين، ولكن المشروع تناول أيضًا أسئلة أخرى حول الإقصاء اللغوي ، مثل الاصابه بالصمم أو الصدمة أو التوحد.

تألفت تلك الشراكة الأوروبية من بعض المنظمات التي كانت تقدم بالفعل التدريب في المجالات التي يمكن أن تكون مفيدة لهذه المجموعات، والبعض الذين كانوا يعملون بشكل مباشر في المجتمعات المستهدفة ، مع وجود درجة من التداخل ما بين المجموعتين .

استجابةً لتقييم الاحتياجات الذي تم إجراؤه مع المجموعات المستهدفة الرئيسية ، تم عقد سلسلة من أنشطة التدريب للعاملين بالمنظمات ، كل منها قدم الشركاء الى مقاربة منهجية متميزة، وقد تم تقييم إمكانات تلك المنهجية فيما يتعلق بمجالات عمل المشروع.

في خلال المشروع، قام المشاركون باستكشاف والتعرف بعمق على المسرح التشاركي، وحكي القصص الرقمية ، ومهارات المهرج وحركات التعبير الجسدي وتقييمها وذلك في خلال اسابيع التدريب. وتمت مراجعة تلك التقييمات من قبل الشركاء فى الاجتماعات العبر وطنية التي تم تنظيمها من خلال المشروع .

وقد مكنت الشركاء تلك المنهجية جنبا الي جنب مع تقييم الاحتياجات الجارية من صياغة سلسلة من الأسئلة لفهم الاطار المنهجي لأسبوع التدريب التجميعي في لوكسمبورج. وقد أدى هذا الأسبوع إلى اخراج مناهج تدريبية جديدة جمعت بين المجالات الرئيسية من المنهجيات الحالية وطبقتها على الاحتياجات والتحديات المحددة.

أدى هذا التدريب التجميعي إلى إنشاء أول منتج فكري وهو يعتبر كتقرير مجمع للممارسات الجيدة، والذي يتم نشره بجميع لغات المشروع كأداة عملية للمدربين العاملين في هذا المجال. ويشكل أيضًا التقرير جزءًا من وحدة التدريب الأكبر — الكتاب الإلكتروني للمشروع - الذي يعد هذا ملخصه التنفيذي. وهناك أيضًا منصة تدريب تفاعلية عبر الإنترنت ،والتي تمكن الأشخاص الذين يرغبون في العمل في هذا المجال من تطوير مهاراتهم في المنهجيات الأساسية المستخدمة.

الإنتاج الفكري الرابع هو الفيلم الذي يواجه أسئلة الإقصاء القائم على أساس اللغة والذي يعد جزء من صميم عمل المشروع، وهو يستفيد من كل المنهجيات الرئيسية لصياغة الاستجابة الفنية الإبداعية. في بعض الأحيان لا تكون التقارير والمقررات المكتوبة كافية.

أحيانا يجب أن يكون عملنا أكثر من مجرد كلمات

[ENG]

MORE THAN WORDS

MORE THAN WORDS was a three-year Adult Education project which focused on the needs of people who do not speak the main language of the country in which they live. This was understood primarily to mean refugees and migrants, but the project also addressed other questions of linguistic exclusion, for example deafness, trauma and autism. The pan-European partnership consisted of some organisations who were already offering training in areas that could be beneficial for these groups, and some who were working directly in the target communities, with a degree of overlap.

Responding to a Needs Assessment undertaken with the key target groups, a series of Staff Training Activities were held, each of which introduced partners to a distinct methodological approach, and assessed the potential of that approach in relation to the project themes.

Participatory Theatre, Digital Storytelling, Clown and Body Movement were all explored in depth and Evaluated by the participants in the training weeks. These Evaluations were assessed by the partners at Transnational Project Meetings, and this process combined with the ongoing Needs Assessment enabled them to formulate a series of Framing Questions for the culminative Synthesis Training week in Luxembourg. This week led to the generation of new training approaches which brought together key strands from the existing methodologies and applied them to the specific needs and challenges identified.

This Synthesis Training led to the creation of the first Intellectual Output, a Good Practice Synthesis Report, which is being disseminated in all project languages as a practical tool for trainers working in this area. The report also forms part of the larger Training Module - the project e-book of which this is the Executive Summary. There is also an online Interactive Training Platform, enabling people who want to work in this area to develop skills in the basic methodologies employed.

The fourth Intellectual Output is a film, which confronts the questions of language-based exclusion at the heart of the project and makes use of all the key methodologies to formulate a creative, artistic response. Sometimes written accounts and courses are not enough.

Sometimes our work has to be More Than Words.

01

Introduction

Introduction

by Michael Walling

> " One last time/ please observe/
> I am sewing my lips together

Mehmet al Assad, "Asylum"

In 2016, the French authorities made the decision to clear the Jungle refugee camp in Calais, employing some 1,200 police to enforce the eviction of around 8,000 men, women, and children. In protest against their removal, eight men sewed their lips together.[2]

This was not the first instance of refugees and migrants employing this shocking and visceral form of physical protest. There have been many instances under the draconian Australian and British systems of detention, and in Greece, during a series of hunger strikes. An Iranian asylum seeker explained the reasons for the extreme action in "a nightmarish description of how, as he had waited for his asylum claim to be examined, Greece became a 'prison' shaped by bureaucracy, in which he had no services, no rights and no dignity." He felt "overwhelming helplessness and frustration".[3] In a Reuters image from the Calais protest, there is a sign held up beside a man who has sewn his lips together. Written in Arabic, it translates as "Why don't you listen to us?"

On one level, lip sewing seems to represent a drastic act of self-mutilation. This can sometimes be read as a "barbaric" action, in the manner of the then Australian Minister for Immigration Philip Ruddock in 2002:

"Lip- sewing is a practice unknown in our culture ... and it's something that offends the sensitivities of Australians".

A more nuanced response to lip-sewing as self-mutilation might be to consider how refugees and asylum seekers, deprived of liberty and

stigmatised by the prevailing discourse, are forced to fall back upon their own bodies as their sole cite of agency. If they have power over nothing else, they can retain power over their own lives, and assert those lives' meaningful presence in the world. Read in this way, the act of lip sewing becomes more than a literal assault on the refugee's exiled and dispossessed body: it becomes an action, a performance, an embodied representation of the political and cultural forces ranged against the refugee.

As Joseph Pugliese argues:
"*By intextuating the organ of speech literally with a thread, refugees symbolically magnify the acts of censure and prohibition that reduce them to silence."4*

Language - legalistic, bureaucratic, foreign, and incomprehensible - is weaponised as an instrument of power, and those who cannot speak the language are readily demonised as a result.

The radical action of lip sewing by refugees is an artistic, performed representation of their exclusion from language and so from society, agency and subjecthood. By performing their own silencing, they come paradoxically to "speak". The physical action, the performance, is more than words.

Language is not only something that is often inaccessible to refugees and migrants: it is also the means whereby they are repressed, robbed of self-recognition and self- determination. As Jacqueline Rose writes of the UK's asylum system, the "hostile environment" established by Theresa May as Home Secretary in 2012:

"*For the migrant woman, as she tries and fails to make sense of an impenetrable, gratuitously unjust, foreign law, everything seems arranged to ensure the maximum degree of befuddlement. 'I didn't know where I was going.' 'They don't explain anything to you.' 'Can you tell me what is happening?' … Communications from the UK Border Agency's Criminal Casework Directorate, to which many of these women are referred, is almost uniformly in English. Access to interpreters is minimal or non-existent."5*

We tend to think of language as something that binds our societies together, as a tool for communication and education, for cultural

expression and justice. But the migrant experience shows all too clearly that it can be exactly the opposite. Given the weaponization of language by European bureaucracies, is it surprising that many new citizens feel alienated from the medium of daily exchange? While they may well become highly proficient in the local language over time, the sense of self resides elsewhere, in the Mother Tongue. So, a stress on language learning as the key element in generating an integrated socio-political space is mistaken. Homogenising language is as likely to alienate as it is to integrate. While it is of course important for migrants to acquire language skills that enable them to function socially and operate in the workplace, it is also crucial that they retain and practice their own languages, validating their identity and dynamic presence in the emerging intercultural polity of contemporary Europe.

The rhetoric around language learning is often employed as a call for social homogeneity. In July 2019, when he was campaigning for the leadership of the UK's Conservative Party, Boris Johnson said:

"*I want everybody who comes here and makes their lives here to be, and to feel, British – that's the most important thing – and to learn English. And too often there are parts of our country, parts of London and other cities as well, where English is not spoken by some people as their first language and that needs to be changed."6*

Note especially the psychological assault on migrants contained in the formulation "as their first language". It is not enough for Johnson that migrants should be able to communicate with their fellow citizens - they must internalise the language to such a degree that it becomes their default mode of thought, becoming themselves part of the dominant culture, so that language is made a tool to eradicate difference. But integration is not the same thing as assimilation.

An integrated society is surely one based on the principles of equality, that celebrates difference as the route to innovation, creativity, and dynamism. These are what we are frequently told are "European values". The creation of such a society requires that we nurture a sense of self-worth in all our communities, a sense of active participation in cultural diversity, of productive intercultural dialogue for mutual learning and development.

This is the ultimate goal of the MORE THAN WORDS project. It is not simply a set of methodologies that might be employed with migrants who do not speak the main language of the area where they have come to live, during the early stages of their lives there. Rather it implies an ongoing dialogue for social and cultural interaction and growth, a living, dynamic intercultural exchange beyond the confines of linguistic constructs.

* When the project outline for MORE THAN WORDS was first proffered, I was very sceptical about the inclusion of Clowning. How could red noses and custard pies make a valid contribution to a project about non- verbal approaches to social integration for linguistic minorities? Were we really going to suggest to people with migrant backgrounds that they should learn a performance discipline that seemed calculated to make them appear absurd? Wasn't this the exact opposite of what we were hoping to achieve?

During Raffaele Messina's incisive and tender workshop in Potenza, during December 2018, I realised how mistaken I was.

The Clown is not about the active engagement of migrants in this process: The Clown is about the host communities and the urgent need for them to become open to the new arrivals.

What Raffaele taught us through those extraordinary five days was the need, and the ability, to be completely vulnerable, raw, childlike, emotionally open to the Other. By the end of the week, the group was able to play as Clowns in the street, among people they did not know and (crucially) whose language most of them did not speak. It was funny, even ridiculous, but it was also intimate and kind. In the MORE THAN WORDS model of social integration, the Clown comes at the beginning of the process. Standing on the shore to welcome people from the boats. An innocent sentinel at the city gates. *"I am human like you"* says the Clown: *"You are welcome here. I see you."*

Samantha Holdsworth, who runs the UK branch of Clowns Without Borders, speaks of "the radical act of receiving positive regard." "Joy", she says, "is an act of defiance".

"In a disaster context, our job as clowns is to say, 'I see you.'"[7]

In the wake of the Clown's innocent welcome, the next stage is to offer a therapeutic space in which traumatised people can recover a sense of self and be made aware that they are cared for. IKTE's work in Dance Therapy made it clear that this process is not language dependent. Indeed, language, with its tendency to rationalise and to analyse, may even be a barrier to the body-centred process that they offer. The emphasis in IKTE's work is on dance to access and to exorcise trauma, on the body as a portal to the psyche. Placing their work next to other disciplines in MORE THAN WORDS suggests the potential for further development of this towards a dance that is performed and performative: a statement of physical presence in the new space. If dance can be the means to overcome, or at least to absorb, the pain of exile and the repression of the racialised and othered self, then it can also become the means to articulate that journey in cultural practice, and so to affect positive change in the European cultural environment.

Digital Storytelling is a much less body- centred approach, but it too can be a powerful means for migrants to establish their presence without having to speak (or even understand) the local language. It is important to emphasise that Digital Storytelling is not the same thing as film. Rather it is a specific participatory practice which makes use of digital media to create and share personal stories. The movement began with the foundation of the Centre for Digital Storytelling in San Francisco in 1994, at a moment when the internet was just beginning to open-up as an accessible space.

At that time, Digital Storytelling seemed to offer a radical, democratic alternative to the mass-produced narratives of mainstream media; and it is important that the methodology's development in the more digitally literate climate of the 21st century should continue to acknowledge this crucial ideological basis. Rather than bringing marginalised groups like refugees and migrants into direct engagement with media professionals, Digital Storytelling projects offer platforms for them to articulate their experiences and concerns to an audience beyond their own community, empowering them and influencing social change.

A typical digital story tends to combine visual elements (photographs, video, drawings etc.) with audio, which may include music, and usually a voiceover. For a project involving people who do not speak the language of the intended audience, the voiceover needs to be discarded, or treated in a particular way that acknowledges the language difference. What is crucial in terms of our project narrative is the potential for this methodology to empower migrants through self-expression in the sharing arena of an online platform or live presentation event, where the digital stories provide a stimulus for a broader dialogue. The Digital Story becomes their intervention in public space[8].

It is important to recognise that empowering migrants to tell personal stories does not require them to tell the specific story of the migration itself, and facilitators should avoid anything that may appear to be guiding them in that direction. This does not mean that they will not tell that story, but it needs to be their own decision to do so. I have met many migrants who were very anxious to tell me harrowing stories about their journeys to and across Europe.

I have also met migrants who are fed up with being defined by their past, and who want to think much more in terms of present needs and future desires. The migration story may be traumatic to re-tell. It can also become devalued by the need to rehearse it continuously in the bureaucratic processes around migration, to the extent that it becomes a form of currency. If the aim is empowerment, then the most effective approach may well be to find a personal story that has not become the sole form of validation a vulnerable person feels they have in their new society.

This emphasis on the personal story is at once the great strength of Digital Storytelling, and its weakness. Testimony is certainly a powerful tool in the hands of the marginalised, and its digital sharing has huge potential as a way to circumvent and subvert prevailing narratives. On the other hand, the emphasis on the personal can seem to suggest a neoliberal narrative of individual resilience, ignoring the deeper political causes of marginalisation, and conveniently exonerating the host society. And so I would argue that the final stage in the MORE THAN WORDS process has to be one that brings refugees and migrants into direct (though not necessarily language-based) dialogue with people from the wider host community, and that is participatory theatre.

There are many approaches to working with communities that employ theatre as dynamic space of interaction. What is particularly exciting about MORE THAN WORDS is that the challenge of working across, or even without, language forces us towards an embodied and visual dramaturgy. This has the potential to unite the key elements of all the other project disciplines. To make theatre with migrants and non-migrants who do not share a common language, we have to employ the utter openness of the Clown, the emphatic physical presence and embodied emotion of Dance Therapy, and the visually led narrative of Digital Storytelling.

At the time of writing, in early October 2019, Border Crossings is preparing to begin just such a project with a group of young people from refugee and non-refugee backgrounds, the Border Crossers[9]. We will be employing MORE THAN WORDS techniques so as to find theatre forms that are not dependent on language, but which offer the audience a genuine encounter with their neighbours, and the possibility of understanding their relationship more fully, with a political and an emotional depth. This is surely the ultimate goal: to work with migrants so as to generate a joint intervention into the public discourse that leads towards social change.

* The irony of this Introduction being a written piece, its language constructed carefully to argue for non-verbal techniques, is not lost on me. Most of this e-book is written. But the e-book is not the MORE THAN WORDS project. It is, at best, a record of some effective approaches that were experienced, and a manifesto for future possibilities. It exists to galvanise future activity, not to bask in the past or to celebrate any specious achievement.

It is perhaps an even deeper irony that the language in which I am writing this is English. English happens to be my Mother Tongue, and that gives me a massive and unfair advantage in the contemporary world. The distinctly unpleasant colonial history of Britain, and the contemporary neo-colonialism of the United States, have made English the dominant language of global dialogue (even, yet another irony, in the European Union, from which my country is about to depart in a cloud of shame and ignominy). There are, to be sure, some

advantages to this linguistic predominance. People across the world will be able to read this e-book and apply its methods. People in different Indian and African states can talk to one another in a third language, avoiding any internal hierarchies of language and so clearing an oddly even playing field. Commerce has become a much simpler matter. But there are also very deep disadvantages. Those who do not speak English are effectively excluded from the global discourse and the global marketplace. We think of the internet as a global phenomenon, but only 0.6% of online content is available in Arabic, despite this being the fourth most common language amongst users.[10]

This hierarchy of languages makes English as much a weapon for social exclusion and economic disempowerment as a means for cross- cultural communication. The intercultural space of social integration envisioned by MORE THAN WORDS therefore needs to celebrate multilingualism and the non-verbal as attributes of 21st century democracy.

The globalisation of English has also made it a much-diminished language. It was always a language that favoured nouns, subjects, things, over the active energy of verbs (which is primary in, for example, Native American languages). This has made English an ideal language for the global marketplace of late capitalism, but this concentration on the objective and the commoditised has diminished its capacity to express emotional, poetic, and musical truths. Global English is no longer the rich and evocative language of Shakespeare and Milton. It has become a thought system driven by logic, and immune to other forms of truth.

And so, in the post-colonial era, we are in need of the linguistic revitalisation that flows from the process of immigration.
Shakespeare's English was a growing language - and the reason it was developing so quickly was that the influx of migrants to London was bringing new ideas and vocabulary. Today, the richest forms of English are the hybrid languages, pregnant with neologism, that articulate the dynamic lives of post-colonial populations. I am thinking of the poetry in Irish English, the image-rich energy in Indian English, the cultural wealth of African and Caribbean Creoles. This is another reason why we should bring people whose first language is not our own into the cultural space. They will massively enrich our culture and our language.

Not in a way that is measurable, of course, but real for all that.

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7 Workshop for Erasmus + project THE PROMISED LAND, co-ordinator Border Crossings, 20th June 2018

8 For examples of some simple work in which cameras empower migrants, see https://www.bbc.co.uk/news/uk-england- south-yorkshire-48593661 and https://www.pri.org/stories/2014-06-10/when- undocumented-migrants-photograph-their- own-journey-across-border

9 This project is funded by the Network for Social Change.

10 See https://www.theguardian.com/global-development/2019/oct/08/spread-word-iraqis-translating internet-into-arabic

The More Than Words Project

Integrating creativity into intercultural training

More Than Words aims to improve the intercultural communication and training skills of educators, social and cultural workers, and others professionally involved with minority and migrant communities. We will develop a pan-European curriculum of intercultural training methods that can be applied to work with people whose knowledge of the host country's language is limited or non—existent. This curriculum will synthesise the experience of the project partners in different areas of training and creativity, such as theatre, dance, humour therapy and storytelling. The project is crucial in terms of Europe's relationships with migrant communities

and other minorities, especially given the current political and social tensions across the Continent.

Educational work with new European citizens is not simply a question of the desire to learn.
A lack of communication skills often hinders mutual understanding between migrants and other social groups. Communication barriers may also include difficulties related to cultural differences, even when there is a common language.

This is a challenge that transcends borders, and requires a pan-European, multi- agency strategy

The main outcome of the project is therefore a European training module, offering new approaches for both governmental and non-governmental agencies in responding to these highly significant challenges. Other intellectual outputs will include a synthesis of good practices, an online platform of intercultural training, and a documentary film presenting the different stages of project implementation.

All these outputs will be disseminated through local multiplier events, allowing user organisations to benefit from project findings and methodologies. More Than Words will follow a three-year project plan based around work packages, intellectual outputs, staff training and transnational meetings.

The lead in these work packages will be divided among the partners, ensuring that all partners take an active role in and responsibility for the implementation of the project. Work packages will take place in parallel and in deep interaction with one another.

Within them the main project activities will be as follows:

- organisation of five staff trainings that, based on pre-prepared guideline and needs assessment, will present four methods of non-verbal intercultural training and their synthesis.

- creation of a pan-European training module in strong interaction with the trainings, tested at local multiplier events.

- creation of an interactive platform of intercultural training.

- creation of the documentary film reflecting the project narrative.

- dissemination of the project's results to other appropriate parties and organisations at local multiplier events.

You can find all results and more information on the project at:

http://motw.eu
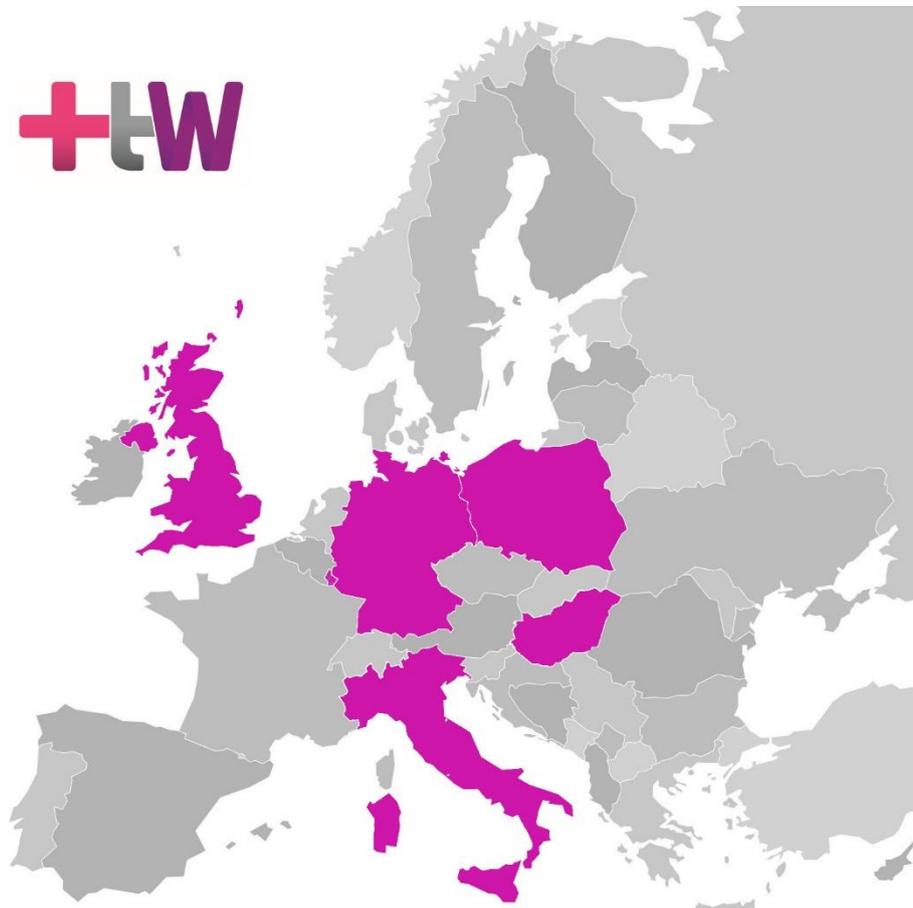
Ethical Guidance

By Michael Walling

I have been asked to produce some ethical guidelines for the MORE THAN WORDS project. The basic principles outlined below are intended to apply both to the project itself, and to the application of its methodologies in future contexts. Much of this document is derived from principles expounded by StoryCenter (University of California, Berkeley).

This document is intended as an evolving set of recommendations, open to additions, questioning and emendation. The principles do not currently include ethical considerations specific to therapeutic approaches, as these are not Border Crossings' area of expertise. We would welcome any additions that IKTE may want to make in respect of this.

Ethics must be viewed as a process, rather than as a one-off occasion of "gaining consent." Ongoing dialogue between participants, staff members, partners, and funders about how best to design and implement an ethically responsible project is key to ethical practice. This includes the development of project goals and objectives, recruitment and preparation strategies, privacy guidelines, strategies to ensure emotional support for during and following workshops, and distribution strategies.

Jacques Derrida, the French philosopher, has argued that the foundation of ethics is hospitality, the readiness, and the inclination to welcome the Other into one's home. Ethics, he claims, is hospitality, acceptance of the Other as different but of equal standing. In a project based around a series of visits to one another's home countries,

this would seem to be a useful framing consideration.

1. Participant Wellbeing

Participants' physical, emotional, and social wellbeing should be at the centre of all phases of the project. Facilitators must have expertise in group facilitation and must be committed to an approach that views the process of creation as being equally important as the end product. Facilitators should be attentive to how culture and power can impact on relationships; and so, should work from a stance of cultural humility. With regard to MORE THAN WORDS, facilitators need to be particularly respectful of language differences, and to recognize the power structures contained within language and the knowledge of language. As the poet Adrienne Rich famously said:

"This is the oppressor's language, yet I need it to talk to you."

Facilitators always need to maintain appropriate boundaries while remaining open to processes of listening and understanding. Precisely because of its potency, the physical, face-to face encounter is the most crucial area where the ethical bonds of humanity become manifest.

Strategies to ensure the wellbeing of vulnerable participants are particularly important: personal storytelling is generally not appropriate for individuals currently experiencing strong symptoms of Post-Traumatic Stress Disorder (and this includes many new arrivals from conflict zones).It is not appropriate to elicit personal stories of conflict or trauma, although these can certainly be included if they are offered. Facilitators should support participants who are sharing stories about painful life experiences in approaching these narratives from a position of strength rather than from a vantage point that reinforces victimhood, and mechanisms for post-workshop debriefing should be in place, where necessary.

2. Consent

Participants must have the knowledge and support they need to make informed choices about workshop participation and the content, production, and use of their work.
Facilitators must be equipped to offer guidance in

these decision-making processes in a way that protects the dignity and safety of participants. Consent should be viewed as a process, not as a onetime activity.

3. Knowledge Production and Ownership

Participants have the right to freedom of expression in representing themselves within the parameters or thematic concerns of the project and without being coerced or censored.
Facilitators should be able to assist participants in determining whether or not it is safe for them to attach their names to their work and whether images of themselves or others should be blurred to protect their privacy and maintain their safety. Participants and facilitators should agree to maintain confidentiality about information and materials that are revealed in a workshop and should agree on what materials may subsequently be circulated in the public domain.

Where possible, facilitators should engage participants in outlining context and discussion points for their work and in determining where, why, and how their work will be publicly distributed.
Distribution strategies must be rooted first and foremost in the needs of, and designed to benefit, participants and their communities, rather than primarily serving the agendas of distant viewers or funders.

4. A position of humility

Cultural humility is a lifelong process of self-reflection and self-critique. The starting point for such an approach is not an examination of someone else's belief system, but rather a process of giving careful consideration to one's own assumptions and beliefs, which are embedded in one's own understandings and life experiences.

Cultural difference means that people see, hear, and perceive the world in different ways. As a result, the forms and approaches they take to drama, dance, telling stories and clowning are also quite different. There is no formula for making art – no prescription or template. Providing a map, illuminating the possibilities, outlining a framework – these are better metaphors for how the methods emerging from our project can assist people in expressing their experiences, cultures, and identities. Being seen and heard meets a

deep- seated human need for connection. The simple yet critically important act of being acknowledged, being watched, and listened to, can change everything.

It can change the participants, the facilitators, the audience, and the social, political, and cultural space.

We should recognise that MORE THAN WORDS is not only using cultural production as a means to represent the world, but emphatically to change it, adopting an ethical agenda.

We should understand that this ethical position embraces the linguistic, social, and cultural marginality of our target groups, and should celebrate that marginality for its potential to offer new perspectives and positive interventions.

As bell hooks writes:

Silenced. We fear those who speak about us, who do not speak to us and with us. We know what it is like to be silenced. We know that the forces that silence us, because they never want us to speak, differ from the forces that say speak, tell me your story. Only do not speak in a voice of resistance. Only speak from that space in the margin that is a sign of deprivation, a wound, and unfulfilled longing. Only speak your pain.
This is an intervention. A message from that space in the margin that is a site of creativity and power, that inclusive space where we recover ourselves, where me move in solidarity….
Marginality as site of resistance. Enter that space. Let us meet there. Enter that space. We greet you as liberators.

Needs assessment

By Magdalena Kawa

What is now the social and political situation in your country?

An important part of the project was a Need Assessment.

With the help of this document, we learned about the social and political situation of the countries from which partner organizations came from. The answers were far from optimistic. In many cases, policy action undertaken in those countries does not foster integration. The increasing prevalence of extreme right-wing parties or openly expressed

Right-wing party support rising (Germany, Poland, Italy)

Anti-migration policy (UK, Poland, Italy)

Brexit (UK)

Racism/islamophobia is more present in the public sphere (Germany, Poland, UK)

More programs and initiatives against racism (Germany)

Security and defence vs. democratic values (Italy, Poland, Hungary)

Lack of migration policy (Poland)

racist, anti-Muslim views make it difficult to implement an effective migration policy. In fact, in some countries such policy does not even exist, and in others there are obstacles to managing diversity effectively. Moreover, European solidarity and the concept of united Europe are also at risk, as exemplified by the withdrawal of the United Kingdom from the European Union.

As confirmed by some of the partners, we are witnessing cases where politicians decide to use the fear of refugees, who come from different cultures than the host society, as a political tool. All of this contributes to marginalization of groups at risk of exclusion.

A piece of optimistic news comes from Luxembourg where the proportion of migrants and refugees is relatively large, but nevertheless a sustainable policy of multiculturalism is carried out without any social resistance.

Definition of marginalized groups across Europe

People of African descent (NARUD)

Refugees, (NARUD, BC, Dla Ziemi, Luxembourg),

Asylum seekers (for example women from Chechen Republic, Belarus, Ukraine, Turkey) (Dla Ziemi, BC, NARUD)

Muslims (NARUD, BC, Dla Ziemi),

Black people/" People of Colour" (NARUD),

Very diverse migrants (CRN, Euro Net, BC, NARUD),

People with low economic status (CRN, Euro Net, BC),

People not very well educated (CRN),

Member of LGBTI (CRN),

A range of marginalized groups (for example community in the deprived London area of North Kensington) (BC),

Disabled People (Euro Net),

The purpose of the Need Assessment was also to identify marginalized groups with which partner organizations work. The responses suggest that persons who are beneficiaries of the project partners' activities are marginalized for a number of reasons. These are e.g. groups from migrant or refugee backgrounds, including Muslims, women and people speaking Arabic. Many of these people have lower social and economic status, live in "poorer neighbourhoods", and have problems with integration into the host society.

Other marginalized groups include black people who are discriminated against due to the colour of their skin.

The Need Assessment also provided us with information that some countries are seeing the rise of marginalization on the grounds of political views, profession or sexual orientation.

Communication Needs

When preparing the Need Assessment, we were also interested in the communication needs of the groups mentioned above. We began by asking how these people see/assess the situation they are in and how the communication between them and the majority society looks like. Unfortunately, many of these people face disrespect or discrimination. In addition, there are problems with access to social and systemic support or lack of sufficient information about the labour market and employment opportunities. Persons with the refugee procedure in progress reported problems related to no information about the procedure itself.

Just as we suspected at the time of designing the project, there are also issues with communication in the language of the country of origin. At the same time, no knowledge of the official language of the country contributes to integration problems. All this makes it impossible for some people to feel that communication with the host society is a dialogue.

In order to learn how to solve the communication problem, we also asked people we work with about what should happen for communication to work properly. Among the defined needs, some people said that there is not enough space to be heard, understood, and even asked. These are very important issues, because without these needs being taken into account, it will not be possible to communicate with the marginalized groups and, as

a consequence, to contribute to making them no longer be defined as people from those groups and ensuring that they become full members of the communities in which they live.

For this to happen, the list of "tasks to make up for" – to be accomplished by the majority society and national authorities in the host country – should be supplemented with increasing the number of language courses for newcomers or implementing better administrative procedures, so that communication can become more efficient and effective. It should also be remembered that integration is not only an effort that falls on the newcomers – the hosts must also demonstrate greater understanding, empathy and acceptance. Without this, communication will never be successful.

Personal Development Needs

We also focused on personal development needs of people with whom partner organizations work. Similar to the above case, we first asked about their opinion on their situation which surely affects their personal development. Many responses tackled the labour market situation (i.e. general lack of job offers for migrants or refugees and lack of job offers which would take into account special needs of this group or problems with the recognition of diplomas obtained in the countries of origin).

Among barriers to personal development, we also included housing problems or isolation in refugee centres which even if not closed, effectively limit contacts with the surrounding areas. Once again, the problem of discrimination and lack of acceptance was brought up.

Still, we should also mention positive actions aimed at empowering persons from marginalized groups as well as undertaken efforts to engage in dialogue or social support provided e.g. in Germany and Luxembourg.

How can we overcome the barriers to the personal development of people with whom partner organizations work? Implementation of suggested solutions may not only contribute to the creation of opportunities for better development, but also make those people better integrated into the host society thus changing their status in the communities in which they live. In order for this to happen, anti-

discrimination activities should be undertaken and more empathy should be shown to beneficiaries. Solutions should be put in place to streamline recognition of diplomas and upgrade professional qualifications, this way creating a level playing field on the labour market. In addition to work, basic needs such as housing and a sense of empowerment are also needed, not to mention the feeling that one lives in a welcoming place.

At the same time, it should be emphasized that these recommendations are mostly meant not for organizations providing support to marginalized groups, but national authorities and institutions tasked with integration of migrants and refugees.

Needs of social workers, educators etc. working with marginalized groups

Methodology that enables them to work (nearly) without language

General moderation/trainers' skills

Knowledge of special prerequisites and needs for a good working atmosphere with marginalized groups (for example: knowledge of trauma and how to deal with it, knowledge of needs of marginalized

The Need Assessment also takes into account comments and conclusions of partner organizations whose opinions are of key importance when designing activities aimed at inclusion of marginalized groups. Some of them concerned the very ambitious goal we set as a team – development of a training course integrating our experience in working with people from different groups who experience exclusion because they do not know the language of the country in which they reside.

The document provided valuable information on the specificities of excluded and marginalized groups which are beneficiaries of the help provided by partner organizations implementing the "More than words" project. At the same time, work on collecting materials needed to draft it made it clear how much

the situation of migrants and refugees varies according to the country in which they reside. Therefore, activities such as our project, whose goal is to build a pan-European partnership, are extremely necessary. They enable us to share our experiences, exchange information about the situation in our countries and develop solutions that can be implemented in each partner country. We want to prove that international cooperation is very important and that the synergies achieved can bring many benefits to the beneficiaries we support.

The Trainings

"Bring all of yourself into the experience."

+tW

Theatre Training in London by Border Crossings

By Lucy Dunkerly

More Than Words 1. Short Term Staff Training Event: Integrating creativity in intercultural training took a place from the 13. Of March 2018 to the 17. Of March 2018.

The course was structured to enable participants to discover ways of opening channels of communication between different communities, some of whom may not speak the same language. It make use of theatre-making and applied theatre methodologies, always emphasizing ways in which these skills and techniques can be transferred to different areas of educational and training practice.

- We began by encountering the city in ways that help participants get a sense of the migrant experience.

- We responded to the encounter in creative ways, designed to encourage empathy.
- We looked at play-making techniques that can give a voice to people who are not usually heard in social spaces.
- We made use of theatre to discover the complexities and possibilities of non- verbal communication, particularly gestural language.
- We discovered the role of photography as a stimulus to non-verbal communication.
- We discussed specific examples of theatre work with migrant and other minority communities and explore how the techniques learnt can be applied to a range of distinct community contexts.

Who was it for?

This training was ideal for:

- theatre-makers
- creative practitioners in all disciplines
- project managers and facilitators from non theatre backgrounds who work with disadvantaged young people
- refugees and people from minority backgrounds
- teachers and trainers of all subjects who would like to develop creative methodologies in their working practice.

Programme

	Sunday 11th March	Monday 12th March	Tuesday 13th March	Wednesday 14th March	Thursday 15th March	Friday 16th March	Saturday 17th March
10am	Participants Travel to London	Meet at Alexandra Palace. Introduction	Reflection on Tasks	Tension, the body and emotion	Space and belonging	Application of methods	Check out and return home
		COFFEE	COFFEE	COFFEE	COFFEE	COFFEE	
		Group Exercises in the City	Physical training based on observations	Gestural language	Photography as a stimulus	Modifying exercises for particular communities	
1pm		LUNCH	LUNCH	LUNCH	LUNCH	LUNCH	
		Group Exercises in the City continue	Making scenes without words	Application of learning so far	Visit to Chickenshed	Cultural diversity and sensitivity	
		TEA	TEA	4pm FINISH	TEA	TEA	
		Group Exercises in the City continue	Writing through tableau	Free to explore	Visit to Chickenshed continues	Evaluation	
5pm onwards		7pm - GROUP DINNER			Option to watch Chickenshed performance	GROUP DINNER	

" Reflections from the learners

"I acquired new methods and instruments to be applied in non- verbal communication."

"I know more about what is needed at the beginning of work – how to create an open and friendly situation, which allows you better to work."

"The most interesting exercise was in the city with a close relation between you and your difficulties in a foreign context to understanding where we have to apply this methodology."

"I liked the exercise which teaches us a way to read the different levels of emotional intensity."

"I will use all this training in youth theatre work and the criminal justice system, using activities for non-verbal communication within the training I run with prison professionals"

"I would like to run an intergenerational improvisation project with UK nationals and refugees incorporating activities from this training, ending in a community sharing."

"I enjoyed the research task – I think more direct links could have been made. I liked the use of music and projections as an added layer to the work. Sometimes there was too much talking. We should find ways to reflect and share our experiences more creatively to reflect the kind of work we are doing (theatre, movement etc)"

"I will include these methods in workshops with young people and older people. Next week with an all- girl drama group I will use the projection exercise, responding to space and the like/ don't like movement exercise."

"It would be good to think about how reflection could be part of a session rather than an add-on – so it feels less "heavy"."

"I will take some activities and adapt them to the needs of my trainings and the needs of the group."

"We did a lot of exercises this week that allow us to implement them in our intercultural training and teaching. These exercises focus a lot on empathy and emotions, which is very important for my work with refugees. All of them are very good and useful."

"My favourite exercise was making theatre scenes without words or combining the languages in one scene."

"I got more sensitized in working with marginalised, vulnerable groups. Chickenshed made a great impression on me – seeing what inclusion can look like. Working with pictures and levels of tension is something I will take home with me as well."

"My favourites were the exercise with paintings, the one about different language using the same situations, and the work around music in deaf people's lives."

"I plan to use these methods, adjusting it to the needs of my participants. It is a great balance to all the verbal discussions that happen in our seminars."

"I liked all the activities that concentrated on the possibilities of communication through non-verbal ways. I didn't like the drama part – the fact that I had to act in front of a public."

"We have to consider in the future trainings that these trainings are for trainers. There is a real need for permanent communication and discussion about how they can use the methods in their own practice."

Digital Storytelling Training in Berlin by Comparative Research Network

By Madlen Werner & Martin Barthel

More Than Words 2. Short Term Staff Training Event Digital Storytelling and Community Reporting took a place in Berlin in the week of 26th of June – 2nd of July 2018. The project hosted 24 participants

The training has engaged mainly in the approaches for digital storytelling in intercultural situations. The agenda based on Digital storytelling as the practice of combining narrative with digital content, including images, sound, and video, to create a short movie, typically with a strong emotional component.
Additionally, we worked with the community

reporting approach, which enables everyone to tell their stories on their own means, speed and needs. The approach is usually used for getting grass-root insights to topics, areas, and ideas of the involved target groups.

The core approach will be based on the 'Seven Steps of Digital Storytelling' approach:

Step 1: Owning Your Insights—finding and clarifying what the story is about

Step 2: Owning Your Emotions— identifying

the emotions in the story and how to convey them to the audience

Step 3: Finding the Moment—identifying a moment to shape the story and share an insight

Step 4: Seeing Your Story—using visuals to bring the story to life script and storyboard

Step 5: Hearing Your Story—using sound to bring the story to life

Step 6 – Composing your story

Step 7: Sharing Your Story—determining the audience and how to present the story

In our process, we took an inductive approach to data collection in order to allow the stories to emerge after the students' experiences.

The base understanding was:

- Storytelling is part of humanity because we make sense of the world though narrative

- Stories are a core part of culture, belief systems, organizations, business strategy...

- The best stories draw us in and inspire action

- Stories allow us to connect with people and build empathy

- EVERYONE has stories

Stories allow us to share lessons learned, as well as communicate abstract and complex ideas by applying digital storytelling, visual and non-verbal narratives and expression are favoured.

The training was designed for facilitators working in adult education and especially with disadvantaged learners.

Programme

Wednesday, 27th of June *Digital Storytelling I*

09:30 Welcome and get-to-know each other
11:00 How to tell a good story
13:00 Lunch

14:00 What's the character?
14:30 Structuring your story
15:30 The Plot
16:00 End of programme*

Thursday, 28th of June *Digital Storytelling II*

09:30 The Heroes 'Journey
11:00 Storyboarding
12:00 Recording Smart Practice Guide
12:45 Lunch
14:00 Shoot your story
16:00 Review your story
16:45 End of programme*

Friday, 29th of June *Community Reporting I*

09:00 What is Community Reporting?
10:30 Snapshot Storytelling
11:30 Responsible Storytelling

12:30 Lunch
14:00 Dialogue Storytelling
15:30 Peer-Reviewing Stories
16:30 End of programme*

Saturday, 30th of June Community Reporting

09:30 Sharing Stories
10:30 Transfer to the NARUD intercultural football tournament and BAOBAB Fair
11:00 Mission Briefing
11:30 Mission Day
17:30 Story Harvest and de-Briefing
Following: Party and Gala

Sunday, 1st of July Co-Creation Day

10:00 Recap of the week
11:00 Rapid Prototyping of non-verbal storytelling methods
13:30 Group Reflection and Evaluation
14:30 Good Bye and end of programme

*At the end of every day the participants will run a 15 minutes daily small groups reflection on their own time and place.

" Reflections from the learners

Pre and post self-assessment

There was no remarkable change in the acquired skills, except for a slightly improvement in working with vulnerable/marginalized people and working with technical supplies according to digital storytelling and how to set a narrative, which was a key score for this training:

"My skills improved (video-making, storytelling, community reporting), but not to a degree that I would upgrade myself on a scale."

"I enjoyed Working in an international environment, to work with foreign people, to be able to experience the inclusion and diversity of these days"

"I acquired expertise in structuring a digital story telling"

"I acquired general skills about the useful of communication through storytelling."

"I received some technical skills about digital storytelling."

"I improved methods of telling stories, teaching by using the non-verbal, digitalized method – both audio and visual"

Motivating Factors

Most of the participants found the topic and its pedagogic approach very interesting, followed by the opportunity to attend a cultural enriching event in combination to get new inspiration for their professional life and further career plans.

Learning Outcomes

The training exceeded the expectations of the participants especially in terms of the interesting subject and learning a new method for digital storytelling. Furthermore, it was highly appreciated for the participants to attend an intercultural European event and to build up a good working network for their professional and social life in combination with finding new resources for their personal life.

What was the exercise / theme that you liked the most?

"Collaborating on the creation of a digital story"

"Creating a story together as a diverse group"

"The group work, because of the chance to collaborate with people, be able to listen and facilitate integration"

"To tell the story of another person seeing his pictures"

"Creating a film with the group and the process of responding"

"The creative process of creating a story."

"Creating a story with a group, going through the steps of building the narrative, exploring story elements, choosing the media etc."

"Storytelling with no word or indifferent languages. The process of telling the story in a group and the outcome there of."

Is there something that you would have changed in the program?

"Community reporting (not relevant to the subject, but opened the learning process)"

"Community reporting exercise -> it was a humiliation, it should have remained a full simulation, without external people."

"I think participants needs to stay together after the training to enrich more the intercultural experience"

"My experiences will help my volunteer org. to extend activities to a new method."

Most of the participants were inspired to use and integrate the learned methods of digital storytelling in their professional life and volunteering activities.

Follow Up

"I will use Digital storytelling as a method to give voice to survivors of domestic and sexual violence."

"I'll try to test it on students in architecture design course"

"This is an inspiration how to tell the history of our association on the new website"

"I personally will try to use this methodology during the summer lessons which I will run in the refugee centre in Lublin region"

"I will implement narratives workshops projects of my organisation. Improve on my writing skills as an author. Voluntary project to restore peace, stability and unity in my country Cameroon."

"It was interesting what could be achieved with limited nonprofessional resources – e.g. just phone and to use people in group certainly use iPhone technology to document stories."

"I will speak about how to include minority groups in a digital storytelling process."

"I would like to further develop the audio project I started."

"This project gave me the right energy, but at the moment I have no clear idea."

"I will try to make some interviews in my own community."

"I plan to work on this idea with the children from the refugee centre in Luhov, but I need to discuss the idea with my co-worker."

"I have a group of young people with the migration background to whom I would like to use this technique in teaching them creative writing"

"The last day showed a clear and powerful learning outcome for this training and for the project of a whole. I would like to thank the trainers for embracing the challenge posed by (a training member), and for the way they became part of the group learning process in response. This pointed the way towards more inclusion and dialogic approach for the future."

"Don't underestimate the need for group to get to know each other + not put too much in. Give people time to reflect + develop ideas in the context of wider/ overarching topic."

Results

The Videos had been composed by the learners of the workshop as final results. Please click on the images and follow the instructions to view the clips.
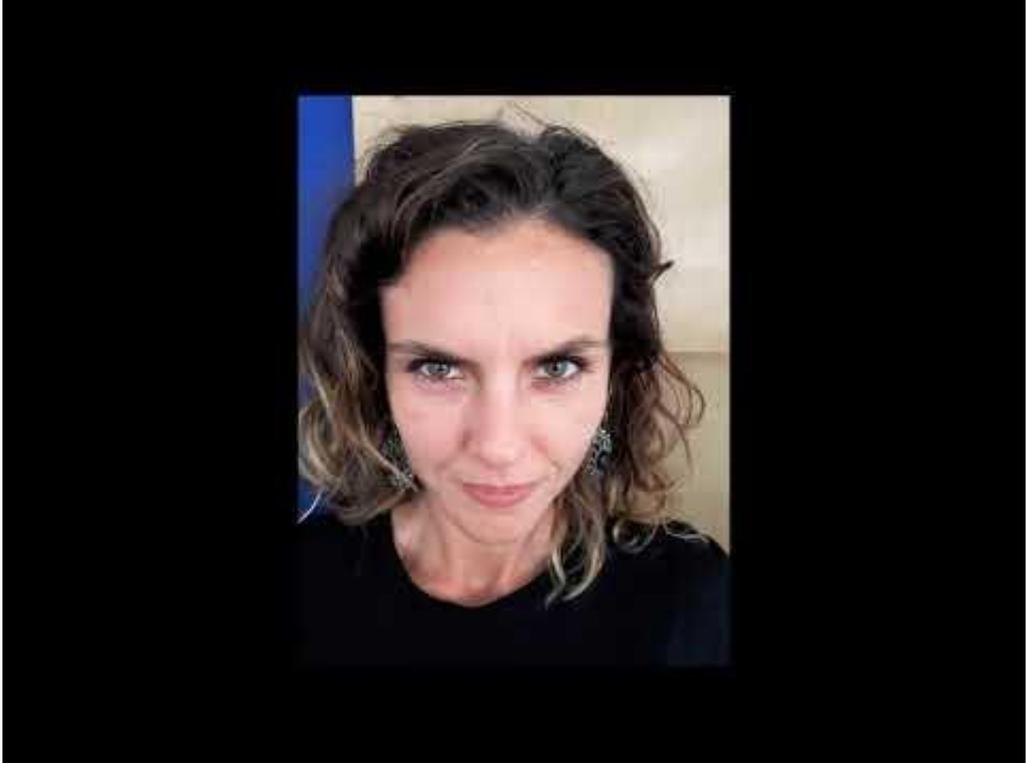
Clown Training in Potenza by Euro-Net

By Raffaele Messina

Methodology

The "Clowning" is a pedagogical methodology that is spreading in many sectors of education and care: in addition to being a therapeutic activity in the hospital, better known because more publicized, it has become an important tool in different complex social contexts, thanks to an experiential learning methodology, aimed at encouraging the free expression of emotions, to refine body communication and mimicry, actively involving the interlocutor, even where communication is not simple.

The work on the clown is the study of the human soul. The return to the essence. That is why this study is so fascinating and paradoxically impossible. "Is impossible to teach to the sun the art of shine, you just look at it as well as you can admire the human soul. What it can be done instead is to remove the haze, the clouds that prevent us from seeing the sun."

Our daily attitudes cover up till suffocate the wonder, the amazement. The clown is the return to the origin, to marvel.

The clown is the most naked and essential part of each of us, it belongs to us from birth, when we

learn to know the world around us by touching it, smelling it, imitating it. In this way we learn to talk, to walk, to eat, to live. Until then growing superstructures and defences, cultural heritage and professional roles take us away from this "world of all".

It is enough to remove the old upholstery of our certainties. Thus, appears fragility, being lost, starting points to return to being curious and welcoming and extremely communicative.
Every person has a clown within, whose characteristics can be sought and developed through a path that starts from knowledge and self-awareness, through appropriate techniques. This research takes place thanks to the development of the body's potential, of its emotions, in the constant relationship with the deep self, with the surrounding reality and the others.

This training methodology is based on the game because the game is an innate form of communication and learning that is part of us since birth and succeeds in overcoming both generational and cultural barriers. The game allows the subject to enter the reality from 'another side', to reach a dimension that does not distance itself from life but allows it to be approached with different languages, schemes, and dynamics.

Overcome the reality, with its superstructures, its defences, through the fantasy and the creativity to find a new authentic reality, within and outside of ourselves. This is clown!

Aims

In accordance with the aim of the project, the main goal of this method is to explore, through the tools of the clown, possible ways of communication, beyond words, between different communities, overcoming linguistic and communicative difficulties.

Our aim is to use clown's tools as a new form of communication, of artistic and intercultural mediation, as a communicative, educational, and therapeutic tool. A new interactive non- verbal communication.

Specifically, the main objective is to acquire, through the clown methodology, some non-

verbal communication techniques based on body language and emotional communication.

To achieve this goal, we work on the relationship through the eyes and proxemics, on the awareness of the communicativeness of our body and on pantomime, as well as on some theatrical language techniques such as the grammelot.

Skills and competences acquired

- Nonverbal communication tools
- Eyes communication
- Clowning
- Understanding in which way people act their feeling
- Confidence with your body expression
- Communication with vulnerable
- people
- Acceptation
- Overcome stress
- Positive thinking
- Vulnerability of the clown
- Attention to emotions
- Emotional settings
- Build up relationships to strangers
- Hospitality
- Active Listening to the others
- Body language tools
- Building confidence
- Clown messages, therapy, and history

Why this methodology could be useful for marginalized learner

In general, we can say that art is able to break down psycho-physical, ideological, and cultural barriers, approaching individuals and peoples, preparing the way for an authentic dialogue. Beauty is a shared language, it increases the

awareness of a common identity, a necessary premise of peaceful coexistence.

The art - it is said from many parts - facilitates the dialogue, educates to the peace, promotes the mutual acquaintance between the peoples: it seems to constitute a free zone, a universal language that can unite all the men. The artists seem to recognize each other and immediately understand each other despite the cultural and linguistic distances and also the public appears to be well disposed towards this world art: as the 49th Venice Biennial was entitled, art today turns to the "audience of humanity".

In this "artistic" space takes place the clown. As well said by one of the participants in the training held in Italy for the More Than Words project, "the clown is radical. In a space of violence and despair, the Clown makes the outrageous gesture of spontaneous joy. In the space of pain, suspicion and distrust, the Clown offers vulnerability and empathy, the healing contact of the compassionate and uninterrupted gaze. The Clown can be the face of welcome, it can be the bridge between people."

Training

The clown lives in the relationship with the other, where the other is anything, not just human, that surrounds him. And so, he transforms himself and reality to learn to know it, just like a child does in the first years of life.

The pedagogy of the clown is based on some fundamental principles, based on a holistic approach to the relationship: Mind, Body, Heart and Spirit must align in the encounter with the other. In other words, in the encounter with the other, we must learn to listen and let communicate the "Olos", all that belongs to us and represent us. In this way the communication rises to a much higher level.

The work is therefore all based on the relationship and is divided mainly into two main topics: self-relationship (discovery of the clown within) and relationship with the other (communication and expression).

The principles underlying the clown relationship followed during the training are:

1. Accept everything, do not reject anything: -

welcoming does not mean that everything we encounter should please us. Our task is to give trust, listening, attention. It takes courage to do this. We were conceived innately curious and welcoming.

2. Bring all of yourself in the encounter with the other: - every emotion, joy, fear, anger, happiness, your every pain and your every love, your strength and your fragility, your dense presence

3. Do not wait: - in the wait we are full of expectations, in the waiting we lose sight of what the present has to offer us. Stay in the here and now.

4. Find a point of peace during the activity: - find in the meeting that space inside you where you let your anxiety rest, your fears. Learn to listen and observe before acting. Cultivate a mind that does not know knowing is more intimate. Let go of preconceived ideas, always listen, and observe with new eyes, free from predetermined objectives, expectations.

Needs (technical, logistical, pedagogic)

This is an experiential learning method, based on theatrical exercises and body language. Are required comfortable clothes and the possibility of working without shoes.

It is important to have enough space to work moving in the space (at least 50mq per 25 participants). It is also important that this space is protected from rumours and extraneous looks.

Several materials are required: you can find specific material requested for each exercise in the toolkit. It is also requested to have the possibility to spread music and video.

In order of a good pedagogic approach is important to imitate the class to maximum 30 participants (even number is better).

Recommendations

To work on clowning, with this methodology, is to work on the world of fragility and emotions. It is therefore important to avoid any improvisation

and to make sure that the person in charge of the process is a competent trainer with the right knowledge and ability to manage any possible emotional reaction of the participants. It is also important to pay proper attention to each participant and therefore limit the number of participants based on their ability to manage small or large groups.

Useful links (website, books, videos)

http://www.parada.it Parada Foundation

http://www.cwb-international.org/ Clown without Borders

https://youtu.be/cHZ_mGl9A5g Clownin' Kabul

Programme

Agenda Clown Training module - More than Words

TIME	Day 1	Day 2	Day 3	Day 4	Day 5
9.30 - 10.00	Coffe-Morning: Introducing the Project and the Training	Coffe-Morning	Coffe-Morning: Sharing previous day experience	Clown preparation	Debriefing of Clown Activity on the street
10.00 - 10.30		The Transformation			
10.30 - 11.45	Introducing Ourselves		The word of the Clown	Clown Activity on the street	Final Debriefing and Evaluation
11.45 - 12.00	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK		
12.00 - 13.00	Awakening the body	The Transformation	Grammelot		Thanksgiving Circle and Certificates
13.00 - 14.00	Long Break	Long Break	Long Break	Long Break	Long Break
14.00 - 16.00	Mirroring	The space of the Silence - The Clown	Clownerie and Pantomime	Clown Activity on the street	Free Time
16.00 - 16.20	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK		
16.20 - 18.00	Confidence	The space of the Silence - The Clown	Introducing my Clown		

" Reflections from the learners

"Every exercise was very interesting and well prepared. I liked a lot the research of within animal and the day performing clown in Matera on the street. I don't want to change nothing about the training."

"I plan to communicate my experience teaching in some moments with nonverbal communication and method, with some exercises about relationship with students."

"I will organize a meeting with friends- artistic community, to spread what I learnt. I want to include some clown activity in meetings with refugees."

"I will try out the street-walk for personal growing and I will use in different context groups some methods we get."

"There is always sun behind the clouds. Thank you very much for the deep intense experience."

"I will talk a lot of this experience and put it into my network (social and personal). I will also use learned methods in my own work, especially while teaching workshop and working in project, but also in my daily life interacting with people."

"You're doing very important work! And you are inspiring a lot, at least you left an impact on me."

Pre and post self-assessment

Is difficult and probably not so right to synthesize the values of increasing from pre to post evaluation, because there were very different starting points about the participants. The area with the highest increase was the nonverbal method area. Anyway, each area underlined an improvement: high improvement when the starting point was in a low level and little improvement when the starting point was already in a high level. Almost each participant had specified the skills acquired in these areas.

Dance and Body Movement Training in Cserkeszolo by IKTE

Main activities

We intended to create a program that makes it possible to experience different ways of non-verbal work and the integration of all channels of perception using a colourful toolset of authentic expression. The whole process moves from body awareness through the discovery of own movements, sensations, and feelings towards the various ways of self-expression and communication.

Besides movement and dance we work with visual art techniques (drawing, painting, making montage/collage etc.), rhythm and voice, creative writing. Parallel we will reflect, share, and discuss professional perspectives of the methodology to facilitate a professional development and understanding next to the personal experiences.

Aims and objectives

Our approach is humanistic, accepting, offering a holding environment and a process-oriented approach with awareness of group

dynamics. Getting acquainted and experimenting with the different artistic modalities in a free and relaxed manner makes it easier to experience our way of expressing ourselves, learning from the world around and communicate. Getting experience in different creative activities can play an important role in finding your resources for a long-term recreation, for personal and professional renewal.

During the training we focused on following topics:

- How does it affect us and our personal space if we get into new surroundings?
- How to meet each other in a space of free expression, how to stand up for yourself?
- How is a group born out of many individuals with its unique atmosphere and dynamics? – How does trust evolve, so that dialogues start, and co-operation becomes possible?
- How does diversity affect us, which part of our identity is weakened, and which one strengthens by existing in a common place?
- How can we integrate into a community?

These questions are essential if we get into a new country, into a new culture, but they might be relevant in less extreme situations, in everyday life, as well.

Programme

	Friday 15th March	Saturday 16th March	Sunday 17th March	Monday 18th March	Tuesday 19th March	Wednesday 20th March	Thursday 21th March
9.30-13.00	Participants' arrival to Cserkeszőlő	**Introduction**	Body movement and expressive artistic group exercises Main topic: **Dialogue**	Body movement and expressive artistic group exercises Main topic: **Co-operation**	Body movement and expressive artistic group exercises Main topic: **Identity**	Body movement and expressive artistic group exercises Main topic: **Integration**	Departure, Travel
		Break					
		Body movement and expressive artistic group exercises Main topic: **Encounter**	**Dialogue**	**Co-operation**	**Identity**	**Integration**	
		Lunch					
14.30-17.30		**Encounter**	**Dialogue**	**Reflections**	**Identity**	**Evaluation**	
		Break					
		Encounter	**Dialogue**		**Identity**		
	20.00 Intercultural Gathering				21.00 Evening activity		

Main themes of the workshop

- non-verbal communication, self-expression
- creativity
- you in a relationship, you in a group
- personal space – common space, borders
- trust, confidence
- identity

These topics relate to each other, cannot be strictly separated, we focus on one or another each day, but of course they are present during the whole training.

" Reflections from the learners

What was the exercise / theme that you liked the most?

"I liked the building of crystal, making collage with different stories, making mandala from our objects."

"Crystal dance - wonderful. I do really value the second reflective session where we got a fuller chance to explore the methodology."

"I enjoyed to extend my repertoire on movement exercises and I was thrilled to get to know such amazing, in depth creativity techniques in general all the exercises about expression in couple trough the body movements: resistance, supporting, mirroring and contact."

"The Mirror exercises, line exercise both. Useful to adapt for groups I work with Mirror-exercise, Tribal-exercise, Paint in the big circle and switch paintings."

"The crystal- exercise because everybody was connected. Also, the exercise when we worked in pairs and had to react on the weight and pressure of the other person."

"The exercise with the touch and back that improve my body awareness through the discovery of own movements, sensation, and feelings towards the various ways of self-expression and communication."

"I liked the one in couple with the scarf. Because is the only one that let me feel real in relation with another body expression."

Is there something that you would have changed?

"I appreciated the self-experiential approach. To apply outside this training, I have wished more instructions to do so. (this aspect was integrated, after participants requested it.)."

"I know that it's complicated, but we could have gotten ourselves a bit into the "instructors Role" (not only as "hidden leaders")."

"I would put more physical work, more dynamic, use first good warming up for the body with some explanation about how to do it. move intensity and move challenges."

"I'd like to change the connection and link between the activities, make them clearer, the time of the break so as not to stop the dynamics of the process."

"I'd like to have more connections through the exercises, above all between pictures and movement and more time for debriefing."

"I would put more imagination and drama and be aware of the story building for the whole process."

"To do a picture (physically) togethers (half of

all group) It was not clean (or me, what are we doing, why... It was pleasant, as a play, and to decide, imagine which kind of natural picture as well do."

Follow-Up

"As soon as I work in groups and the people within the group needs to be connected, I will try to apply the exercises I have learned here."

"As this method put the emphasis on bodily expression and movement, many times very intense feeling and problems surface in the form of physical reactions or regressive state. The therapist needs to be able to stay in the background, so I want to improve my education."

"I can imagine incorporating some exercise into my work with children, like a break with movement & music of to introduce some topics, to give them a possibility to reflect their body feelings."

"I want to explain to my dance trainer my experience to try with them to use some exercise in our dance group in order to let the group more available also for people with special needs."

"I would like to practice with the choir I'm directing (in nowodwór), the exercise of the warming up (each participant doing his own morning stretching as other movement and everyone in repeating."

"I want to encourage refugees to use their body, pay attention to their nonverbal communication."

"I will use painting methods for publications which represent a working group of several organisation. Apply in workshops."

"We plan to build small training in a refugee place for women. To choose new exercises and to build on them one our training."

48

Collaborative Synergy Workshop in Luxemburg by the More Than Words Consortium

By Haythem Kamel

The More Than Words training in Luxembourg was more meant to be a training laboratory where the essential exercises for the More Than Words Toolkit from all the earlier trainings should be extracted, selected, and fused together. This week therefore was divided into specific themes and special framing questions were developed earlier during a preparation meeting in London to structure the training.

Structure of the training:

DAY 1 - NEEDS

How do you come to an understanding of the needs of a culturally and linguistically diverse group of participants?
How do you gather information about the group you are working with? How do you avoid

misunderstanding of policies and contexts relating to migration?

Who are the Exercises for? How do the exercises meet their needs?

DAY 2 - LANGUAGE

How do you lead a training session when you do not speak the same languages as the participants?

Should we use fewer words when leading these workshops? How do we use no words when working with marginalized groups? Are messages stronger non- verbally?

Can non-verbal communication training lead to the development of language skills? What is the relationship between the different non-verbal methods?

DAY 3 - THE GROUP

How can we create a welcoming atmosphere when people do not share a common language? How do you deal with group dynamics?

How do you enable human contact to create art while being sensitive to cultural and emotional issues? How do you keep everybody safe while reaching artistic goals?

DAY 4 - CULTURE

How do you make western methodologies accessible for people from other cultures?

How do you connect and combine different methodologies into an effective training course? How can we develop the exercises across the art forms and sectors?

How do you ensure that people use the training module?

DAY 5 - SUMMATIVE QUESTIONS

How do participants become members of a new community? What is empowerment and how can it happen?

DAY 6 – REFLECTIONS

The last day was intended for Reflection, Evaluation, and any necessary re-visiting of material.

The participants were divided int o five groups to work each day on the framing questions to find suitable exercises from the past trainings and morph them into new composed exercises which were selected for the MORE THAN WORDS training module and toolkit (chapter 3).

" Reflections from the learners

What skills have you acquired?

"New tools to work with nonverbal method and also new knowledge about vulnerable and marginalized people context."

"How to combine different perspectives to express things in exercises in which words we do not need."
"I improved my non- verbal but also verbal speaking a foreign language, communication skills."

"I learned a lot: - working in group, working with non-verbal methods, how to plan the training, how to express myself in different ways, I learn

languages, a lot of inspirations for my daily work, I exchanged a lot of experiences, it was so warm and friendly atmosphere and I met so beautiful people."

"I learned artistic forms in creating training methodologies."

"To use my native languages in an activity rather than shared languages. - using non-verbal instruction methods. - during activities with the aim of being after to provide non-verbal instructions."

What did you like the most?

"Choosing an artistic, appropriate to response to a picture. all team join it create the previous Dam create sense of creativity through Development and collaboration."

"I liked the topic of group dynamics best because it is important for every group you work with. group dynamics are essential for the outcome and how participants feel during a training."

"I appreciate the nonverbal exercise and combining the methods."

"The exercise on the 5th day by the last group with the post-its. It showed an empowering moment once the participants removed the post-it's with the stereotype from their bodies."

"Working in small groups, exchanging experiences. There were so many lovely people so friendly."

Is there something that you would have changed?

"There were moments of time pressure where the group hadn't finished the exercise but had to perform it. it left me with a feeling of unprepared exposure."

"I don't appreciate the exercise where there's need to me too much words to explain."

"Maybe change the groups after 2 days to let new creativity and new group dynamics arise."

"…building of the group, it would have been great to work on the group level before starting to divide in subgroups - It would have been great to debrief about the personal state of the participants. It is not so easy to give and to receive feedbacks."

How do you plan to incorporate this methodology into your work?

"I will apply the approving in foreclosing work with young Refugees and non-refugees."

"I will add methods to intercultural learning workshops."

"I don't work in that field exactly, but I can imagine that it influences me in my work life how I treat people and gives me some creative ideas."

"I will try different methods in my workshops and projects to create an artistic performance with the workshop participants."

"I will used in the therapeutic settings I can apply some of the approaches."

I will use the insights regarding inclusion as horizontal aspects - Use some activities in training practice."

"I think projects like this are especially useful in the term of shaping European citizens. It is a way to meet people and work with them, which you usually would not meet and work with. Europe is so rich in culture and the project makes it possible to dive in its diversity. and get new perspectives. thank you."

"Please organize more projects like this one. I felt included and felt a member of huge family. this methodology is so useful even for people like me, who are not trainers not artist, but it was so important for me to be with you."

"At this moment I feel we really did what we were able to do in the best way maybe the comments will come later but the structure of this training was really good and I think it really works."

03

Training modules and toolkit

by
Krisztina Zsiday-Galgóczy, Haythem Kamel, Lisa Hey, Magdalena Kawa, Raffaele Messina and Michael Walling

"Learn to rest in the middle of the activity."

Foreword

We all find ourselves at a loss for words more times in our life. Because of joy, sadness or without any reason we could identify. Being speechless, we need to find other ways to express our messages. With a gesture, mimic, or simply mumbling "I have no words". Usually it a passing moment, then we continue to chat away our thoughts, ideas, needs.

But what happens when it is not a brief, but a lasting time? What can one do when the words keep on missing to understand, to share, to express? How can one find the way to others like so?

Our team and partnership are built up from professionals who are there to help others who do not speak a common language and who have issues and stories where words do not come easily. During our joint research we shared and discovered ways how we can build on non-verbal opportunities. In the following chapters you will see what approaches and tools are there when we are willing to go beyond words. They are important so that chances for change are not lost and verbally limited people are not excluded.

Why and how was it created?

We are aware of the difficulty inherent in training

and educating in intercultural environments where a common language is incapable of providing the base for effective communication. Europe was and is socially and culturally a diverse continent. It is increasingly populated by people whose mother tongue is not the vernacular of the space in which they live. Europeans and non-Europeans move around and settle down far away from their birth places. This means that migration, cultural diversity, social differences concern every one of us – the members of the European Union and professionals working with these groups and topics.

Even so there is a diversity of experiences according to the specific contexts in which different organisations and professionals operate. What is common is the lack of or limited common language. So, the primary aim of our project was to create appropriate professional educational tools and training processes for professionals working with marginalised groups (especially, but not exclusively with refugee and migrant populations) that have particular difficulties with the language of the country or community in which they live. In many cases multicultural, multilingual groups also face language barriers or verbal limitations even if they do not have difficult life experiences.

For trainers, social workers, youth workers, teachers and others facing such kind of groups our material can be a supporting instrument, finding activities offering participation with more than words.

We built on four different non-verbal methodologies practiced by the partners: Participatory Theatre, Clown, Digital storytelling and techniques and approach of Integral Expression and Dance Therapy (later we often simply refer to this as "body and movement"). In the partnership we cooperated closely with organisations representing individuals and groups from the target group.

The outcomes synthesise the different nonverbal methods and the feedback and inputs from all the partners, including the appointed marginalised groups. The partners ran 5-day-long international trainings with extended professional debates and discussions on methodological aspects. After learning from each other's practice, a 6-days-long joint training lab was realised to synthesise the outcomes into a common understanding. The present publication records our relevant findings that we wish to offer for further use.

We recommend our work as a resource for those who work with groups from different cultures and for those who work with social and cultural groups suffering from different forms of exclusion (migrants, ethnic minorities, people with disabilities, socially disadvantaged people etc.).

What can it offer? What to expect?

The developed methodology aims to break down cultural and social barriers and to establish good practices that embrace and celebrate diversity. The activities and approaches are meant to enable all participants to access high quality and appropriate training and education, no matter what their linguistic skills are.

It was fundamental for us to ensure that a wide circle could benefit from our work, that it could be used by all those working in the educational, social and cultural fields, engaged in the inclusion and integration of marginalised groups. For this reason, we developed the Training Module, an accessible product that can be used by anyone with needed professional skills. It is adaptable to different needs, but in general it is there to train people who work with social and cultural groups that have verbal limitations and/or suffer from different forms of exclusion (migrants, ethnic minorities, people with disabilities, socially disadvantaged people, etc.)

The curriculum is based on the non-verbal methods of the partners (participatory theatre, digital storytelling, clown, body, and movement), resulting in an innovative educational tool to empower marginalized groups. The curriculum

allows socially and culturally marginalized adults and professionals working with them to support integration, communication and other needed skills going as far as possible over the linguistic and intercultural barriers. In addition, they learn about creative arts, to further extend their creative skills.

The Training Module offers a step-by-step procedure with instruction and guidance for non-formal education and training.
Here you find necessary information, concepts, needs and thoughts behind processes and principles.

These include input on modular trainings, focusing educational work around objectives, or needed and possible preparatory aspects that influence our work with this target group. To have a clear overview on the whole process to guide the participants in a safe and educative manner, is a must. Structuring the training on their emerging needs, evaluating step by step, the possibility and ability to change and adapt to the emerging specific situations is not to be neglected.

You will find information on the necessary conditions, both from a technical- logistical and from an educational point of view. There are also important indications and recommendations on the use of the module with specific target groups, in particular with vulnerable and marginalized groups. Having a direct connection with the Toolkit, more detailed, activity-specific intercultural and other aspects can be also considered. In our Toolkit, you will find many tips that can be implemented in ready-to-use activities.

Basic considerations, fundamentals

 While the Toolkit describes activities of the different methods, the Training Module deals with the context of how any of these activities should be approached, planned, and run. *We strongly advise the readers that they consult both before realising any activities.* It is important to know that this publication cannot replace proper *education and practice* with feedback and professional reflection.

Working with marginalised groups, with vulnerable individuals is demanding. One must have sufficient knowledge and experience to work on this field in a responsible way. We hope that our publication gives inspirations and ideas for it.

Self-understanding contributes to all educators' work. It is a component that cannot be neglected, especially when working with marginalised groups. On the professional level it means that one is aware of the experiences accumulated by or along with her work and can reflect on the reasons and effect of it on herself and the group as well. Knowing our emotional, cognitive energy or other limits and boundaries is essential in not

offering more than we are capable of handling.

This ensures not only our well-being but also the trust, reliability, and relatability essential in this work. Seeking supervision is an excellent tool to work on it. Honesty toward oneself is obligatory.

Professional self-knowledge does not happen overnight, it is a lasting and probably never-ending process. We can always inquire ourselves about our personal and professional motivations.

Do I want to run this programme/exercise because of me (I am good in it, it was powerful when I took part in it, to play my attractive side, and so on) or is it needed, helping the people I work with (they are ready emotionally, asked for it, need to learn something they want, and so on).
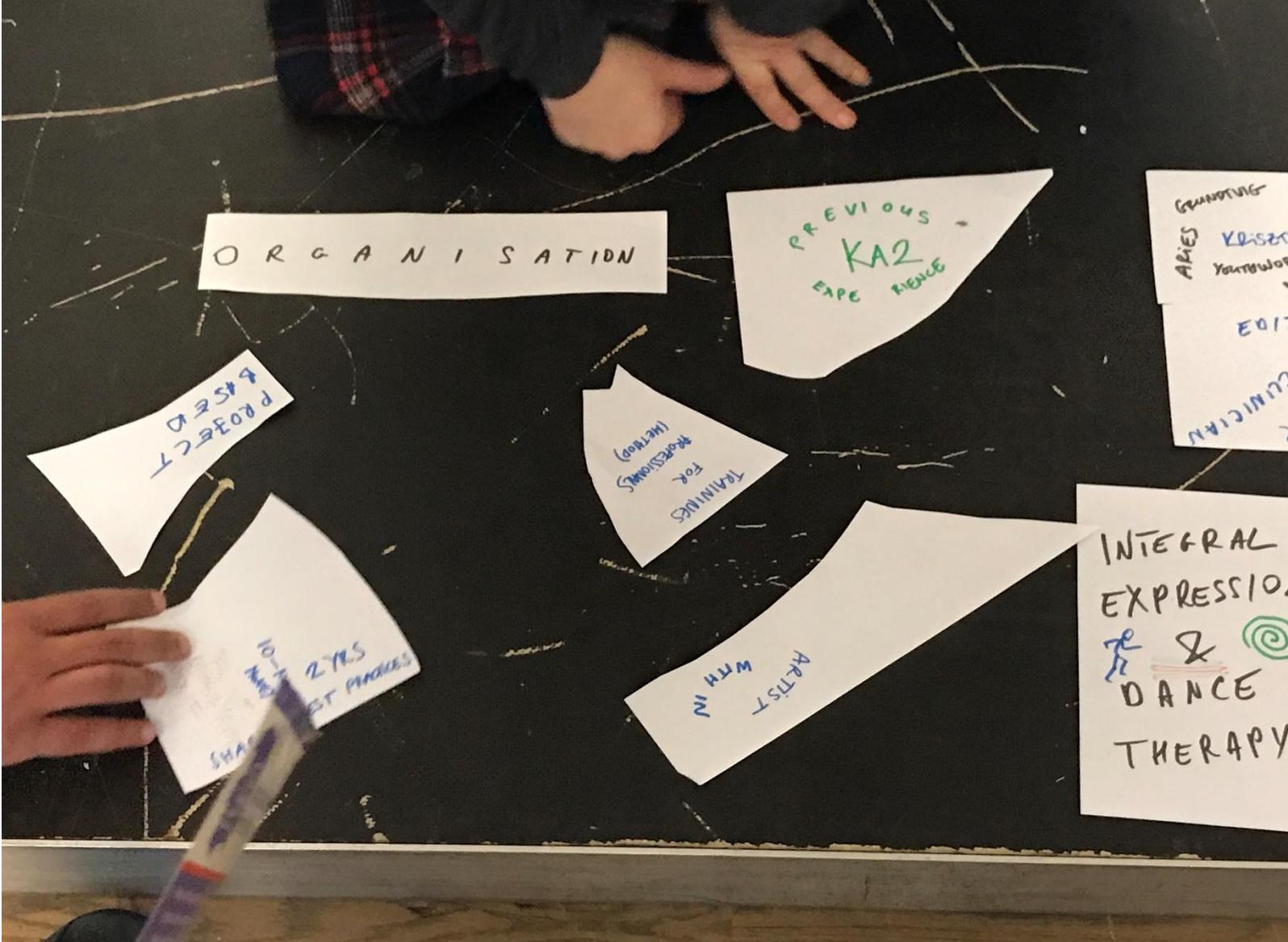
What is a Training Module and how to use it?

The module is a learning unit consisting of different blocks. The essence of modular thinking is that the subject, the flow, and the approach is fixed. The block is part of the module. During one block multiple exercises can be used, based on the skills of the trainer and the needs of the group.

The components of a module are:

- topic
- time frame
- learning goal

- information
- competence to be developed (skill
- + knowledge + attitude)
- expected approach, attitude
- recommended practice

Modules are the parts, the puzzle elements of the whole training programme. They are coherent, following them through provides the participants with the intended learning process and the

modules' pieces become a whole programme this way.

The modules have their own, clear purpose and output throughout the training process and follow the same learning / development principles as the training course itself. The order and the build-up, the flow of the modules is not random, and some tools and elements are closely linked to a specific module.

The trainers and group leaders following the modules can create their own programme, using methods that they are comfortable with and decide on details related to the present group dynamics and needs.

Using the Training Module, the trainers decide on how they want to divide a module into smaller blocks, and how and what exercises they use in the specific blocks. It is the freedom and the obligation of the programme leaders to make sure that it fits to their skills and knowledge, while also considering the needs and abilities of the target group.
That is why it is important to take into consideration also indications and recommendations included in the introduction of the module and the specific activities that can be found in our publications.

Furthermore, it is important to follow the flow as indicated in the agenda of the module, respecting not only the sequence, but also the timing planned for each session and exercise.

This does not mean that a training module is a rigid and unchangeable guide. Based on the needs of the group it is possible to make some changes and to adapt the module to deal with occurring specific situations that the trainers have to face up. It is a flexible tool, but with clear aims and structure.
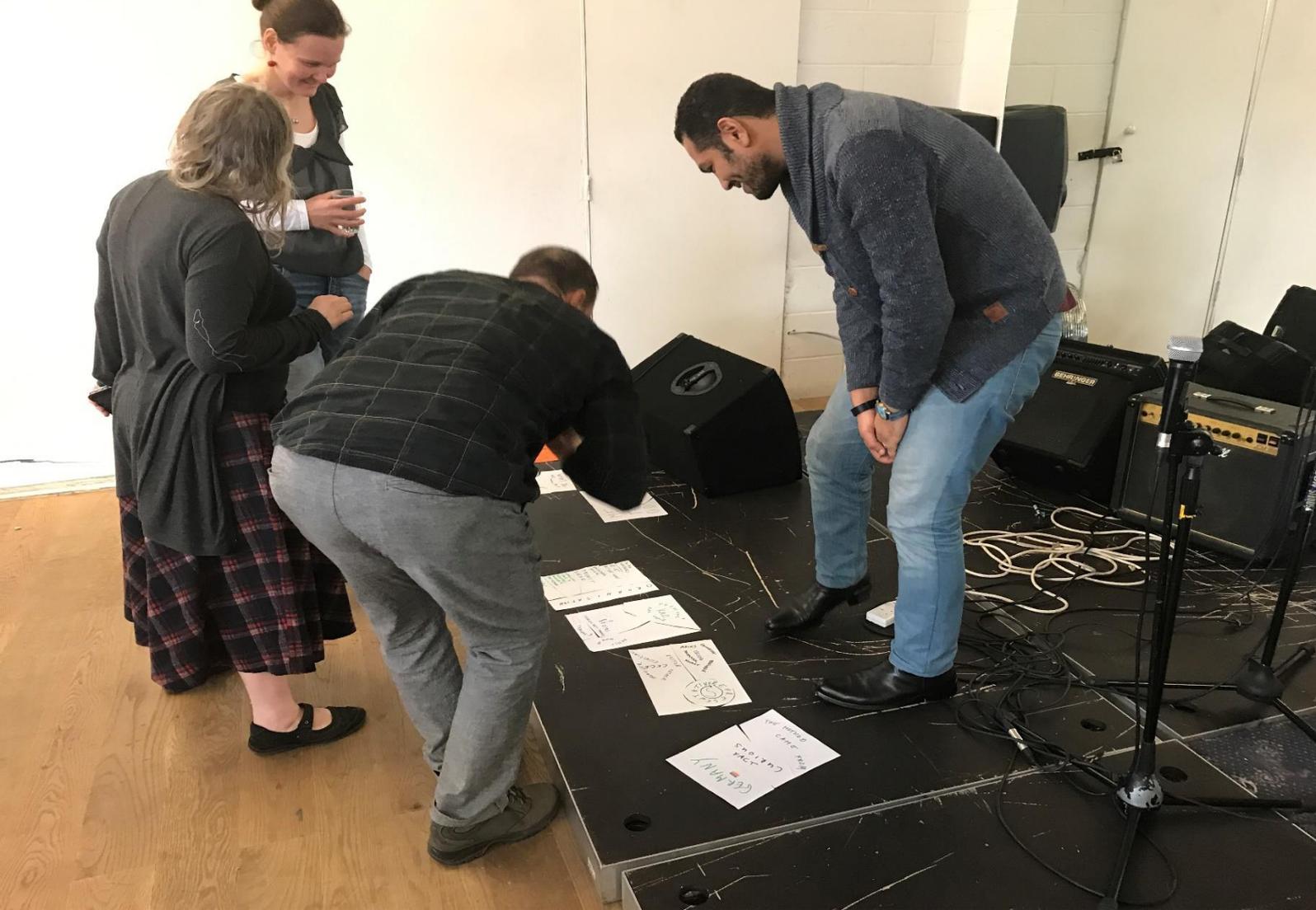
Procedural, organizational considerations

Our Training Module is one way to educate professionals on nonverbal approaches and tools when working with marginalised people. This module is based on what we found the most beneficial after sharing, debating, and evaluating our work. However, this is only an option. If you choose the module to run by yourself please note that changing the order, or proportion of topics will affect your outcomes. Also, if you are not experienced in this field, we would like to discourage you from realising this programme. There are many factors contributing to the outcomes – such as emotional intelligence or practical knowledge that may seem like a minor

modification or seemingly not relevant – which is not discussed in great details in our materials but are essential for success. Also, there are big differences between marginalised group and marginalised group, so it may be that our module and activities do not fit the type of issues, people you work with. Please keep this in mind when reading, working with our materials. Bear in mind that you are responsible for what you do, even if it is based on our outcomes.

Our work is free to be used if you mention us as the source and we do appreciate if you let us know about it. Feedbacks, comments,

suggestion for development are more than welcome. You can connect with us here: info@ikte.hu, info@bordercrossings.org.uk.

If you see yourself as a well prepared professional and you want to use our outcomes you will need to prepare and plan your work. These steps need to include the knowledge, the reality of your target group and your surroundings.

1. Your personal motivation to do this work.

2. The well digested and reflected understanding of both the Training Module and the Toolkit.

3. Know your group and their needs, fears, abilities!

4. Ask them where they want to be, where they want to grow.

5. Interview them in some form to know the individual not just the general story of a marginalised group.

6. Know where you want to guide them and be realistic about it!

7. Prepare and be careful about practical arrangements to have sufficient resources and avoid unnecessary triggers.

8. Have a backup person and plan if things go in an unexpected way!

9. Reflect on your behaviour, actions, feelings, reaction regularly through the preparation, programme.

10. If possible, have a supervisor. If not, make sure that you debrief your work in a way.

Never forget, that *You are in charge* of your programme and people, here we can give you only points to consider and directions to go.

When implementing our Training Module, we suggest 2 group leaders and minimum 10 maximum 25 participants in the group. If needed the group can be extended to 30 participants, but in this case a third group leader is necessary. If you have over 30 participants, then organise an additional training at a different time! It is crucial that at least one of the group leaders is well experienced with marginalised groups and possible training dynamics and occurrences.

Once knowing your group and the team your specific programme has to be designed following our Training Module description. What activities you want to do, what methods you are well experienced and comfortable with at the time when you work with the group.

Know what kind of tools, gadgets, props, and materials you need. Possible administrative matters may be also taken care of (certificate, visa, accreditation, etc.).

Cultural elements may be a way to gather casually and learn playfully. We found that people like to share their culture in an informal way, through food, dressing up, games, etc. even if this is not part of the Training Module, you may consider something along the lines.

Cooperation with us: If you plan running a programme based on our Training Module, we ask you to contact us (info@ikte.hu, info@bordercrossings.org.uk). We might help you with some questions, offer support or suggest practitioners in your area. With your question, feedback, or only knowing that you use our materials we can continue our development work.

Target group

Our Training Module addresses two groups of recipients. Firstly, we invite educators, trainers working with marginalised groups, from the required that the participants of our module have already proper knowledge of education or training work in an intercultural environment.

They should be aware of the challenges and limitations faced by educators working with groups of a migrant or other type of difficult background, including the language barrier which makes it impossible to communicate in the language of the majority or the host country. They are aware that work based on the language of the majority group or host country will be very difficult or even impossible. If the leader is unaware of the social, cultural, or religious diversity of the group migrant community, socially or culturally excluded or verbally limited. It is

with which he works, non-verbal communication could be another source of problems. Things such as interpersonal distance, touch, dressing and more can rapidly and easily generate preventable tensions. Lastly, the group leader must consider any other restrictions when preparing the programme, such as problems with eyesight, hearing, mobility, etc.

The module we prepared is intended as a source of guided inspiration with specific examples, however, knowledge of, skills with and experience in intercultural environments and/or marginalised groups are always a must.

We hope that our recommendation on work ethics in an intercultural environment will also be of help, you can find them in Chapter 6. The second group we address with the Training Module are future participants of the trainings based on our materials, keeping in mind that these are likely to be people of different groups and needs.

The "More Than Words" project largely focused on marginalised migrant groups. However, we need to keep in mind that these groups are also typically composed of people of many different cultures. Individuals migrate to another country for various reasons.

Their experiences may be burdened with trauma, which is why when working with them awareness and skills are essential. The group is never homogeneous: they come from different countries, have different economic status or education, not to mention the cultural or religious determinants.

In general, the target group of recipients are people whose position in the host country, community is worse than that of the majority.

They may be marginalised because of their origin, gender, religion, culture, lack of education or knowledge of the language of the new country of residence. Our training is expected to aid their integration into the host community and encourage them to engage in social and cultural activities. We strive to unleash their potential, even if their verbal skills or host language level may impede free communication.

Ethics and moral considerations

Certainly, general professional considerations are relevant and should be kept during this work as well. Here we wish to point out additional ones that we find relevant for this type of work.

Below you will find points to consider and follow. The nature of our work, i.e. working in a nonverbal, often physical, and emotional field, requires a particular moral attitude, at times differing from those used on exclusively verbal programmes.

When working with marginalised groups the situation may become more vulnerable and their reactions can differ greatly from those of others with different life experiences. The group leaders must be aware and conscious about these and plan, maintaining a safe environment from different perspectives, including their own behaviours and actions.

General recommendations

The group leader should have realistic notions concerning methodologies, outcomes, levels of participation, venue, etc. The group leaders shall rely on their professional background while

maintaining our recommendations. The Training Module offers space to be filled in by their experiences.

When selecting the participants and organising the group, special needs may arise. The individual needs versus the group needs must be considered. In all cases an individual need should not prevail over the group needs, blocking others from benefiting from the programme. Vice versa individual needs, that are blocking one's participation should not be neglected. Decisions such as working with a smaller sized group or having an extra team member to support the person with strong individual needs might work as solution. When working with marginalised groups it is strongly recommended that the group leaders have a work culture where professional debates, dialogue, a will to face conflicts openly and constructively, reciprocal support, professional focus and planned, structured work are real part of their work. Moreover, knowing and maintaining boundaries and ethical behaviour are even more important than with other groups where work is verbal, and participants are less vulnerable.

If someone less experienced or new to the field wishes to enter this work, it is highly recommended that an experienced colleague works with them. In this way newcomers may enter without unnecessary risk factors.

It is advised to have a professional support group where practising professionals can share, discuss, further develop their work. For this purpose, we also advise users of our materials to contact us.

Training specific recommendations

Essential participation: Sometimes participation can be very challenging for people with difficult past experiences. Still, encouraging them to stay in the group even while being overwhelmed with difficult emotions or burdening stories is a priority a group leader should keep in mind.

This way they can work with it, using the support of the others and the group leaders. Additionally, the group leaders also need to consider how they can support someone outside the training room, while working with the group.

Behavioural problems (aggression, non-attendance, etc.): It is the obligation of the trainers to be able to deal with behavioural problems in a professional and constructive way. If needed and possible they can contact the participants' sending organisation/ family/contact person to consult or get a clearer picture of the issue. However, if the behaviour is threatening others the trainers should consider sending the participant away or referring them to a specialist (therapist, psychiatry, etc.). Making this decision should be a process, consulting with colleagues and, if needed, with external support persons. Please note, that in case it happens there is a need to follow up the event with the group and openly discuss it.

Injuries, accidents: if a participant has an accident it is the task of the group leaders to take care of it, and to seek for a solution outside the programme. In such cases one of the group leaders stays with the group, while the other goes with the injured person. It is necessary to see how the event is affecting the group. They should be supported in speaking about it openly and processing it.

Mental health issues: many marginalised people suffer from some psychological and/or psychiatric issues that might have an effect on the programme. It is important to point out that the group leaders are not there for therapeutic purposes; even if they are competent in doing so, and especially if they are not educated in the field. With preparatory steps, interviewing and getting to know the participants, it is a topic that can be addressed. If you know up front that someone is arriving with a special psychological condition, it is an important choice to make, based on one's skills and education if the person is or is not allowed to take part in a programme like ours. This decision must be made based on clear facts

and factors, such as the aim of the programme, the ability of the group leader, the need of the group and the person's issue. Taking someone on board and not being able to hold the person and the process is more dangerous than declining their participation.

If any mental or psychological condition surfaces during the programme it is advisory to initiate a private discussion. It is highly important that the human rights and dignity of the person are maintained during the discourse.

The aim of the discussion should be to see whether the condition allows the participant to take part in the programme safely or whether external support is needed. The effect on the group should be also contemplated. It is very important that the group leaders should not exceed their own capacities, knowledge and energies. In case of uncertainty ask an external professional to help you in making decisions.

Confidentiality: during the programme it is important that there is an open, honest, and trusting atmosphere so that also difficult issues for the participants can be tackled. To reach this a climate of trust is indispensable. To develop and maintain this is the job of the group leader. This confidentiality should be maintained after the programme as well. This means that group members and group leaders should not pass on any information gained during the programme to outsiders.

It is possible to speak about one's experiences or thoughts, but not to share specifics about other people and what they said or did. Personal identities and stories should remain anonymous.

Group leaders' ethics: Any kinds of emotional, physical, sexual abuse and misuse of the participants by the group leaders is unacceptable. When working on non-verbal level all kinds of different emotions may be aroused. Attraction, disgust, fear, adoration, anxiety are only few of them. It can appear not only in the participants, but also in the group leaders. It is their obligation to notice them, reflect on them but in no situation are they allowed to act on them. To set and maintain such boundaries is fundamental in non- verbal work.

In addition to this, the background and histories of participants create an extremely sensitive and often vulnerable field where the group leaders need to maintain a safe reflection point to turn to. If needed the group leaders should seek supervision to work out their parts.

Cultural ethics: There is a need for equality of cultural status and cultural impositions must be avoided. Neither the trainer nor a group of participants should impose their beliefs, practices, and values on other cultures, just because they believe that their ideas are superior to others. Not everyone should conform to the majority, but all should respect the others. Cultural blindness might also occur, where differences are ignored, and one proceeds as though differences did not exist. The group leaders must be attentive to it and repeatedly offer space and the opportunity to speak up and provide equal chances.

General recommendations when working with marginalised groups

Working with human beings is never a simple task. Even the most experienced trainers are faced with ethical and personal challenges throughout this difficult task. This is due to the multi- dimensional and the lived-through experiences of every individual person/participant, who will react in different ways Working with human beings is never a simple task. Even the most experienced trainers

are faced with ethical and personal challenges throughout this difficult task. This is due to the multi-dimensional and the lived- through experiences of every individual person/participant, who will react in different ways to certain statements or to the tone in voice.

In order to carry out ethical, empowering trainings while simultaneously ensuring a safe and

welcoming work atmosphere it is vital for trainers to be sensitive about certain criteria and to take several recommendations into consideration when working with so called "marginalized groups".

Some of these criteria and recommendations shall be listed in the following paragraphs. Many more criteria and recommendations exist, but these were the factors listed as most important by individuals who themselves come from differing marginalised groups:

Create a respective relationship and environment with the participant

More often than not, participants in trainings are merely seen as target groups or "beneficiaries" of certain projects. The treatment of participants should be conducted based on *"RESPECT"*. It is therefore vital for you as the conducting trainer not to treat participants - who most likely hold a different societal position (e.g. gender, less income, new to the country etc.) - as problematic objects but to address them as *subjects*, who lead *multi- dimensional lives*: laughing, crying, celebrating, grieving and hoping, just like yourself.

In an attempt to recognise participants' situations, show real interest and understanding of how various social constructions and political factors have forced them into a position of marginalisation.

This approach aims to place the needs and wellbeing of the participants at the centre of the training, creating an atmosphere in which participants can be treated as equals. Some of the techniques in the Training Module serve to generate debate around the structural factors that may have contributed to the participants' marginalised status and can help them to understand their position in political terms. This can be immensely beneficial, as it helps them to see that they are not themselves to blame for the challenges they face. It can also serve to

generate greater awareness among the wider group, including group leaders, which can in turn shift perceptions and lead towards progressive change.

When starting new workshops or trainings with groups it is important to allow sufficient time to build rapport with participants, especially young participants. This is vital if you wish to develop their confidence and encourage active participation from them. It is of the utmost importance to show respect for all participants involved in the training *by taking their views and issues seriously*.

When working with certain people(e.g. those who were forced to leave their homes due to violence or oppression) it is very important to acquire some knowledge of the contemporary situation in the country and so *avoid presenting* certain images that can *trigger traumatic memories or shock*.

Critical self- reflection is a key

Working with people from marginalised groups does not only require an attempt to understand their circumstances. In order to be an *ally* towards the participants in the group requires your *own critical reflection on your societal position and privileges* that come along with this position. To reflect on your own privileges enables you to be aware of prejudices and stereotypes that exist about the participants and their cultures or backgrounds.

This critical self-reflection should support you to *avoid falling into an oppressive, patronising position and from reproducing certain power relations* within the training or workshop. Being an ally is a constant work in progress. It takes time to understand your own privileges and to change even the most mundane actions in your own everyday life.

Pay attention to what you say and how you say it. Many people attempt to avoid generalisations and stereotypes, but there are still many who are

guilty of using language that causes offence. If you are not using your mother tongue and need to rely on a language that you do not know so well, this may need even more attention. Even if you do not realise this, the common usage of words like "gay" or "crazy" to describe situations or people are *exclusionary, derogatory, and offensive*. It is best to think about what certain words mean for other people and understand whether they negatively impact people coming from a marginalised group.

A further *vital task is to show your intolerance for intolerance*. Should people in your workshop use equally demeaning language, it is important to point this out. This can be done in a neutral dialogue with the person using such language, by explaining the genealogy of the word and the affect it can have on people.

Something many people struggle with, even those with the best intentions, is the will to *accept correction*. Every person can make mistakes or have misunderstandings of people from differing backgrounds. If someone points these errors out to you, especially if you are a trainer working with marginalised groups, you should be *ready to learn from that experience and not react in sheer defensiveness*.

Empowerment

We recommend that the work should focus on Empowerment, because marginalised groups often *assume or are allocated unequal positions and statuses in societies across the world*.

Since the early 2000s the term has been gaining ground as a global phenomenon. From the

"International Year for woman's empowerment" in India to numerous global "Youth empowerment programmes", this multi-dimensional social process has been recognised as a tool necessary to empower marginalised groups by providing them with equal opportunities and also *gaining control over their own political, social and economic strengths*.

Empowerment is at once a process and a goal. If participants are to become empowered as citizens, then they need to be empowered within the training process itself.

This means that the exercises used, and the way they are led, should serve to emphasise the contributions and creativity of the participants themselves, and NOT to demonstrate the expertise of the trainers. Work with marginalised groups needs to recognise that their specific viewpoint is not one that is often heard in mainstream discourse, and so should honour and privilege their contributions, acknowledging the genuinely innovative aspects of their work.

In the longer term, this approach serves to generate confidence and a sense of self-worth, which will enable the empowered participants to become more active and valued citizens. One of many important factors to ensure an empowerment process in trainings is that one or more trainers conducting the training has a *similar background to the participants of the group*.

Exposure to such a trainer can inspire and give hope to those participating in the training that they too can reach a desired goal. Seeing a representation of one's own culture working in an already empowered position can greatly influence how one thinks, feels, and behaves, all which is ultimately related to the construct of identity and vital for breaking the perpetuated picture of people who hold power.

Fundamental methodological and attitudinal requirements

Working with a diverse group of participants, with different linguistic competencies, cultural backgrounds, and a sensitive situation requires a clear understanding of the actions, methods, and attitudes on the part of the trainer. The success of the chosen method depends on understanding the group's needs and ensuring effective communication - even if lacking a common language. Considering the following elements can contribute to this process.

1. Know the group well

Working with marginalised groups, refugees and migrants requires a higher level of sensitivity, depending both on the background of the

participants, and on how they are going to interact with one another. More factors will affect their interaction and communication both among themselves and with the trainers. Different backgrounds can influence understanding and meaning. As a result, some activities may not be clear for them and linguistic barriers may hinder their interaction or communication. So, situations that could usually be clarified in a few words may remain unresolved and/or require more attention.

The following information can be helpful to work with the group and foresee certain issues or dynamics:

- What are the backgrounds of the participants (if possible)?

- Is it a new group or have some of them or all worked or met together before?

- Who can work better with whom?

- Is there someone who can help overcome linguistic barriers for others?

Please note that the above-mentioned elements are not there to put people in boxes, but rather to map possibilities.
People are different. Even participants from the same specific background may react, feel, think, or express themselves differently.

Confidentiality can be an issue for some of the participants. It can be that they will not be willing to share in writing / prior to the course / openly important, sensitive information about themselves. In that case it will not be possible to get to know their background and detailed personal information. In all cases, but in this situation especially, it is important to listen to them carefully, to watch how they behave and move around the space and others, to pay attention to their voices. Their reactions and behaviour might give you signals and be the key concerning how to work with them.

When working with a marginalised group the trainers should have special consideration for their security, and the security of their families. At times sharing information or photos of them with the outside world, in social media or otherwise might create problems.

Check with the group and the individuals while they are participating in the programme, and even if they allow you to use (for example) pictures of them, show them the images before publishing them, as details that you are not aware of might matter. Confidentiality is particularly important before, during and after the programme.

2. Support the group to know each other well

It is important to work on team building and ice breaking and to facilitate the process of getting to know each other. It is crucial for any group to develop peer to peer communication, and a good overall working ambiance. With marginalised groups this might take more effort and time. Fitting the pace of the group is essential. Selected activates should allow the participants to open up in a manner and tempo that is comfortable for them.

It might happen that some of the participants have a conflicting background with others. Be prepared to make sure that the situation and/or any conflicts will not pollute the working environment in the training. Especially in the early stages of the training will you need to find smart ways to enable all to participate and to stay in the programme, even if there is tension. Later, when the group is formed, this can contribute to and enrich the discussions, and bring fruitful outputs.

Group distribution is essential for the success of the training; enriching peer to peer learning or leading to inadequate outcomes. The trainers need to walk the fine line of mixing diverse individualities, backgrounds, and behaviours and to ensure that everyone is still okay to take part in the programme.

Stretching is enriching, but panic is especially unwanted in these groups.

3. Emotional Intelligence

Human beings are fragile. Be cautious with the sensitive past experiences of the participants. Avoid triggering traumatic memories and be ready and know how to deal with them if such a situation emerges.

4. Respect, Acceptance

Some of the participants might have visible or invisible physical injuries or disabilities. The trainer must consider this while designing the activity. No one should be excluded because of their level of ability.

Treat all participants equally. Keep this in mind while designing and running the activities. There will be participants with whom you may feel more connected, and some to whom you face challenges in relating. It is the trainer's job to deal with these emerging feelings and thoughts without acting them out. Each and every participant has the same right and possibility to take part, and the trainer must provide it for them. provide it for them.

5. Cultural sensitivities

When designing the activities, the trainer should consider cultural aspects and differences regarding body language and non-verbal communication. There are some sensitive components that can occur during the activity and may affect the flow and the outcomes of the programme. Such as:

a. Eye Contact

- Direct eye contact is not accepted and easy in all cultures. Considering the background of the participants, for one it might come easily, while for others it might be threatening or come across as disrespectful. Certainly, be prepared that looking directly into the eye of another might be not comfortable for some participants.

- Direct eye contact differs from one culture to another, some might look directly into the eye while others may avoid eye contact. Both are

just a representation of their cultural context. It is important to make sure that these differences are not a barrier but something to build on and discuss.

b. Body language and gestures

- Gestures also might have different meaning in different cultures. It is important that the trainer takes this it into consideration as it might give mixed messages especially in a situation of linguistic barriers.

- Expressive body language accompanying activities and presentations can make the message clear and easy to understand. The trainer can mimic a lot of information, so it is good to prepare in this way as well.

- The evolution of the trainer's non- verbal communication, including gesture must be logical and step by step, not to create confusion and mixed messages.

c. Physical contact

Some people might not accept direct physical contact with other participants: the trainer need to build this up. It is important to make sure that participants can decide to accept or to refuse any kind of physical contact. Offering a self-directed process (saying yes or no), along with gradual development of physical contact and touch, can help to move from an uncomfortable situation towards learning. It is recommended to undertake activities involving physical contact later in the training, after a well-established working group is built.

d. Gender

Gender roles can be perceived differently in different cultures. The trainer should consider the gender concepts of the participants and work with this towards the goal of the training. This can be a key both in the relation towards the trainer and in the interaction among participants. Instead of neglecting or avoiding these issues tackling them and facing them in a gentle manner can lead to achieving the training aims. It can also enable participants to understand the specific cultural nature of their own views, and those of others,

empowering them as critical thinkers. Trainers should be aware of how their own gender may be perceived by participants and be prepared for how this may affect their status.

e. Sensitivity

Working with a marginalised group, the trainer should be aware of different issues in relation to the cultural and/or political contexts of the target group. For example, some words, colours, music, or songs could raise political or cultural assumptions among the participants that must be addressed.

6. Tips for work & Technicalities

There are important procedural issues that must be taken care of in order to achieve the intended learning outcomes. These are valid for all trainings, but are especially significant when using nonverbal communication methods:

a. Concrete and coherent structure

- The sessions and blocks of activity must have a planned structure. The activities should not follow each other in an ad-hoc manner but should have a structured flow. The trainers need to make sure that the elements are well connected and result in a coherent process. This makes the programme more accessible for marginalised groups, supporting them in trusting the process.

- Designing a concrete and coherent structure will also facilitate the participation as it is more easily understood and followed by the participants.

b. Connection between the activities

- It is possible to have multiple activities in one session, but it is important to have connections between them.

- It will make the message clear and firm and will enhance the participants' learning process.

c. Time management

Working in a multilingual context, using non-verbal methods will need longer time span than using one shared spoken language. The trainer needs to make sure that the allocated time fits the group's needs and is sufficient to run the designed programme.

d. Activities explanation

- Take enough time to explain the activity, ensuring that it is clear for all from the beginning. This way the trainer can avoid confusion or losing time just to clarify a step while already running the activity.

- Clarifications and further inputs in the middle of the activity might interrupt the participation and the learning process of the participants.

e. Simplicity and misguidance

- Keep it simple. There is no need for complications especially when there are language barriers. Focused communication (verbal, non-verbal) in a simple way is a key. There is no need for unnecessary messages or clarifications while running the activity.

- Avoid misguidance while describing an activity, or any of its steps. It is recommended to use fewer words to make the message clear and not to guide the participants to something else.

f. Creativity

The trainers should make efforts to create something suitable for the specific group. It includes fitting activities to the exact context and needs of participants, requiring creativity from the trainer.

g. Engaging aspects

In general, participants have different learning styles, and it is important to engage everybody in the action. When offering different activities through the programme, there should be something fitting for everyone.

These have a positive effect on peer to peer learning as well. Engaging participation makes the participants feel that they are part of one group, that they belong to this place and activity.

h. Using music

No translation is needed when listening, dancing to music. When using music, the best is if there are no words in it or that the used language is unknown for all. Rely on the melody and the message will be clear and the effect will be remarkable.

This can encourage creativity from the participants and can help support the learning outcome.

i. Using drawing and art

- The trainer needs to emphasize that it is not about aesthetic results, that the participants can make it as simple as they want.

- Not all the participants' competencies are equal, at the same time using drawings and art can allow participants to express themselves with no or fewer words.

- It is also recommended to work in small groups and encourage the participants to create together.

j. Theatre and role playing:

- Using experiential learning approaches in general is recommended, but it is important to understand the possible effects. When using roles or theatre it is important to choose the situation and roles, characters carefully. Knowing how to run the activity from the beginning to the end, besides being sure how to get the participants out safely from the role they are assigned to play are essential.

- While running the role play activity it is important to avoid creation of traumas or negative emotions among the participants.
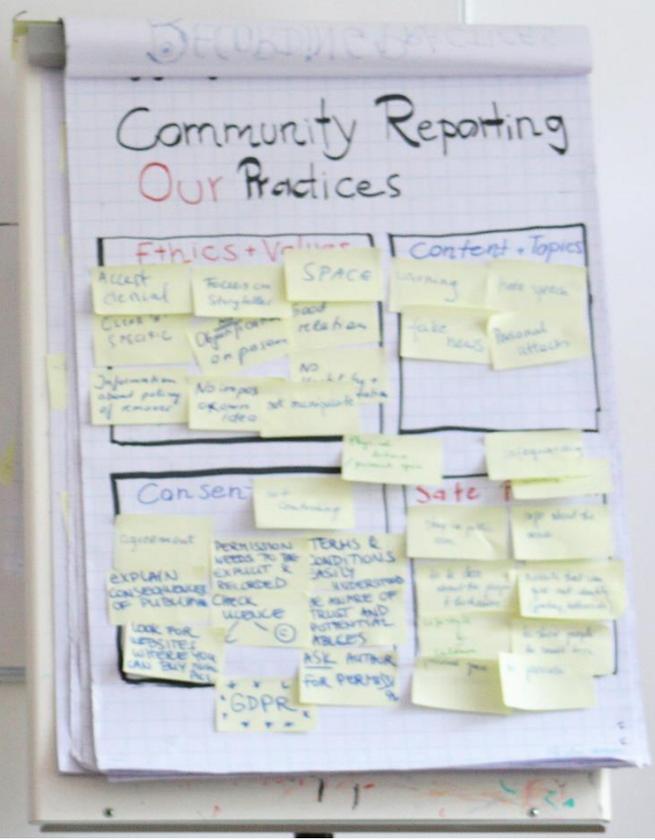
Training Schedule

MORE THAN WORDS training module for professionals working with verbally limited marginalised groups

Arrival day	Day 1 NEEDS	Day 2 LANGUAGE	Day 3 THE GROUP	Day 4 CULTURE	Day 5 CONCLUSIONS
Arriving to the venue	The needs of a culturally and linguistically diverse group	Leading a group without a shared language	Creating a welcoming atmosphere for non-verbal programme	Western methodologies and participants from other cultures	Ways of empowerment

	Knowing your group	The role of words and messages in non-verbal context	Group dynamics	Effective connections and combination of different methodologies	The use of the Training Module
Lunch Break					
Accommodating the space	Ways out from misunderstandings	Non-verbal communication and skill development	The role of human contact during art processes with sensitive cultural and emotional issues	Exercises bridging the art forms and sectors	Evaluation and reflection
Get to know each other	Matching exercises and the needs of the group	Exploring the relationship between the different non-verbal methods	Safety measures and reaching goals	Becoming a member of a new community	Closing the group
Introduction to the programme	Reflection time	Reflection time	Reflection time	Reflection time	Departures
Dinner time					
Informal cultural gathering	Optional informal time: singing together	Optional informal time: dance performance	Optional informal time: watching movie	Optional informal time: table games	

For the different topics you can find fitting activities in the Toolkit, or you can develop your own, keeping in mind the guidelines outlined above.

The More Than Words Training Structure

The MORE THAN WORDS Toolkit is a collection of Exercises which can be used in community settings with groups of people who have a limited understanding of the main language of the place where they live. The exercises offer innovative ways for people to express themselves, beyond the constraints of language.

The first sections of the Toolkit are based on the trainings offered by some of the partners in their own disciplines during the first two years of the MORE THAN WORDS project: Participatory Theatre, Digital Storytelling, Clown and Integral Expression and Dance Therapy.

In each case, the exercises offered in the training weeks have been subject to evaluation by participants, including those from the partners whose focus is more on migrant communities than on the methodologies themselves. In this way, this Toolkit has emerged as a set of recommended approaches from the project as a whole.

The second part of the Toolkit derives from the Synthesis Training which the partners undertook in Luxembourg in October 2019. This crucial week brought together trainers and participants who had followed the progress of the project and were so able to draw off a broad range of potential approaches for working with the target communities.

The Steering Committee had already agreed a set of framing questions, which were used to structure the week:

DAY 1 - NEEDS

- How do you come to an understanding of the needs of a culturally and linguistically diverse group of participants?

- How do you gather information about the group you are working with?

- How do you avoid misunderstanding of policies and contexts relating to migration?

- Who are the Exercises for?

- How do the Exercises meet their needs?

DAY 2 - LANGUAGE

- How do you lead a training session when you do not speak the same languages as the participants?

- Should we use fewer words when leading these workshops?

- How do we use no words when working with marginalised groups?

- Are messages stronger non-verbally?

- Can non-verbal communication training lead to the development of language skills?

- What is the relationship between the different non-verbal methods?

DAY 3 - THE GROUP

- How can we create a welcoming atmosphere when people do not share a common language?
- How do you deal with group dynamics?
- How do you enable human contact to create art while being sensitive to cultural and emotional issues? How do you keep everybody safe while reaching artistic goals?

DAY 4 - CULTURE

- How do you make western methodologies accessible for people from other cultures?

- How do you connect and combine different methodologies into an effective training course?

- How can we develop the exercises?

- across the art forms and sectors?

- How do you ensure that people use the Training Module?

DAY 5 - SUMMATIVE QUESTIONS

- How do participants become members of a new community?

- What is empowerment and how can it happen?

On each day of the Synthesis Training week, the partners divided into groups, and each group developed a workshop in response to the framing questions of the day. They then led these workshops with the entire group. This was followed by discussion and evaluation, from which the most effective approaches emerged.

The exception to this was the approach on Day 5, where the emphasis shifted from an inward-looking workshop to an outward- looking presentation: on this day, each group created a presentation which could communicate the feelings of target community members to a wider public.

The Toolkit section "MORE THAN WORDS" includes summaries of these workshop plans, which can be applied in a range of community settings.

As with any Toolkit of this kind, care should be taken in the application of these exercises with vulnerable people and groups. Not every exercise will be suitable for everyone. We have included notes on these considerations in the Toolkit.

The Toolkit

Exercises of Participatory Theatre, Digital Storytelling, Clown and Integral Expression and Dance Therapy

Index of Practices

Title	1. Circle of emotions
Description:	The facilitator gestures for the group to come together in a circle. The facilitator passes a smile to the person next to them and encourages them to respond to the smile and pass it on to the next person. When the smile comes back to the facilitator, they change it into another expression or emotion and the game continues. As it continues the emotions should get more complex and the exchanges should last longer.
Aim and learning outcomes:	To encourage a participant to express themselves without words and communicate with each other using non-verbal communication. The exercise is useful for groups not experienced in theatre to develop confidence to explore theatre physically.

Structure:	Whole group	Target population:	Any group, particularly useful with groups where there is no common language
Conditions:	Good warm-up to use with group for first time- as simple to do and requires no language skills/prior theatre knowledge	Minimum- maximum group size:	Least 5 up to 60
Duration:	10-15 mins as a warm- up but can be developed into longer exercise.	Equipment:	None

Verbal/nonverbal aspects to be aware of when working with language difficulties:	No language required.
Multicultural aspects to be aware of:	If any group member wears a full niqab, then they might need reassurance/ encouragement that they can do the exercise still. If a male and female are sat next to each other they might be reluctant to make eye contact- which is fine. The group will find their own approach to make the exercise work in a way that is culturally appropriate.
Development of the exercise, possible variations:	The game can develop to pass objects such as chewing gum which is chewed played with and passed around. If working with groups with limited local language the game could be developed to teach language- so the group learns the words for the emotions such as happy/sad/angry etc
Original method:	Theatre

Title	2. My Name Is…
Description:	Each participant works individually to begin with. They find a movement or gesture to express each of the following: (i) „My name is…" (ii) „I like to…" (iii) Something they like about themselves (iv) Something they don't like about themselves. These gestures are then shown to the group, with the appropriate spoken words. The words should be spoken in the participant's own language: they can be translated for the group, but they do not have to be. Three participants are then asked to stand in front of the rest of the group. They begin by showing their gestures with the language, and keep repeating the sequence, allowing the gestures to flow into one another so that a simple choreography evolves. The facilitator fades in music, and the participants stop speaking as this happens.
Aim and learning outcomes:	To enable participants to engage with the group and to introduce themselves non-verbally. To demonstrate the potential of gesture in a fun way which is easy to watch. To overcome the inhibitions some participants may feel regarding physical expression.

Structure:	Individuals, then three at a time, with the whole group spectating.	Target population:	The exercise works best in culturally diverse groups and is especially effective when there is not a single group language.
Conditions:	Can be used quite early in a theatre workshop process.	Minimum-maximum group size:	Up to 30.
Duration:	For most groups, around 30 minutes. Larger groups take longer. The facilitator needs to allow enough time for each group of three to perform fully - many people only become fully engaged after some time	Equipment:	Recorded music. Nothing too fast or strident. Classical Western music works well, as does minimalist music and Asian music.

Special aspects to be aware of when working with vulnerable/ marginalized groups:	The exercise works well with all kinds of participants.
Verbal/nonverbal aspects to be aware of when working with language difficulties:	The only time when translation is needed is in explaining the exercise. Participants work in their own language and then without language. The exercise charts a path from the verbal to the non-verbal.

Multicultural aspects to be aware of:	The exercise is intended for multicultural groups. Facilitators may want to point out how the movements are expressive of the cultural backgrounds contained in the group (assuming they are!).
Development of the exercise, possible variations:	Participants could progress to a „duet", varying their movements as they interact with one another.
Meta-feedback, debriefing:	The experience of people watching is as important as that of the performers. Take note of what it feels like to watch. Make sure that the comments of spectators are used in a way that builds the confidence of the performers.
Original method:	Theatre

Title	3. The Paintings Exercise		
Description:	Participants work in pairs. They select one person to be blindfolded. The facilitator gives the sighted person a copy of a painting. The sighted person must convey the painting to the blindfolded person WITHOUT WORDS. They can move them, touch them, make sounds, etc. When they have finished, they hide the painting and take off the partner's blindfold. The whole group then observes each pair in turns, as the person who was blindfolded describes the painting to the group. The person who was not blindfolded holds the painting behind them, so the group can see but their partner cannot. The facilitator can prompt the person describing the picture with open questions (e.g. „do you have any sense of colour?"). When the description is complete, the facilitator tells the person to look at the painting. Allow time for their response. Then swap over, so that everyone gets a go at both sides.		
Aim and learning outcomes:	The exercise compels people to work non-verbally and draws off a wide range of approaches to communication, which participants may rarely use. It also demonstrates how effective and detailed such communication can be.		
Structure:	Pairs, then the whole group.	Target population:	Any group
Conditions:	Participants should be at a stage where the first inhibitions have passed - but it can still be quite early in the process, as it encourages fuller contact between participants and develops non-verbal skills.	Minimum- maximum group size:	Up to 30.

Duration:	Depending on the size of the group, an hour to 90 minutes.	Equipment:	There need to be lots of paintings – at least one for each participant. Facilitators should choose paintings which they feel are likely to work for each pair. Be prepared to offer an "easier" painting if someone feels lost. Contemporary paintings work best. Figurative art is better for a group doing this for the first time: more advanced participants can work well with abstracts.
Special aspects to be aware of when working with vulnerable/ marginalized groups:	Care must be exercised over the use of blindfolds. This should be avoided when people have been or may have been traumatised. The exercise can be done with eyes closed voluntarily in this case (it is just quite tempting to peep!).		
Verbal/nonverbal aspects to be aware of when working with language difficulties:	While the core of the exercise is non-verbal, there is language used quite heavily in the second part of the exercise. A variation, which works well with linguistically diverse groups, is for the person who has been blindfolded to draw or paint their own version of what they think the painting is, and for this to be compared with the original in front of the whole group.		
Multicultural aspects to be aware of:	In some groups it may be sensible to avoid paintings that depict nudity, sex, or violence. Some groups, for example those with Muslim participants, may be wary of touching people of the opposite sex. With such groups, the facilitator should just mention that there will be touch involved at the „find a partner to work with" stage.		
Development of the exercise, possible variations:	The experience of people watching the reporting back is as important as that of the people „on the spot".		
Meta-feedback, debriefing:	See the section on language.		
Original method:	Theatre		

Title	4. What can you tell about this person?
Description:	A volunteer is selected to leave the room. This person is then asked to walk into the room and stand or sit in the space, while not saying anything. The rest of the group observe them and are asked to shout out words or phrases to say what they know about the "character" who has entered the space. The facilitator writes a list. (The volunteer does not necessarily consciously adopt the "character" of another person – the exercise is more to do with the other participants "reading" non-verbal signals, which may be conscious, unconscious, or inherent.)
Aim and learning outcomes:	Group gains an understanding of how much we can learn from non- verbal signals. This includes information which we often absorb without being aware of it, and even prejudices.

Structure:	Whole group.	Target population:	Any group.
Conditions:	Important to look beyond the person and not just stereotype.	Minimum- maximum group size:	Any size works
Duration:	20 mins	Equipment:	None

Special aspects to be aware of when working with vulnerable/ marginalized groups:	Need to be aware of labelling and choosing a volunteer who is happy to be talked about.
Verbal/nonverbal aspects to be aware of when working with language difficulties:	The exercise is practically non-verbal then does rely on discussion. The discussion could be quite in depth or if used with a group with limited language, it can be used to teach/reinforce basic words such as man/old. In this case the facilitator can lead the exercise more and help the group find words. The exercise could also be used as a development of the circle of emotions- and the person entering the room could enter using one of the emotions used in the warm-up game.
Meta-feedback, debriefing:	Debrief takes place during the exercise.
Original method:	Theatre

Title	5. Projected spaces
Description:	The whole group is seated in front of a large projection screen, which should be raised, with an empty space in front of it. The facilitator shows a prepared series of still images, projected onto the screen. Music is played as this happens. The facilitator prompts participants to enter the space and respond to the image. At various times, people are in the space alone, in pairs and in groups of three or more. The facilitator may also prompt people to leave the space and return to the audience.
Aim and learning outcomes:	The exercise allows participants to create powerful and immediate non-verbal drama, with only basic stimuli.

Structure:	Whole group.	Target population:	Any group
Conditions:	This exercise works well after several days of work when participants are more at ease performing and have acquired a physical awareness.	Minimum- maximum group size:	Up to 30.
Duration:	Around 30 minutes. Make sure there is enough music for it to go on longer if the group goes that way.	Equipment:	Screen, projector, and a prepared PowerPoint presentation. The choice of images is crucial. Recognisable generic spaces (streets, beaches, forests) are often good to begin with. More specific spaces become useful as the group gets the idea. Make sure there are LOTS of images and be aware that some will work better than others and should be allowed to remain in place for a while as participants explore them. The exercise also needs recorded music. „Spacey" music works best, as it is open to a range of emotional readings.

Special aspects to be aware of when working with vulnerable/ marginalized groups:	The choice of images should be appropriate for the group.
Verbal/nonverbal aspects to be aware of when working with language difficulties:	The entire exercise can easily be conducted without any use of words.
Multicultural aspects to be aware of:	The exercise works well with multicultural groups. It can be interesting to include images which relate directly to the cultures, and even politics, of participants' countries of origin. With refugees or vulnerable groups, care should be exercised over any potential triggers.
Development of the exercise, possible variations:	Avoid the temptation to try it without music. People sometimes say that the music tells you what to feel and so does the work for you. Not true. The music makes the space, as the image does, but what the participants feel is their own. The exercise does not work without the elevation of space that music offers.
Meta-feedback, debriefing:	This exercise can be difficult to „de-brief". Make sure that you do not just rush on to the next thing, though. Participants will need time to process the experience.
Original method:	Theatre

Title	6. Multilingual scenes
Description:	Two people are chosen who speak a language the other does not know. A short improvised scene is performed in front of the rest of the group. One person is only given the setting-e.g. you are a shopkeeper/ or you are walking in town. The other person is given a secret instruction such as you wish to buy a spoon, or you are lost and need directions/ need help. The scene is performed in 2 languages and they must try to communicate with each other.
Aim and learning outcomes:	Group gain an understanding of how we can still make ourselves understood even if we do not speak the same language. The group can also see dramatic potential of working in more than one language.

Structure:	Pairs to perform scenes in front of the whole group. Suggest 3 different scenarios.	Target population:	Any group- though best with group made up of people who speak different languages. If group all speak same languages, then gobbledegook (made-up languages could be used).
Minimum- maximum group size:	Any size works		
Special aspects to be aware of when working with vulnerable/ marginalized groups:	Some participants might be reluctant to stand up and perform in front of the rest of the group. It is best to choose people at the beginning who are willing to have a go and build to including others.		
Verbal/nonverbal aspects to be aware of when working with language difficulties:	Mother tongue languages are used- facilitators might need to demonstrate with a volunteer first scene to help the group understand what they need to do.		
Original method:	Theatre		

Title	7. Tell your stories in three pictures		
Description:	The group is divided into small groups. Every participant needs to find two or three photos on their mobile phone which they think represents either a funny story, something connected to their life or connected to the topic of the training they are participating in. They show the photos to each other in their smaller groups without explaining anything. The others in the group must analyse the photos and tell a story, that they think the photos could represent. At the end, the original person confirms or rejects the story and tells their reason for choosing the pictures.		
Aim and learning outcomes:	Improvising stories, ice breaking, introduction to storytelling, understanding the role and availability of digital tools in our everyday life.		
Structure:	Individual towards the group	Target population:	Any

Conditions:	It can be used either as an icebreaker or for introducing storytelling principles. The exercise can be used as well for communication trainings, introduction of any topic. If non-verbal stories should be told, the facilitator could provide certain photos, but usually the participant should use three photos from their mobile devices. Ensure that every participant is willing to do so and is equipped. As plan B have some printout/stock photos ready

		Minimum- maximum group size:	From 2 upwards
Duration:	20 minutes	Equipment:	Mobile phones of participants
Verbal/nonverbal aspects to be aware of when working with language difficulties:	This game can work non-verbal, as the story is told in pictures and is left to everyone to imagine.		
Development of the exercise, possible variations:	The context of the three pictures can be changed, even opening the exercise to build a longer narrative, if necessary.		
Original method:	Storytelling		

Title	8. Storyboard
Description:	Draw six boxes on a piece of paper. In the first box, let the participants establish a character and a location. In the second let them create a situation with possibilities of what might happen. In the third involve the character in the situation, in the fourth they should create a potential solution of the situation, in the fifth they should engage the character with the potential solution and in the last the participants should create a surprising but logical solution of the story.
Aim and learning outcomes:	Learning to structure stories, visualise them and collaborate to create a common narrative

Structure:	Depending on learning purpose	Target population:	Any.
Conditions:	It can be used at any time, best combined after the three-act- structure	Minimum- maximum group size:	From 2 upwards
Duration:	1,5 hours	Equipment:	Markers, paper
Development of the exercise, possible variations:	It could be done with a skilled group and an equipped location digitally		
Original method:	Storytelling		

Title	9. Three-Act-Structure		
Description:	The participants are told to think about an instant story. The facilitator is asking the room to name (1) A character, a place and problem/situation (Set-Up), then (2) a conflict/incident, setting the story in motion and finally (3) a resolution with and ending. After the facilitator demonstrated this verbal, the participants break in small groups and create their small stories, which can be, depending on the context either free associated and created or following a specific topic.		
Aim and learning outcomes:	Learning how „easy" it is to tell a structured story, storytelling, narrative structure.		
Structure:	Depending on learning purpose.	Target population:	Any
Conditions:	Is an easy introduction to telling stories and letting people know how easy it is. Thus, it should be moderated in a fun and easy way. It could be followed by the storyboard exercise.	Minimum- maximum group size:	From 2 upwards
Duration:	30 minutes	Equipment:	Paper and markers.
Special aspects to be aware of when working with vulnerable/ marginalized groups:	Based on western storytelling tradition, variation if needed for other audiences.		

Verbal/nonverbal aspects to be aware of when working with language difficulties:	This exercise needs basic listening skills.
Multicultural aspects to be aware of:	Based on western storytelling tradition.
Development of the exercise, possible variations:	To be investigated.
Original method:	Storytelling

Title	10.The What – The How – The Why – Easy Discourse Analysis		
Description:	Explain briefly the three most important layers of a narrative (1) The Textual: The Description of the content of the story (What is said in the story?) (2) The Composition: The Explanation of the content of the story (How is the content expressed in the story?) (3) The Context: Contextual interpretation of content of the story (Why is the storyteller expressing themselves in this way?) After this divide the group into smaller groups and hand them out different newspaper articles or stories, pictures etc. Let each group create a huge paper where they will write down the What, the how and the why. Let them discuss the stories and write or draw down their ideas. When the groups re-join let the whole group discuss (a) what do the stories have in common, (b) what is different, (c) what are anomalies of the story and (d) why the think the differences, common ideas and anomalies exist.		
Aim and learning outcomes:	Understanding narratives, learn to analyse them and critical thinking.		
Structure:	Small groups, pairs.	Target population:	Any
Conditions:	The exercise has the potential for controversial discussions, depending on the content of the articles/stories, as we work with bias. A facilitator should be fully aware of the risk.	Minimum- maximum group size:	From 2 upwards

Duration:	2 hours	Equipment:	Paper, marker, printed out articles, stories, or pictures.
Verbal/nonverbal aspects to be aware of when working with language difficulties:	This exercise needs (basic) reading and listening skills.		
Development of the exercise, possible variations:	To be investigated.		
Original method:	Storytelling		

Title	11. Two truths – one lie		
Description:	The group is best sitting in a circle – every person should tell two true and one false sentence about themselves. The group must investigate which is the false story.		
Aim and learning outcomes:	Icebreaking, creating narrations, getting to know each other, creative thinking		
Structure:	Whole group	Target population:	Any
Conditions:	When a group is introduced to storytelling	Minimum- maximum group size:	From 6 upwards
Duration:	20 minutes	Equipment:	Any
Verbal/nonverbal aspects to be aware of when working with language difficulties:	This exercise needs basic listening and talking skills		

Development of the exercise, possible variations:	The game could be flipped to two lies and one truth
Original method:	Storytelling

Title	12.Albatros – understanding perspectives in storytelling
Description:	SIMULATION: Choose 2 girls and 2 boys to participate in this simulation exercise. Explain their role in this exercise but do not explain any of the historical context behind the true Albatrossian culture until after the discussion has ensued.

A male and female Albatrossian sit in their places with the male on the chair and the female kneeling beside him. Females with shoes off and males with shoes on.

All communication attempts during the exercise are done by a clicking sound or by touch only – no speaking is allowed. The Albatrossians always maintain unsmiling (but serene, and pleasant) expressions, and do not register in facial reactions their various feelings or responses to what may go on around them.

The Albatrossian females simultaneously retrieve a bowl of water and bring it back to the male and assume their kneeling positions. Each male in dips the fingers of his right hand into the bowl and lifts or waves the hand about gracefully to dry. The women's hands are not washed. The females return the bowl of water to the table and then returns to her place for a minute before beginning the next activity.
When they return, the males lower the heads of the women so that they are looking toward the ground.

She then – upon a clicking cue from the man – rises to retrieve food and offers the food to each male in turn first before offering the food to the other female. She sticks her hands into the food and stuffs a little into the mouths of each male. Upon being fed the Albatrossian man indicates his appreciation by a rubbing of the stomach.

Afterwards, she then offers the food to the other female. She returns the food to the table and then she returns to her kneeling position next to the Albatrossian man. During these pauses, which should be prolonged for effect, the Albatrossian man gently pushes the woman's head from time to time downward as she kneels.

Next follows the serving of drink. In the same manner, the Albatrossian woman gives the cup to the Albatrossian man to drink from first then he rubs his belly in satisfaction before the drink is offered to the females. The females then take the drinks back and return to their place and resume their kneeling posture.

After another pause, the two Albatrossian males indicate to the kneeling females to follow them, and the four people leave the area, concluding the first part of the exercise. |
| Aim and learning outcomes: | Understanding bias and power of imaginaries, critical thinking, questioning perceptions |

Structure:	Whole group, with four performing	Target population:	Any

Conditions:	The people who will act in the exercise need special observation and care, as it happened in some cases, that the simulation could open past traumata or make the "performers" exposed to emotions they are not aware of. Thus, the facilitator should check on them and should prevent vulnerable participants from engaging in this exercise without their consent. Not only those performing, but spectators as well can be highly affected (e.g. victims of sexual or domestic violence).	Minimum- maximum group size:	From 10 to 20.
Duration:	60-90 minutes	Equipment:	2 Chairs, food, bowl, a crown, or any other ornaments to wear.
Multicultural aspects to be aware of:	The exercise is designed to make people not just aware of what is behind the story, but as well of their cultural bias or "lenses". Especially for people playing the part, it can be an overwhelming experience and they should be safeguarded by the facilitator.		
Meta-feedback, debriefing:	Cultural assumptions and rationale – Extended discussion questions As elaborated later, part of the point of the Albatross exercise is to provide an opportunity for people to learn by observation, to infer meaning from the totality of what happened. Since this "cultural observation" aspect is important, it is best to conduct the exercise with as much consistency as possible, within some frame of reference agreed on by all Albatrossian performers. Following are some of the "standard" cultural assumptions, which usually are in play, and which the participants have the problem of figuring out as the exercise goes on. Discussion of the albatross What Happened? (Early exploration – no confirmation ordenial) 2. Objective Observations (Tell participants to screen out own feelings and reactions and tell only what they observed. This can be written on newsprint) What did you see happen? What did the Albatrossian man do? What did the woman do? Describe the Albatrossian language. Personal Feelings and Reactions What did you feel as you participated in this exercise? What, in your opinion, is the role of the Albatrossian woman in the society…The Albatrossian male? Why? c. What are some similarities between your culture and the Albatrossian culture? Some differences? At this point, you can explain the underlying values of the Albatrossian culture.		
Original method:	Storytelling		

Title	13.Silent Movie
Description:	Divide students into two or more groups. For the first half of the class, some students will be screenwriters and other students will be actors. Roles will switch for the second half. The screenwriter students will write a silent movie scene, with the following directions in mind: Silent movies tell a story without words. It is important to start the scene with a person doing an obvious task, like cleaning the house or rowing a boat. This scene is interrupted when a second actor (or several actors) enters the scene. The appearance of the new actor/s has a big impact. Remember that the new characters could be animals, burglars, children, salesmen, etc. A physical commotion takes place. The problem is resolved. The acting groups will perform the script(s) while the rest of the class sits back and enjoys the show. Popcorn is a good addition to this activity. After each silent movie, the audience should guess the story, including the conflict and resolution.
Aim and learning outcomes:	Applying storytelling methods, improvising, collaboration.

Structure:	Smaller groups	Target population:	Any
Conditions:	None	Minimum- maximum group size:	8 upwards
Duration:	45 minutes upwards (depending on group size)	Equipment:	Popcorn (optional), paper, pen

Development of the exercise, possible variations:	To be investigated.
Original method:	Storytelling

Title	14. Introduce "The Other"
Description:	In a circle, each participant presents the one on his right, without knowing him, saying the name, and describing all the salient features, like work, family, hobbies, etc.
Aim and learning outcomes:	Ice breaking, group building, develop, creativity, awareness

Structure:	Whole group	Target population:	Any population
Conditions:	In the verbal version, can be used at the start of the training. In the nonverbal version, after the pantomime exercises. Is important the role of the trainer to stimulate creativity, pay attention to the respect of each participant and underline them that is not requested to foresee the reality, is important to share what anyone „see" about the other.	Minimum- maximum group size:	No limits
Duration:	1-2 minutes for each participant.	Equipment:	Any

Special aspects to be aware of when working with vulnerable/ marginalized groups:	Give more defined indications about the features to describe to avoid some possible vulnerable aspect of someone in the group (like family in refugees group).
Verbal/nonverbal aspects to be aware of when working with language difficulties:	In a group with language difficulties it is possible to do this exercise without words, using pantomime technique. In this case, of course, you can do this exercise after you did some pantomime exercises.

Multicultural aspects to be aware of:	No special limits, just pay attention to the respect for each one, in order also of multicultural aspect.
Development of the exercise, possible variations:	From verbal to nonverbal version. Could be useful (only in the verbal version), after this round, to make a round where each one introduces himself. It is not to discover how many information correspond to the reality (it isn't requested), but to take awareness about how many aspect that you see in the others are, actually, what you would to see in you.
Meta-feedback, debriefing:	In the debriefing you can start asking the feeling of each participant listening to his/her creative description from another. It is also important to underline the importance of the border between what I see in the others and what is the reality (the app).
Original method:	Clown

Title	15. A – I – O
Description:	In a nice circle one participant must start shooting another one with a movement of the body, simulating a launch of an object from back to forward in front of him/her, shouting the letter "A". The participant who receive the shot has to move his body in back, simulating to grab the object in his hands on his head and shouting the letter "O".The two participants on the side of the shooting one have to turn their body to the participant shouted, simulating with the hands a shot in his belly and shouting the letter "I". The shouted participant continues shouting another one in the same sequence. After two rounds, it is possible to proceed for eliminations. 3 persons will win the round.
Aim and learning outcomes:	Ice breaking, body warm-up, develop attention.

Structure:	Whole group	Target population:	Any population without physical disabilities.
Conditions:	Invite the participants to use voice and body with energy and to pay attention and be focused overall circle.	Minimum- maximum group size:	From 8 to 30 participants
Duration:	It depends on the group size.	Equipment:	None

Special aspects to be aware of when working with vulnerable/ marginalized groups:	Pay attention to physical disabilities.
Multicultural aspects to be aware of:	The shooting could be a lunch of something (like a ball) to avoid the possibility that someone feel violence in the exercise.
Original method:	Clown

Title	16. Rods Movement		
Description:	Divide the group in couples. In each couple, each one has to stay in front of the other, in an eye contact. When the music starts, each couple must start a very simple movement in a mirror. After some minutes, add, for each couple, a little wooden rod, putting it between the two first finger on the hands of participants. Continuing mirroring, they have to move slowly in the space in a contact through the eyes and the rods. Slowly, one by one, link the couples adding new rods, till you make a unique group. Let the group free to move in the space without leaving the contact through the rods. Ask to the group to make slowly a nice circle, continuing moving in the space and without leaving the rods. In the nice circle ask to the participants to leave the rods without leaving the eyes contact with the others. Say thanks with the eyes to the others, make a common obeisance and clap the circle.		
Aim and learning outcomes:	Group building, confidence exercise, body warm-up, get to know each other in a nonverbal way, respect the time of yourself and the one of your partner/partners, nonverbal communication, synchronized movement.		
Structure:	In pair first, then in whole group.	Target population:	Any population
Conditions:	Invite the participants to stay (and do not leave) in the eyes contact and do not use words. Help them inviting to go slowly and doing simple movements.	Minimum- maximum group size:	From 8 to 24.
Duration:	From 30 minutes to 1 hour (it depends from the group size).	Equipment:	Music, wooden rods of about 80-100 cm.

Special aspects to be aware of when working with vulnerable/ marginalized groups:	Pay attention to physical disabilities for the second part in circle.
Multicultural aspects to be aware of:	With some cultures (and also in general way) could be some difficult to stay in eyes contact, give them the right time to enter in this deep communication and help them.
Development of the exercise, possible variations:	Is a starting point of a lot exercises about nonverbal relation and communication.
Meta-feedback, debriefing:	Feeling of participant about eyes contact, contact through the wooden rod, time of movement, atonement, synchronized movement.
Original method:	Clown

Title	17. Clown relation		
Description:	Moving in the space, without words, choose a partner and do not lose sight of him/her. When the music stops, go close the partner chosen and look at him with the body and the eyes. In the second step, invite the participants to choose two persons at the same time, trying not to lose sight of both. When the music stop go close to one of this with your body and turn just your head and eyes to the other one, looking towards him/her.		
Aim and learning outcomes:	Nonverbal relation/communication, clown relation, body language.		
Structure:	First in group, after in pair, then in trio.	Target population:	Any population.
Conditions:	Invite the participants to stay (and do not leave) in the eyes contact and do not use words. Help them inviting to go slowly and take their time. To do after exercises with movement in space and eyes contact/ communication, with a good level of confidence in the group.	Minimum- maximum group size:	From 12 to 24.

Duration:	From 30 minutes to 1 hour (it depends on the group size).	Equipment:	Music.
Special aspects to be aware of when working with vulnerable/ marginalized groups:	The eyes contact could be, sometimes to deep and intense, pay attention!		
Verbal/nonverbal aspects to be aware of when working with language difficulties:	It is a nonverbal exercise, but the drive of the exercise is necessarily verbal, even if there are not so many indications to give to the participants. Thus, you can have some problem with group with language difficulties.		
Multicultural aspects to be aware of:	With some cultures (and also in general way) could be some difficult to stay in eyes contact, give them the right time to enter in this deep communication and help them.		
Development of the exercise, possible variations:	Using the clown relations, you can go from this exercise to the plastic clown picture exercise.		
Meta-feedback, debriefing:	Feeling of participants about unpaid relation, about relation through body language (active and passive).		
Original method:	Clown		

Title	18. Clown plastic picture
Description:	In group of minimum 6 persons, make a big "human" picture using the body and the clown relation, composing the picture one by one and then staying motionless for 15 seconds.
Aim and learning outcomes:	Nonverbal communication, clown relation, body language, transformation of reality.

Structure:	Groups of 6 or more	Target population:	Any population.
Conditions:	Stimulate creativity and transformation of reality by the participants. To do after overcoming exercises about relation and clown relation, with a good level of confidence in the group.	Minimum- maximum group size:	From 6 to 10 for each group.
Duration:	5 minutes for each group.	Equipment:	Music.
Special aspects to be aware of when working with vulnerable/ marginalized groups:	Pay attention to the respect of some cultures. For example, pay attention with body contact for some cultures.		
Verbal/nonverbal aspects to be aware of when working with language difficulties:	Nonverbal exercises but could be fine to close the exercise calling another participant who have to say the name of „Masterpiece" and explicate the picture.		
Multicultural aspects to be aware of:	Pay attention to the respect of some cultures. For example, pay attention with body contact for some cultures.		
Development of the exercise, possible variations:	It is possible to mix this exercise with the Clown Relation exercise.		
Original method:	Clown		

Title	19. Transform objects
Description:	Groups of maximum 8 persons in circle. Give them one object. Each one of them has to watch the object and, slowly transform it into another object, with movements, sounds, etc. Then he must pass it to the participant on his right side who must take the transformed object, repeating the movements and sounds, and then transforming it again. When the object will finish the round, you can introduce in the circle another object.
Aim and learning outcomes:	Clown tools, nonverbal expression, transformation of reality, ice breaking.

Structure:	Groups from 4 to 8 persons.	Target population:	Any population.
Conditions:	Invite the participants to do not use words.	Minimum- maximum group size:	Groups from 4 to 8 persons
Duration:	30 minutes	Equipment:	Nothing

Development of the exercise, possible variations:	From this exercise you can go to the transformation of the body.
Meta-feedback, debriefing:	You can work, with debriefing on the relevant theme of different point of view of the reality and in the clown relation with objects.
Original method:	Clown

Title	20.From the chaos to the creation
Description:	Standing in a circle, one by one each participant goes to the centre of the circle. Starting from a very free, fast, uncontrolled and „crazy" movement of the body let the body create a new unsuspected action, (like to have a shower, drive a car, play some music with some instrument, paint, or something else) transforming the unknown and involuntary movement in an appropriate action. Play this action for some seconds.
Aim and learning outcomes:	lown tools, clown creation, nonverbal expression, transformation of reality.

Structure:	Whole group, maximum 25 persons.	Target population:	Any population without physical disabilities.

Conditions:	Stimulate the participants to take their time, but also to start from a chaos, without a control on the movement. Invite them to start with a fast movement of all parts of the body.	Minimum- maximum group size:	Groups from 4 to 25 persons.
Duration:	It depends on the group size.	Equipment:	None
Special aspects to be aware of when working with vulnerable/ marginalized groups:	Pay attention to physical disabilities or special body pains (back pains).		
Development of the exercise, possible variations:	It is possible to mix this exercise with transformation of objects.		
Original method:	Clown		

Title	21. Discover your Clown
Description:	Give one red nose to each participant who has to put it on his/her neck. Starting from some relaxing exercise in front of the trainer who will drive, bring participants, through a visualization, in a prehistoric world where they are animals. Each participant will choose an animal, starting moving and sounding in its way. With this animal's mood, drive participants to relations with others, discovering the aspects that belong to them. Invite them to pay attention to their movements, experiment with ways of communication, and expressing emotions. When the trainer feels that each participant is enough inside of this new mood, ask them to go slowly in an initial position, close their eyes and put the red nose on their nose. In the meantime, put some clothes (like jackets, hats, scarf, etc.) and object on the space. Then invite them, without losing the animal feeling inside, to open the eyes and discover their clown mood and feeling.
Aim and learning outcomes:	Discover of the clown, clown tools, nonverbal communication, nonverbal relation.

Structure:	Whole group, maximum 25 persons.	Target population:	Any population

Conditions:	The role of the training is fundamental to drive participants, step by step, through a visualization, in the right mood. Only for clown expert trainers.	Minimum- maximum group size:	Groups from 8 to 25 persons.
Duration:	At least 1 hour.	Equipment:	Music, clothes, objects, red Noses.
Special aspects to be aware of when working with vulnerable/ marginalized groups:	Pay attention to the reaction of each participant.		
Verbal/nonverbal aspects to be aware of when working with language difficulties:	It is a nonverbal exercise, but the drive of the exercise is necessarily verbal. Thus, you can have some problem with group with language difficulties.		
Multicultural aspects to be aware of:	Pay attention to the respect of some cultures. For example, pay attention with body contact for some cultures.		
Development of the exercise, possible variations:	It is possible to develop this exercise in several way, in order of the level of participants in clown training.		
Meta-feedback, debriefing:	Is important to do a debriefing after this exercise about the feelings and the emotions of the participants during the exercise. This debriefing could be also the moment to start to give them some more deep information about the clown.		
Original method:	Clown		

Title	22.The painter: pantomime
Description:	After you gave to the participants some basic movement of pantomime, ask them to choose a place in the space. They are painters who must make their masterpiece on an imaginary canvas. Invite them to start painting with an imaginary brush. Then, slowly, they have to transform the lines and the drawings painting, in movements with their body, using pantomime movements.
Aim and learning outcomes:	Body language, nonverbal expression, clown tools, transformation of reality.

Structure:	Individual	Target population	Any population
Conditions:	Is important before the exercise to show an example to the participant, also asking them to follow the trainer.	Minimum- maximum group size:	From 8 to 25
Duration:	45 minutes	Equipment:	Music
Development of the exercise, possible variations:	Possible variation is to let one participant drive the others who must follow him/her.		
Original method:	Clown		

Title	24. Mirror game		
Description:	The group members form pairs and stand in front of each other. One of them is the model, the other one follows, mirrors any movement as best he/she can. Then they change roles. No problem if it is not "perfect".		
Aim and learning outcomes:	Body warm-up, body empathy, atonement, group building.		
Structure:	Pair, or whole group process (see development).	Target population:	Any population
Conditions:	Give enough space for moving freely to each pair. It is a rather easy exercise that can be used at the beginning of a new group process, it has a warm-up effect as well.	Minimum- maximum group size:	Any size with an even number of participants (if there are two group leaders one can participate in case of odd number).
Duration:	With inexperienced groups shorter times (3- 5 minutes) is recommended before changes. If the group is immersed in the task, more time is possible.	Equipment:	No material necessary. With or without music. When you use music: rather lively music preferably without lyrics is recommended.

Verbal/nonverbal aspects to be aware of when working with language difficulties:	Demonstrating the exercise helps in understanding instructions if language difficulties are present. Demonstration is advisable even in case of no language difficulties because it has a facilitating/model effect.
Multicultural aspects to be aware of:	Pay attention to cultural aspects when demonstrating the exercise, adjust proximity and/or physical touch accordingly.
Development of the exercise, possible variations:	Possible development 1: they do not decide on the roles, and still maintain the mirroring. Both model and mirror at the same time. Possible development 2: Repeat the exercise with different persons as partner. Possible development 3: It can be extended to the whole room with the whole group where half of the group is on one side, half on the other. Each person on one side has a partner on the other. As if there was a long mirror across the whole room. If people interact on one side this interaction is mirrored on the other by the partners of the interacting persons.
Meta-feedback, debriefing:	Pay attention to dealing with constantly changing situations and improvisation. Experiences in terms of empathic atonement via bodily encounter in space.
Original method:	Body & Movement

Title	25. Introduction via objects – Group mandala
Description:	Prior to the training, the group members are asked to take an object with themselves that they feel is characteristic to them. Groups of 5 are formed – preferably out of people not very well acquainted with each other. The subgroup creates an installation of the personal objects, (each can move his or her object only!) and discusses it for a while, giving it also a title. The subgroups also create a representation of the installation out of their bodies, transfer the position of the objects in a creative way on a body-sculpture. Exhibition – each group shows their installation of objects and installation of bodies. The whole group is creating a group object mandala, everybody can say some words about their chosen objects, introduce themselves through the object they brought along and everybody puts the small object in the middle of the circle in the mandala. At the end of the whole group process (which may take several days), in the big circle everybody takes back their small objects, and say if there was some difficulty for them and what they take with themselves from the training.
Aim and learning outcomes:	Group building, creative work in a team, work with self-image

Structure:	Small group (consisting of 3-5 persons) process	Target population:	Any population
Conditions:	This activity works both as an introduction exercise at the beginning of the group process, or to deepen connections later.	Minimum- maximum group size:	Any size
Duration:	First phase: 30 minutes, 2nd phase 2-3 minutes per person.	Equipment:	A large plate or cloth (a square shawl or decorative tablecloth) on which to place the group mandala.

Special aspects to be aware of when working with vulnerable/ marginalized groups:	Participants with a migration background might be emotionally affected by selecting an object, as it is likely they had to leave a lot behind when leaving their homes. It is advised to play close attention to the emotional charge in their object description, and to the types of memories the object brings up.
Verbal/nonverbal aspects to be aware of when working with language difficulties:	In case of language difficulties participants would only say their name and should let the object „speak" on their behalf. As an alternative to a verbal introduction, participants could also hand around their object, so that the others can get in touch with it via vision and touch.

Development of the exercise, possible variations:	1. In case the training is near the fields or woods, participants can be asked to go outside, and pick up an object in nature that represents the way they are or the way they feel, or what they expect from the training. 2. Facilitators can offer several objects with diverse characteristics for participants to choose from or they can be encouraged to use an object they have with them.
Original method:	Body & Movement

Title	26. Marketplace game
Description:	At the start of the process the facilitators offer various categories to form small groups. These should be obvious, transparent categories, such as clothing, hair colour, and should move to more complicated, less obvious categories, like profession, hobby, favourite dish, month of birth, and can move to even more personal areas like marital status, age, etc.
	Group members should find out on their own who belongs into the same group with them, but they even can try and convince each other to join. This can create a „marketplace vibe", where people are calling out their groups, calling on the others to join. Participants can experience how in every round they are in a group with different people, that they can connect to different individuals through different shared experiences. This is also a great icebreaking process.
Aim and learning outcomes:	Ice breaking, group building, relating to each other, getting to know each other, giving a structural frame, thus safety to the group process,

Structure:	Whole group	Target population:	Any population
Conditions:	None	Minimum- maximum group size:	Min. 6 persons
Duration:	20 min	Equipment:	None

Special aspects to be aware of when working with vulnerable/ marginalized groups:	In case of an international group or a group including people with migrant backgrounds a round with place of birth is also advised, where people create groups on an imaginary map.
Verbal/nonverbal aspects to be aware of when working with language difficulties:	The complexity of the categories should match the group's level of verbality. Body language can be encouraged to bridge linguistic divides.

Development of the exercise, possible variations:	We can use an imaginary map on the floor to have participants gather in groups by place of birth, place of current residence, place where they dream of moving to/living.
Original method:	Body & Movement

Title	27.Dance with sticks
Description:	Two persons are in contact via two thin sticks held between them only by the light pressure they apply at the two ends of them by their index fingers. Explore movement possibilities! First slowly, later with more dynamism.
Aim and learning outcomes:	Atonement, physical contact through an object.

Structure:	The basic setting is in pairs, but it can be developed into trios, or groups of more people, even the whole group is possible.	Target population:	Any population with basic fine motor skills in their arms and hands.
Conditions:	This exercise enhances concentration in the group. It is good to use when you want to deepen the process.	Minimum- maximum group size:	From 5 to 30
Duration:	4-10 minutes each turn	Equipment:	Thin sticks. Each pair must have two.

Development of the exercise, possible variations:	Possible development 1: Changing partners can give an impression how different the connection to different people can be.
	Possible development 2: We can work in the direction of the whole group. Create trios of groups of four connected by sticks held in place by the fingertips. Or groups of six, or the whole group can be connected.
Meta-feedback, debriefing:	The following topics could be addressed: adaptation to changing situation, differences in the encounters with different persons, characteristics regarding leading/following, personal talents.
Original method:	Body & Movement

Title	28. Dance with objects
Description:	The facilitators offer objects which can be used for free movement, dance or to connect to each other. These can be shawls, blankets, balloons, ropes, feathers, etc. Facilitators can offer uniform objects to all pairs or individuals, or they can offer a selection of different objects from which pairs or individuals choose. This activity encourages motion, as most of the attention will be on moving the object.
Aim and learning outcomes:	Body warm-up, non-verbal communication, liberating body movement, physical contact through an object.

Structure:	Pair and whole group	Target population:	Any population
Conditions:	Releases tensions that are connected to movement and connecting to others.	Minimum- maximum group size:	4 to 30
Duration:	4-10 minutes each turn	Equipment:	Objects

Verbal/nonverbal aspects to be aware of when working with language difficulties:	Non-verbal
Multicultural aspects to be aware of:	Certain objects can be culturally sensitive, e.g. certain types of shawls can be considered veils by participants.
Development of the exercise, possible variations:	If the exercise is used in dyads, in several rounds different objects can be offered, and the observation can focus on how the different objects influence the connection in the pair.
Meta-feedback, debriefing:	It is advised to offer the pairs the option to discuss their experiences with each other at the end of this activity.
Original method:	Body & Movement

Title	29. Drawing – drawing in a group
Description:	Create a drawing, a painting, a visual representation of your (previous) experience.
Aim and learning outcomes:	Use a different artistic expressive modality. Encounter in visual art modality.

Structure:	Mostly individual, but it can be used in pairs or little groups. Even the whole group can create something together.	Target population:	Any population
Conditions:	We propose this exercise to follow another nonverbal exercise e.g. with movement. It can help in bridging the nonverbal/ nonsymbolic and the verbal/ symbolised worlds of experience. It is good to emphasize that the focus is not on the aesthetic value but rather on the expressive quality of the drawings. As drawing is physically less challenging, it can be alternated with movement exercises.	Minimum- maximum group size:	Any size
Duration:	15 min - 1 hour	Equipment:	Sheets of paper, drawing and painting material is necessary.

Development of the exercise, possible variations:	There is an inexhaustible source of possibilities, a whole art therapy approach is dedicated to visual arts modality. Some possible development ideas: 1. Drawing can happen individually, but it can be a means of encounter, when two persons communicate with each other in drawing. 2. Or a group of four can have turns and draw something on the paper making it more and more complex with each turn - all this without speaking. In the end their task might be to write the fairy-tale „that they just drew the illustration for". 3. The choice of painting/drawing material can make the creation quite a different experience. Using water paint for example takes more time and reaches more emotional levels. 4. After some symbolic or relational work, the experiences can be put on a visual level before verbal sharing. Movement and drawing can alternate, inspiring each other.

Meta-feedback, debriefing:	How do the participants relate to the various expressive artistic modalities? There is a possibility of giving and receiving feedbacks.
Original method:	Body & Movement

Title	30. Painting with challenge and support
Description:	The group is sitting in a circle. Each person has a sheet of paper and chooses 3 different colours from the available paint. Make sure to use thick (but water based) paint that can overlay previously painted forms, e.g. tempera. The group leader starts by telling: We are going to create a special work of art. Please start to paint a personal design, whatever comes to mind. Everybody starts painting. At one point the trainer says STOP and asks the group members to hand over their own painting to the person sitting on their left. Instruction: Look at the picture you received, and then paint on it something challenging! You will have a couple of minutes for it. Then, please, give it back to the owner. You also receive yours back. Now look at it, be aware of the effect that the other's contribution has on you and continue your painting. Yet again, at one point the trainer says STOP, and asks the group members to hand over their own painting to the person sitting on their right. Instruction: Look at the picture you received, and then paint on it something supporting. You will have a couple of minutes for it. Then, please, give it back to the owner. You also receive yours back. Now look at it and feel the effect. Finish your painting as long as you wish. After that, look at your painting, find some words, and write a poem about it. It can be in your own language. Show your picture, tell us your poem. No matter if we do not understand.
Aim and learning outcomes:	Non-verbal communication, tuning in to others, integration of outer and inner impulses, deepening self-knowledge, experimenting coping strategies.

Structure:	Whole group	Target population:	Any population
Conditions:	The exercise needs a basic trust in the group. The members need to understand that the goal of the exercise is not to hurt or make harm.	Minimum- maximum group size:	From 4 to 30
Duration:	1 h	Equipment:	Sheets of paper, drawing and painting material is necessary.

Special aspects to be aware of when working with vulnerable/ marginalized groups:	When working with traumatized persons, the feeling of being exposed and unprotected can emerge. Make sure to work on trust in the group first otherwise there is a danger of interpreting the others' contributions as boundary violations and/or abuse.
Verbal/nonverbal aspects to be aware of when working with language difficulties:	Non-verbal, but the mutual understanding might be important.
Multicultural aspects to be aware of:	If the final poems are in the mother tongue, an appreciation of the cultural diversity can happen.
Development of the exercise, possible variations:	The exercise can happen in small groups of four. The exercise can happen not necessarily with paint but also with other materials, e.g. with clay. Clay has the characteristic that the contribution of the other can be entirely undone, the piece of art can restart at any time. Even in this case, it might be important to understand why someone did not use the others' contributions, when debriefing.
Meta-feedback, debriefing:	We advise to use a whole-group debriefing because the exercise can evoke a multitude of feelings. The others' contributions can induce anger, sadness, a feeling of exposition, but also the joy of new possibilities, excitement, humour etc. is possible. We can guide the awareness towards the possibilities of coping with challenges and receiving support. The diver's feedbacks can help in differentiating the experiences.
Original method:	Body & Movement

Title	31.Crystal dance
Description:	Free movement or dance in the room. When someone stops somewhere as a statue, all the others stop moving around and go to that person, touching him/her while taking up a chosen position, thus crystallizing as a group statue. Then the first person starts moving again, and the whole statue dissolves. All move and dance again until the next person stops, and so on. It is possible that without intending to two persons stop around the same time: this can create a two-core crystal.
Aim and learning outcomes:	Relating to each other, creating together, experiencing that I am the centre, experiencing that I am part of the whole.

Structure:	Whole group process	Target population:	Any population
Conditions:	It can be used around the beginning of the group process thus helping the group cohesion. Or it can be used at the end as a fare-well exercise.	Minimum- maximum group size:	From 5 to 30
Duration:	From 4 to 8 minutes	Equipment:	Any nice music
Verbal/nonverbal aspects to be aware of when working with language difficulties:	Demonstrating the exercise helps in understanding instructions if language difficulties are present. Demonstration is advisable even in case of no language difficulties because it has a facilitating/model effect.		
Multicultural aspects to be aware of:	Pay attention to cultural aspects when demonstrating the exercise, adjust proximity and/or physical touch accordingly.		
Development of the exercise, possible variations:	You can use the structure of this exercise for mapping the relationships in a group. You can observe and, in a way, measure the likes and dislikes in the group by the choice of position and distance in correlation to each other.		
Meta-feedback, debriefing:	This exercise creates an opportunity for reflection on the roles and relationships in the group.		
Original method:	Body & Movement		

Title	32.Creating a collage on a chosen topic (Humanogram)		
Description:	The collage method is applicable for the processing of a specific subject (appropriate for that particular workshop, chosen by the trainers). The subject can be introduced by free movement, relaxation, with a brief verbal introduction, or by writing a few keywords on the wall, etc. As a next step, magazines with lots of images are offered for the group, where they can look for and cut out images and pieces of text that they believe will be good illustrations for the topic. Each participant receives a clean sheet of paper on which they can organise a collage.		
Aim and learning outcomes:	Use a different artistic expressive modality, work with self-image, deepening self-knowledge, deepening of the process.		
Structure:	Individual	Target population:	Any population

Conditions:	This activity is useful for the processing of specific themes, topics.	Minimum- maximum group size:	Any size
Duration:	45 min- 1,5 h	Equipment:	Scissors, magazines, glue, white paper A2 size
Special aspects to be aware of when working with vulnerable/ marginalized groups:	The magazines should be diverse in the areas and views they address.		
Verbal/nonverbal aspects to be aware of when working with language difficulties:	Non-verbal		
Development of the exercise, possible variations:	We can offer more than one topic: e.g. the topics of the Humamogram: body, emotions, intellect, material, spirituality, chaos and order, emptiness, social bonds. We can also offer topics that are related to the group's setup: e.g. strengths, vulnerability, roots (every aspect is written on a paper and the group chooses to put them on the wall.		
Meta-feedback, debriefing:	This activity enables participants to investigate their attitudes towards the topic or topics offered. As this connection is expressed via images, it can be less scary or difficult to present even more challenging topics. Discussion of the final collages can be done in small groups or with the whole group. Before the creator describes their own collage, the others can offer verbal associations.		
Original method:	Body & Movement		

Title	33. Abstract symbols into group choreography
Description:	Use a set of cards featuring abstract symbols. 10-15 different symbols are sufficient. Divide the group into 3-4 subgroups. Each subgroup should have 5-7 participants. You need as many sets of cards as many subgroups you have. The subgroups get a set of cards and go to a location where they can work unperturbed by the other subgroups. There they pick 6 different symbols from the set, put them in a special sequence, then create a group choreography that expresses the chosen symbols in this sequence. It is advised to use voice and sounds as well. After each subgroup is ready, they come back in the common room, and perform their choreographies each. The spectator subgroups' task is to try to figure out which symbols and in what order were used.

Aim and learning outcomes:	Work in a team, creative work in a team, enhancing connections in the group.		
Structure:	Small group (consisting of 5-7 persons) process	Target population:	Any population
Conditions:	It helps if you have separate rooms, spaces for the subgroups to use for rehearsal. If necessary, the subgroups can work in the same room as well, but it is not ideal, they might disturb each other, the surprise effect is gone. Since it is a rather structured exercise, it can be used earlier in the group process.	Minimum- maximum group size:	From 15 to 30 (3-4 subgroups)
Duration:	Ca. 20 minutes for preparing the choreographies, then cca. 1-2 minutes for the performances.	Equipment:	Identical sets of cards featuring abstract symbols is needed. Each subgroup will need one. No music is necessary.
Verbal/nonverbal aspects to be aware of when working with language difficulties:	Non-verbal		
Multicultural aspects to be aware of:	Make sure the symbols you use are NOT representing anything special in the cultures represented in the group.		
Development of the exercise, possible variations:	After the performing subgroup checks the solutions of the spectators, they might repeat the performance.		
Meta-feedback, debriefing:	This exercise makes it possible to reflect on one's role taking in a working small group. Do I take a leading or rather a following role? How do I manage (or do I not manage) to give my input? How do I cooperate? How do I deal with different ideas and opinions? Ask for and give feedback! How do you perceive the others? How do they perceive you?		
Original method:	Body & Movement		

Title	34. Tribe game
Description:	Create groups of 5-8 participants. Explain to the small groups that each group is a tribe. They can have a tribal leader, a council, members. They can imagine the characteristics of the tribe, they can pick a totem (animal, plan, symbol) which represents them. They can develop a tribal dance, which they show the other tribes. After the tribal introductions, members of the different tribes meet each other in pairs, or threes or all together in a common tribal dance.
Aim and learning outcomes:	Creative work in a team, enhancing connections in the group, group dynamic, roles in a group, building consensus, being able to convince each other, creating a dialog, attitudes to belonging somewhere and to rivalry. Observing, tolerating differences.

Structure:	Half or one third of the group	Target population:	Any population
Conditions:	This activity can generate conflicts in the small groups; it is advised to introduce it only once group cohesion has started to form in the group.	Minimum- maximum group size:	From 12 to 30 person (2-4 subgroups)
Duration:	2-3 hours or more	Equipment:	Sheets of paper, drawing and painting material is necessary.

Special aspects to be aware of when working with vulnerable/ marginalized groups:	This activity can address experiences of belonging to an ethnic, religious, or other minority. It is advised to create small groups which are as mixed as possible, so that participants can share a moment of connection with those they are least likely to ex.
Verbal/nonverbal aspects to be aware of when working with language difficulties:	In order to start a dialog in the small groups, a shared language might be important. However, it is possible to offer non-verbal solutions, like using body language, drawing or an imaginary language to come to a consensus.
Multicultural aspects to be aware of:	The word "tribe" can have various connotations with participants. Using the more neutral word "community" can be a good approach.

Development of the exercise, possible variations:	1. We can support the process in the small groups by asking the groups to use three elements in their tribal dance from the „Abstract symbols" activity. 2. The activity can be extended into an outdoor activity by instructing the tribes to create their tribal homes as well – this way the activity might take up a whole day even. 3. The tribes can form in different ways. It enriches the process if it includes accepting the leadership position, the choice to join the tribe. However, it can also be interesting to create random groups to build the tribes. Make sure nobody is forced into a role or group against their will.
Meta-feedback, debriefing:	This activity can elicit strong emotions, tensions in and between the small groups. Verbal debriefing is therefore crucial. Use the debriefing to focus on what participants have learned about themselves, and how they have participated in group work.
Original method:	Body & Movement

Title	35. Clay work		
Description:	Get in touch with the material, with the clay. Knead it without intending to reach any specific form. Then create a clay sculpture or figurine.		
Aim and learning outcomes:	Use a different artistic expressive modality, create something in 3D, deepening of the process.		
Structure:	Mostly individual, but it can be used in pairs or little groups. This does not happen often though.	Target population:	Any population
Conditions:	It is advisable to give time at the beginning just for exploring and getting the clay warmed up in the hands. This also makes the clay more plastic. It is good to emphasize that the focus is not on the aesthetic value but rather on the expressive quality of the clay work.	Minimum- maximum group size:	From 5 to 30

Duration:	15-30 mins	Equipment:		Clay in enough quantity for the whole group, bowl with water to moisten the clay, optionally some tools for shaping the clay.
Verbal/nonverbal aspects to be aware of when working with language difficulties:	Non-verbal			
Development of the exercise, possible variations:	1. When the small figurines are ready, they can be shown at an improvised exhibition where the group walks around, and the maker gives sharing about the process. 2. You can create a relational exercise by creating pairs where the two persons work on the clay in turns.			
Meta-feedback, debriefing:	How do the participants relate to the various expressive artistic modalities? What specific insights are gained from working with clay? There is a possibility of giving and receiving feedbacks.			
Original method:	Body & Movement			

More than words methodology – New tools for creative intercultural training

New approaches from the Luxembourg Synergy Lab

Index of the More Than Words Tools

Title	36. Three Images
Description:	The workshop begins with an Exercise to encourage participants to think in physical terms. They stand in a circle, and each person in turn says their name, accompanied by a gesture. The rest of the group responds with that name and gesture. Participants then draw three images about themselves, relating respectively to the past, present, and future. The images are shared with the group - ideally without talking. Other participants interact by adding a drawing of themselves to others where they feel a sense of commonality.
Aim and learning outcomes:	This workshop is intended to gather information about a group which does not share a common language, and to assess their needs.

Structure:	Groups	Target population:	Linguistically diverse
Duration:	30 mins	Equipment:	None

Special aspects to be aware of when working with vulnerable/ marginalized groups:	Some people may have vulnerabilities around their past or future.
Verbal/nonverbal aspects to be aware of when working with language difficulties:	Can be done without a common language. Facilitators should speak slowly and use gestures to explain what they are asking for.
Original method:	Integration Training Lab

Title	37. Language pairs
Description:	Divide the group into pairs. The two people in each pair should not speak the same language. The pairs can either sit together, working with objects, or stand together, working with the body. Facilitators should demonstrate both approaches, being sure that people understand they have a choice.
	The pairs offer objects and body parts, naming them in their own language, and learning what they are called in the other language.
	Each pair creates a short sequence of exchange, using movement and the names of objects / body parts.
	These sequences are performed back to the group as a whole.

Aim and learning outcomes:	This workshop addresses the question of multiple languages in the group, and celebrates different languages, as well as initiating language learning and better contact between group members.		
Structure:	Pairs in a larger group.	Target population:	Linguistically diverse
Duration:	40 mins	Equipment:	None
Special aspects to be aware of when working with vulnerable/ marginalized groups:	Some people may have concerns over touching. They should be encouraged to work with objects.		
Verbal/nonverbal aspects to be aware of when working with language difficulties:	Can be done without a common language. Facilitators should speak slowly and use gestures to explain what they are asking for.		
Original method:	Integration Training Lab		

Title	38. I see you		
Description:	The workshop begins with participants exploring the space. They sing together to test the acoustic of the room, and to feel the sound they can all make together. One person is asked to leave the room. While they are out, the facilitator appoints a „leader". When the person returns, the entire group is doing the same thing. Standing in the centre of the circle, the person must work out who is leading the movement. This should be repeated several times. Working in pairs, participants explore how they can push against one another with their hands, taking one another's weight. They explore moving together with hand contact (or palms very close together without touching). Participants then approach one another, stopping opposite a partner on their journey through the room. They can take hands if it feels appropriate, but this is not forced or essential. They look into their partner's eyes, and, when they feel they have a strong sense of the partner, they say (in their own language) „I see you".		
Aim and learning outcomes:	This workshop helps to build group sensitivities and mutual awareness. It validates everyone, regardless of language.		
Structure:	Various through the workshop	Target population:	Linguistically and culturally diverse
Conditions:	None	Minimum- maximum group size:	From 10 to 30

Duration:	45 minutes minimum (this could take a whole day)	Equipment:	Music needed
Special aspects to be aware of when working with vulnerable/ marginalized groups:	The „I see you" moment can be upsetting. Facilitators should be ready to approach anyone who seems disturbed and to validate their feelings with a further „I see you".		
Original method:	Integration Training Lab		

Title	39. My name is…		
Description:	**Note:** This exercise is identical with the one described in exercise in No. 2. Here we highlight some on-hand experiences from the Luxembourg Training Lab. Each participant works individually to begin with. They find a movement or gesture to express each of the following: (i) „My name is…" (ii) „I like to…" (iii) Something they like about themselves (iv) Something they don't like about themselves. These gestures are then shown to the group, with the appropriate spoken words. The words should be spoken in the participant's own language: they can be translated for the group, but they do not have to be. Three participants are then asked to stand in front of the rest of the group. They begin by showing their gestures with the language, and keep repeating the sequence, allowing the gestures to flow into one another so that a simple choreography evolves. The facilitator fades in music, and the participants stop speaking as this happens.		
Structure:	Group	Target population:	Any, particularly good for group with limited host language.
Conditions:	Space with possibility to move, the ability to play music	Minimum- maximum group size:	From 10 to 25
Duration:	30 minutes	Equipment:	Music player
Verbal/nonverbal aspects to be aware of when working with language difficulties:	Minimal understanding of host language.		
Multicultural aspects to be aware of:	Native language can be used		
Original method:	Integration Training Lab		

Title	40. Image Theatre
Description:	The workshop begins with a warm-up based on striking statue-like poses. Participants are then encouraged to manipulate one another into statues.

The facilitators offer some key abstract concepts to the group, using their own language. The group discusses what the idea might mean in their own language and offer alternatives and approximations.
Plenty of time needs to be allowed here to validate everyone's contribution, even if they do not speak the language of the facilitators.

The groups vote on three of the concepts to work with. It does not matter if the concepts are contested, or if they differ in precise meaning between languages. Examples might be: „Freedom",
„Gender", „Democracy", „Equality"

The group splits into sub-groups of four or five. Each group works to find a physical image which „says" each of the chosen concepts. This is done by each person in turn coming out of the image, looking at it, and manipulating their partners and themselves. If someone likes the image, they indicate that they will not do anything. When the whole group has agreed an image, they remember it.

The agreed images are shared with the group as a whole and discussed in a linguistically open way. |

Aim and learning outcomes:	This workshop is about enabling linguistically diverse groups to work through the body towards democratic and egalitarian participation.

Structure:	Full group, then groups of four or five.	Target population:	Linguistically diverse
Conditions:	None	Minimum- maximum group size:	From 10 to 20
Duration:	45 minutes to 2 hours, depending on the group.	Equipment:	Flip chart or blackboard useful

Special aspects to be aware of when working with vulnerable/ marginalized groups:	The workshop involves touching. If this is an issue, it is best addressed at the warm-up stage. It may be possible for some participants to be given gestural indications rather than having physical contact - although touch works better.
Development of the exercise, possible variations:	Can be developed into moving statues by changing the positions to show all three concepts agreed on: storytelling, body & movement (therapy).
Original method:	Integration Training Lab

Title	41. My name is… and I like, Part 1
Description:	Group is a circle. Leader starts and says "my name is x and I like…" then does a gesture to indicate something they like. The group can guess the word. The word could be said in all the languages of the group. If the group is learning the host language they could repeat: "her name is, and she likes…" and then the gesture. It is repeated round the circle till all have had a turn.
Aim and learning outcomes:	Basic language can be taught, it encourages everyone to speak and share something about themselves. Simple nonverbal communication is used, and useful to learn names.

Structure:	Whole group	Target population:	Particularly good for group with limited host language or linguistically diverse
Duration:	10 minutes	Equipment:	None

Development of the exercise, possible variations:	This exercise could be done on own or with Part 2 (more detailed see there).
Original method:	Integration Training Lab

Title	42. My name is… and I like, Part 2
Description:	Group is split up into small groups. Leader demonstrates (says "my name is x and I like…" then does a gesture) and adds a rhythm/sound. Each group makes a silly song using all the names and sounds. Such as Juuuuuuu-liiiiiiiiiie, banana na na na nana ba nanna na na na nan na, which is repeated, and then next name added. Each group performs to the rest of the group.
Aim and learning outcomes:	This builds on previous exercise and builds on group cooperation. It is a good way to mix up group early on and builds on group dynamics. Introduces idea of playing with everyday words and sounds to make more theatrical.

Structure:	Small groups	Target population:	
Duration:	15 mins	Equipment:	

Original method:	Integration Training Lab

Title	43. I am …
Description:	Group sits in a circle. Leader stands up walks around the circle showing how they are feeling. E.g. Happy, sad, angry, clumsy. They sit down and say to the person next to them „ I am sad" and the person next to them says „are you sad?" They reply „yes, I am sad" then whole group then says „He/she is sad" If co-leader volunteer they should go next so group learn what to do without explanation.
Aim and learning outcomes:	The game builds are the obvious emotions are taken and the group get more imaginative. The language structure is repetitive and teaches basic language. The game allows people to develop performance skills without putting them in centre of circle so feels

Structure:	Whole group	Target population:	Particularly good for group with limited host language or linguistically diverse
Duration:	10-15 mins depending on group size	Equipment:	Chairs

Development of the exercise, possible variations:	Introduction of more complicated statements
Original method:	Integration Training Lab

Title	44. I am … Poem
Description:	Sheet it given out with starter lines of a poem. I am/ I believe/ I understand/ I worry/ I hope/ I cry/ I believe/ I am. Each person is asked to fill out. They share their poem with a partner, who then reads out to the group. (if they are happy to share).
Aim and learning outcomes:	Develops language skills and shares views of world, culture on individual level. Empower for people who have limited host language to have a medium to express themselves.

Structure:	Individual/ pairs	Target population:	Any, though good for group with limited host language or linguistically diverse. Participants can use one word or several words so good when language skills are mixed.
Conditions:	Some people might not want to share their work as personal. Some people might need help reading/writing and support should be offered sensitively.	Minimum- maximum group size:	Any
Duration:	20 Minutes	Equipment:	Best with pre-printed sheet then very easy to fill in.
Special aspects to be aware of when working with vulnerable/ marginalized groups:	Support might be needed to fill out- some participants might need a scribe and help finding words.		
Verbal/nonverbal aspects to be aware of when working with language difficulties:	It is verbal but very limited language is needed as could be as little as one word used in sentence.		
Original method:	Integration Training Lab		

Title	45. Let's go		
Description:	Leader starts with "Let's go…" and adds in an action/or place e.g. for a walk. The group replies "yes, let's" and all do the action. The leader does a couple then encourages someone else to try, until group naturally changes the activity.		
Aim and learning outcomes:	Encourages group to join in/ follow leader and free with improvisation.		
Structure:	Whole Group (though could be done in pairs)	Target population:	Any

Conditions:	It could get too silly if so, leader should step back in with a more sensible "let's go"	Minimum- maximum group size:	None
Duration:	10-20 (good to have time to let the game develop)	Equipment:	None
Special aspects to be aware of when working with vulnerable/ marginalized groups:	People might be reluctant to join in, so good to start with simple instructions		
Verbal/nonverbal aspects to be aware of when working with language difficulties:	Some people might not understand all the language but as the group all do the action it is easy to follow. Let's go/and yes lets repetitive and easy to learn.		
Original method:	Integration Training Lab		

Title	46. Circle of presentations		
Description:	Starting from a little warm up of the body, stay in circle and then, one by one, say your name. After the first round, go in the second one adding a gesture representative of one's own person. In the third round add at the name and gesture an emotion (love, anger, sadness, happiness, etc.).		
Aim and learning outcomes:	To break the ice with a funny presentation of each member of the group, learning at the same time first bases of nonverbal communication through the body language.		
Structure:	Whole group	Target population:	Any group, particularly useful with groups where there is no common language.
Conditions:	Good warm-up to use with group for first time- as simple to do and requires no language or skills.	Minimum- maximum group size:	From 8 to 30 participants

Duration:	10-15 mins as a warm- up but can be developed into longer exercise.	Equipment:	None
Special aspects to be aware of when working with vulnerable/ marginalized groups:	Nothing special because any choice is up to the participants.		
Verbal/nonverbal aspects to be aware of when working with language difficulties:	No language required.		
Development of the exercise, possible variations:	The exercise could be the starting point of a lot of exercises and games. In this situation is directly connected with the following exercise, Hello circle.		
Original method:	Integration Training Lab		

Title	47. Hello circle		
Description:	Start from a little work about some gestures to express with the body and the eyes contact message like: Stop, I do not want; Sorry, for me is too much; Yes, come closer to me; etc. Then ask to one participant (one by one) in circle to say hello in their own mother tongue to another one, adding a behaviour which could go from a simple handshake to a hug, or other cultural behaviours of greetings. The participant who receive the greeting can answer with the gestures learnt before expressing welcome, difficulty or refusal.		
Aim and learning outcomes:	Working on the bases of body language, start to understand the needs of a culturally and linguistically diverse group of participants. To experience different ways of contact (eyes, little contact, hugs, etc). Starting work on the group dynamics. Is a nonverbal exercise, but with some quite common words in mother tongue, to share with the group a way to say hello in different cultures, language involved.		
Structure:	Group	Target population:	Any group, particularly useful with groups where there is no common language

Conditions:	One of the first exercises in a training program, good to use with new groups.	Minimum- maximum group size:	From 8 to 30 participants
Duration:	15-20 minutes. Of course, it depends on the group size.	Equipment:	None
Special aspects to be aware of when working with vulnerable/ marginalized groups:	Is important that the trainer is really focused on the reaction of each participant living the different behaviours. Is also important to be clear about the possibility to choose a behaviour and accept the answer.		
Verbal/nonverbal aspects to be aware of when working with language difficulties:	No specific or common language required. You can also explain the exercises without words, working with mirror technique, directly demonstrating deliveries.		
Multicultural aspects to be aware of:	In the way to say hello to another person there are a lot of aspects of different cultures to be aware during a training process.		
Development of the exercise, possible variations:	It can be used also for other typical cultural behaviours like saying hello.		
Meta-feedback, debriefing:	Take note about the behaviours and the reactions of the participants.		
Original method:	Integration Training Lab		

Title	48.Relaxing Pantomime		
Description:	Staying in a nice circle lead by the trainer like a mirror starting from a little warm up and waking up the body, with the right music. Then the trainer continue teaching, still like in a mirror, some basic pantomime techniques using his own language to associate words to pantomime gestures and movement. Finally, the trainer tells a very simple story through a pantomime, asking the participants to repeat movements and words like in a mirror.		
Aim and learning outcomes:	Introducing pantomime techniques. Awareness of body language skills. Associating words to body language. Associating verbal and nonverbal communication.		
Structure:	Whole group	Target population:	Any group without particular body disabilities.

Conditions:	It could be done in each part of the training with several aims.	Minimum- maximum group size:	From 8 to 30 participants
Duration:	30-45 minutes	Equipment:	Music
Special aspects to be aware of when working with vulnerable/ marginalized groups:	Pay attention to physical disabilities.		
Verbal/nonverbal aspects to be aware of when working with language difficulties:	No specific or common language required. You can also explain the exercises without words, working with mirror technique, directly demonstrating deliveries.		
Multicultural aspects to be aware of:	Overcome and pay attention to stereotypes about gender and cultural stereotypes, above all telling the story. The pantomime technique involves in some gestures some stereotypes but is possible to modify movements in order to overcome the issue.		
Development of the exercise, possible variations:	This exercise has a lot of possible development, above all with nonverbal storytelling, working as individual, in couple, in little or big group. After the first step you can also ask to the participants to lead the big group telling another story.		
Original method:	Integration Training Lab		

Title	49. The Encounter
Description:	With music, starting with a free movement in the space, with eyes contact with the others, let the group split up into pairs. Give for each couple one sheet and markers and ask them to expertise an encounter painting one by one on the same sheet a piece of a common drawing. After this step, ask to couple to stand up, staying in the same couples one in front of each other, in contact through the eyes. One of them is the model, the other one follows, mirrors any sample movement as best he/she can. Then they change roles. In the final step of this exercise ask to each participant to give to his/her partner a feedback, as a gift, for the shared experience. They can choose a drawing or a pantomime message to give as gift to their partner.
Aim and learning outcomes:	Introducing mirror techniques as a common language and a new communication skill. Introducing painting as a nonverbal language to express yourself and communicate with others. Pantomime communication. Telling a story through different nonverbal language.

Structure:	Pair	Target population:	Any

Conditions:	For this exercise is must have played before exercises about pantomime techniques, as Relaxing Pantomime	Minimum- maximum group size:	From 8 to 30 participants
Duration:	45-60 minutes	Equipment:	Music, paper, markers
Verbal/nonverbal aspects to be aware of when working with language difficulties:	Not so easy to explain without words, but it is possible to use pantomime and also a demonstration to explain the steps of the exercise. Is suggested to associate anyway sample words (also in mother tongue) with movements and pantomime.		
Development of the exercise, possible variations:	This exercise is already a combination of mirror game, pantomime, and painting encounter. So is clear that is possible to develop and combine it in several ways.		
Meta-feedback, debriefing:	The final gift is in a way a debriefing inside the couples, but it is possible could be good a debriefing session with a verbal sharing in the big group.		
Original method:	Integration Training Lab		

Title	50. The breath of the Circle		
Description:	In a circle, with music, each participant must choose a personal object to put in the centre of the circle building a sort of Mandala of the group. Then, leaded by the trainer, starting from the big circle, move the body together to and from the centre of the circle, like a breath of the circle.		
Aim and learning outcomes:	Relaxing exercise, to create a good atmosphere in a multicultural setting and to feel own presence as a group.		
Structure:	Whole group	Target population:	Any population
Conditions:	To use in the starting point of the day.	Minimum- maximum group size:	No limits
Duration:	10 minutes	Equipment:	Music

Special aspects to be aware of when working with vulnerable/ marginalized groups:	Pay attention to physical disabilities
Verbal/nonverbal aspects to be aware of when working with language difficulties:	Nonverbal exercise without words based on the imitation technique.
Original method:	Integration Training Lab

Title	51. Perform Arts		
Description:	Put in the space icons representing different types of arts (dance, theatre, music, painting, etc..). Moving free on the space, ask to the participants to stop them next the icon they perceive as their own. In this way you can divide the big group in small groups and ask them to express themselves (as a group) through a performance with the chosen art. Of course, you have to give to the groups some minutes (at least 10-15) to build together the performance.		
Aim and learning outcomes:	Express ourselves through arts in a group work and in a creative way, keeping everybody safe while reaching artistic goals.		
Structure:	Small groups	Target population:	Any population
Conditions:	None	Minimum- maximum group size:	Maximum 5 persons for each small group
Duration:	45-60 minutes	Equipment:	It depends on the arts you chose for the performance.
Special aspects to be aware of when working with vulnerable/ marginalized groups	When you chose the arts icons, pay attention to the attitudes of the group.		
Verbal/nonverbal aspects to be aware of when working with language difficulties:	Nonverbal exercise without words based on the imitation technique, even if some instructions need to be explained by words.		

Development of the exercise, possible variations:	This exercise could follow or introduce other exercises about arts and performance. It could also follow „The Encounter" exercise, expressing through the art and performance, the lived encounter.
Meta-feedback, debriefing:	The debriefing must go on the group dynamics during the preparation of the performance.
Original method:	Integration Training Lab

Title	52. We did so: traditional game of the past		
Description:	Putting a sort of map on the flow, divide the groups in order of the provenience of participants. Then give to each group some minutes to remember typical game they did in their childhood in their Country. Then ask to each group to show the game, involving after also other participants from other groups, playing together. Then make a debriefing. During the debriefing you could discover a lot of point in common, through the traditional games, between different Countries and Cultures.		
Aim and learning outcomes:	Ice breaking, Energizer, Group building and Intercultural exercise to make host culture methodologies accessible for people from other cultures. Important also to discover several points in common between different cultures.		
Structure:	Small groups	Target population:	Any population
Conditions:	Is important to discover and underline points in common between Countries and Cultures.	Minimum- maximum group size:	No limits
Duration:	45-60 minutes (debriefing included)	Equipment:	It depends on the games chosen.
Special aspects to be aware of when working with vulnerable/ marginalized groups:	Pay attention to physical disabilities. Pay attention to someone who could have not good experience in the childhood or about Country of provenience.		
Verbal/nonverbal aspects to be aware of when working with language difficulties:	Not so easy to explain without words, but it is possible to use pantomime and also a demonstration to explain the steps of the exercise. Is suggested to associate anyway sample words (also in mother tongue) with movements and pantomime.		

Multicultural aspects to be aware of:	Pay attention to cultural aspects and physical difficulties when you involve someone in the game.
Development of the exercise, possible variations:	You can change games with any other thing coming from the cultural tradition (song, tale, lullaby, food, dance, etc.).
Meta-feedback, debriefing:	Very important is the debriefing to analyse point in commons and any difficult and cultural limits experienced during the games.
Original method:	Integration Training Lab

Title	53. The village of personal needs		
Description:	Create subgroups of 4-6 persons from the whole group. Paint/draw a village map together. Please, each and every one of you make sure that you add items that represent value for you in a village or community. Things that express your personal needs and interests. – 10-15 mins Each person should use a different colour, and only one colour, so that afterwards it is clear who drew what. In the end we present the village drawings/maps in an exhibition, where everyone explains their contributions to the map for the whole group – 10 mins		
Aim and learning outcomes:	Group-building, assessing needs present in the group.		
Structure:	Small groups of 4-6 persons	Target population:	Any
Conditions:	None	Minimum- maximum group size:	From 4 to 25
Duration:	About 15 mins for creating the village map 10-15 mins for presentation (depends on the size of the whole group and the number of subgroups)	Equipment:	Big sheets of paper, crayons, or colour pencils
Verbal/nonverbal aspects to be aware of when working with language difficulties:	Drawing as a nonverbal method can create bridges across language barriers.		

Multicultural aspects to be aware of:	Multicultural aspects can be seen and appreciated when the village maps are presented.
Meta-feedback, debriefing:	Make sure every person can explain their contributions to the village map and their rationale behind it.
Original method:	Integration Training Lab

Title	54.Language learning with personal symbols
Description:	Facilitating happens in the mother tongues of the facilitators (German, Italian, Hungarian, Luxembourgish), and happens with demonstration Participants draw a name tag with a symbol for themselves and create a sculpture or bodily expression that represents that symbol. Each participant's names are written on the board – next to that, one by one the participants come and draw their symbol
	– next to that they write it in their mother tongue – next to that Edith writes it in Luxembourgish. On name tags we have only the symbols. The persons also show the bodily expressions of their symbols. In circle everyone (tells their names and) shows their movement/statue once again. In the middle we create group statues out of 3-4 people, using their own symbols. We take turns.
Aim and learning outcomes:	Group-building in multilingual groups with language barriers, learning of host country's language.

Structure:	Whole group	Target population:	Multilingual groups with language barriers
Conditions:	None	Minimum- maximum group size:	From 6 to 30
Duration:	20-40 mins (depends on group size, can be developed)	Equipment:	Big sheet of paper, markers, small post-it papers, pens, pencils

Verbal/nonverbal aspects to be aware of when working with language difficulties:	The exercise was created for bridging language barriers.
Multicultural aspects to be aware of:	The language aspect of the multicultural range is focused on in this exercise.

Title	55.Encounter of hands
Description:	Facilitators demonstrate The group stands in circle, we start massaging, warming up our hands, moving the hands, fingers, wrists, elbows, whole arms The group divides into pairs, they approach each other from a distance, meeting, dancing of the hands – accompanied with music Change of pairs, same exercise Change into trios, same exercise 3 trios come together (half groups), same exercise Whole group, same exercise On a big sheet of paper, we create a collage of handshapes. Everyone draws the outlines of their hands, many times over to create a joint picture Then we look at it in a circle We look at each other We raise one hand, and wave good-bye The end

Aim and learning outcomes:	Group building, building trust in the group, facilitating personal encounters without language		
Structure:	Whole group, pairs, trios	Target population:	Any
Conditions:	None	Minimum- maximum group size:	From 6 to 25
Duration:	the whole process can take up 30-50 mins	Equipment:	Very big sheet of paper (smaller can be sticked together), water-based paint
Special aspects to be aware of when working with vulnerable/ marginalized groups:	Close personal space can feel threatening, make sure to show a wide range of possibilities when demonstrating.		
Verbal/nonverbal aspects to be aware of when working with language difficulties:	The whole exercise can be done without any spoken word, just by demonstrating and following the demonstration.		
Multicultural aspects to be aware of:	Depends on culture. In some cultures, connecting freely to strangers is prohibited. Be conscious when setting up the group.		
Original method:	Integration Training Lab		

Title	56. Lullabies	
Description:	First: individual work, finding a lullaby from your childhood, or one that you know. Then small groups – 3 cross-cultural groups: they present their lullabies, tell about it, and the pictures that appeared in them. And then they create a performance – using one or more of the lullabies, maybe using movement, drawing etc. Presentation, performance of the groups.	
Aim and learning outcomes:	To show the cultural diversity of the group, group building	
Structure:	Individual, small groups, whole group	**Target population:** Culturally heterogeneous group
Conditions:	None	**Minimum- maximum group size:** From 6 to 25
Duration:	5-10 mins for finding the lullaby 15-25 for working in small groups 10-20 for presentation	**Equipment:** None
Special aspects to be aware of when working with vulnerable/ marginalized groups:	Calling up past experiences most probably evokes a multitude of feelings some of which might be difficult emotions. With vulnerable/marginalized persons this can be even more pronounced.	
Verbal/nonverbal aspects to be aware of when working with language difficulties:	Own mother tongue can be used that helps multicultural groups to work together.	
Multicultural aspects to be aware of:	Own mother tongue can be used that helps multicultural groups to work together.	
Meta-feedback, debriefing:	Make sure people can express difficulties if present.	
Original method:	Integration Training Lab	

Title	57. Rhythms of life
Description:	We all have rhythm in our body. We heard our mother's heartbeat in the womb. We have a pulse, we draw breath. Our world is defined in rhythm. People get in a circle. One of the facilitators starts a rhythm by saying the numbers (in the hosted language): 123456 123456 1-2 Continue saying the numbers, but now repeat them with a simple and easy to catch melody. Repeat singing the numbers until everybody joins in. Now the melody can go around the circle starting with the facilitator which „hands" the melody over to the next person on the right and so on. When it goes around, the next person starts the new line/rhythm (but keeping the melody), until the circle is completed. Start over again as often as you like or until everybody is in the groove. Now the facilitator can start to play around repeating the melody in different emotions: singing the line angry – the participants repeat the line in the same emotion. The facilitator sings the line very sad – people repeat and so on. A pair of facilitators can demonstrate using the song to communicate on any topic (e.g. having coffee). They can use props or not and they can demonstrate different stories using the song to communicate. After that being done, the group gets divided in pairs or smaller groups of 3 to 4 persons. Now people can start a „conversation" playing around with the song „talking" to each other using the lines in different emotions, speeds or fooling around with them.
Aim and learning outcomes:	Group-building, energizer, learning basics of host country's language (counting)

Structure:	Whole group	Target population:	Multilingual groups with language barriers
Conditions:	None	Minimum- maximum group size:	From 6 to 30
Duration:	20-40 mins (depends on group size, can be developed)	Equipment:	None

Development of the exercise, possible variations:	Extendible with rhythmic clapping or tapping or any other body percussion tools. Try a Rap, or experiment with different music styles.
Original method:	Integration Training Lab

Title	58. Everyday Labels (artistic outcome/ presentation exercise)
Description:	A label is often used to describe or classify somebody or something with one, or a few words to categorize them. Usually it is applied from the outside (gen. society) and uses prejudice and stereotypes, especially when put on human beings. It is used to give a short description of the characteristics or qualities of a person, but very often not in a positive way concerning the labelled person. Everyone is facing being labelled during lifetime. We have been labelled since we have been born with our gender, from parents, friends and family, cultural norms and surroundings, and society. We do it to others and we put tags on us as well. We attach them to describe ourselves because it helps us to categorize and define ourselves and the others.

These labels sometimes fit, but more often they do not. So, what happens if we can change them?

Every group member chose one colour of post-its or sticker (if there are only white stickers, everyone chooses a different pen colour) and writes on them the labels he/she thinks she got during the years.

While the group is writing the labels, one group member prepares the flip charts/posters and paints an outline/silhouette (stylized) of the presenting participants on them and puts them up (on the stage/ or on a wall).

After finishing finding labels, people start reading them (randomly) aloud with different intensities and their voices being recorded for a bigger variety in pronunciation, timbre, and expression.

Labels could be (to give some examples): feminist, black, middle class, refugee, arrogant, cute, dump, autist, poor, attractive/unattractive, good-for-nothing, career woman etc.

From the collecting voices a soundtrack for the presentation could be created. It is possible to use only the recorded voices or, for a more advanced version, different kinds of music (from fast, almost disturbing music with sound effects, slowly changing to calm relaxing and happy music) could be used as well.

Presentation: The audience can be seated on one side of the room for the classical (proscenium) stage situation, while the flipcharts with the silhouettes of the performers were placed at the back of the performance space/ stage area. Start (the music with the fast disturbing tune) the voice recordings reading the labels when the performer are entering the stage and starting to put the labels on each other in a big fuss (remembering which colour belongs to which person). Slowly the music changes into a softer relaxing tune and the performers became aware of the tags sticking on them. Taking their time, they started to remove the post-its with the stereotypes from their bodies and put them on to their silhouettes (on the flipcharts) starting to change them, rearrange them or finding new labels for themselves. Every participant has the creative freedom to decide on their own how to work with her or his labels. Some can transform the given tags into new (positive) ones by changing or adding letters and sub-blocks to them. Others can destroy the old labels by ripping them apart and write new self-chosen labels on their Silhouettes. Again others can leave some of their labels on their bodies because they fit or they can relate to them (sometimes they may don't notice them, which can also happen in real life), or also put them on their silhouettes. The presentation finished with that being done and when the performers had nothing more to add or change on |

	themselves and their silhouettes. Find a good ending: e.g. it can be a freeze (music stops/movement stops).		
Aim and learning outcomes:	Empowering. Creativity. Critical thinking. Artistic outcome. The performance (or the exercise) shows how empowering it can be when people, being aware of their assigned labels (more often being constantly confronted with them or being pointed to them), start to change their tags with self-awareness into their own concept of identity. It shows that labels might stick with us, but we are (often) able to change them.		
Structure:	Whole group	Target population:	Advanced group with good basic knowledge of the shared language
Conditions:	None	Minimum- maximum group size:	Recommended for smaller groups
Duration:	20-40 mins (depends on group size, can be developed)	Equipment:	Plain label to write on, or post-its in different colours (preferably as many colours as participants), Pens, Flipcharts, plain posters/ paper to draw on, (something to pin the posters on, sticky tape), Additional for presentation: music, sound system to play music, voice recording machine/ media devices
Verbal/nonverbal aspects to be aware of when working with language difficulties:	Requires good basic (host) language knowledge.		
Development of the exercise, possible variations:	Leaves room for creativity. Can be expanded in every direction.		
Original method:	Integration Training Lab		

List of Contributors

Zsiday-Galgóczy, Krisztina, IKTE (Chief Editor of the Tool-Kit)

Barthel, Martin, CRN

Carey, Dave, BC

Dorstewitz, Julie, NARUD

Dunkerley, Lucy, BC

Elsayed, Mahmoud, AEL

Hassan, Ahmed, AEL

Hey, Lisa, NARUD

Kamel, Haythem, AEL

Kawa, Magdalena, Dla Ziemi

Kiss, Tibor Cece, IKTE

Kozdraj, Ewa, Dla Ziemi

Messina, Raffaele, Euro-Net

Révay, Réka Adrienne, IKTE

Rojek, Elżbieta, Dla Ziemi

Sabia, Lucia, Euro-Net

Shkeir, Thaer, AEL

Tóth, Györgyi, IKTE

Walling, Michael, BC

Weber-Sinner, Edith, AEL

Werner, Madlen, CRN

Zimmermann, Daniel, NARUD

More Than Words Film

+tw

Reflections

By Michael Walling

"Every film is a foreign film", write Atom Egoyan and Ian Balfour, "*foreign to some audience somewhere - and not simply in terms of language"*.

Their book *Subtitles: On the Foreignness of Film* addresses the paradoxical nature of this international art form in the age of digital communication and global distribution. Despite its apparently global reach, most film remains firmly rooted in, and so constrained by, language. As B. Ruby Rich argues in the same volume, audiences tend to resist subtitles because reading them makes the experience of film- going into "work" when they prefer to think of it as "relaxation" and "entertainment".

"My guess", argues Rich, *"is that foreign films function as a rebuke for some viewers… evidence that the world is not made in 'our' image, and that neither our society nor our language is universal."*

The undermining of universalism, with all its postcolonial, neoliberal overtones, is a key element in the MORE THAN WORDS project. Charged with creating a film that could function as one of the project's Intellectual Outputs, we gradually realised that, in order to be true to the spirit of this European partnership, we had to find a way of communicating through film that was not solely, or even largely reliant on spoken or written language. The original application form had stated that the film would be *"subtitled in all project languages"*. Since there are at least seven of these (one of which, Arabic, is written in a non-

Western script), conventional subtitling would have the effect of turning each shot into a calligraphic page. Given that all the other Intellectual Outputs are written texts, this seemed to be a bit of a wasted opportunity. As a result, there are titles in all the project languages, but they happen as an independent element in the film; highlighting the challenge posed by language, rather than using language as an artificial means towards a spurious accessibility.

Anyone who has experienced the immigration systems of European countries can tell you that language is often far from being a means of accessibility. Language can just as readily be a tool of power. It can be used to obscure, to obfuscate and to exclude. Our film includes several sequences in which various languages are employed without subtitles, so that only a portion of the audience will have a literal understanding of what is being said. The emotional power of these sequences should be in the way they reflect the experience of people who enter European spaces without European language skills. The audience is made foreign by the film.

The great advantage of film to a project like MORE THAN WORDS is that it is primarily a visual medium. Through the composition and juxtaposition of shots, the rhythmic energy of editing and the nuances of facial and bodily expression in performers, film allows for an emotional narrative that speaks across languages and moves beyond the purely intellectual. If the film was to complement the other project outputs, and to offer something distinct from them, then it had to become more purely filmic, a visual and musical construct that could convey the project's work in a mode that moved beyond language, that was "more than words". This was how music, rather than the spoken word, became the dominant element in the film's soundtrack - to the extent that much of the language involved becomes itself a musical and emotional rather than a rational element.

The original brief was for a film that charted the linear narrative of the project's development: I freely admit that this is not what we have done. However, our film absolutely does what the more detailed description specifies:

"It will follow the work of the partners, the discussions and debates, it will show the problems, doubts and solutions found…. The film will also focus on how the different forms of expression - theatre, storytelling, dance, and humour - can be merged…. It will end up with a common performance prepared by the partners together."

Our common performance is the film itself, which draws off the skills of the partners in Clowning, dance, theatre and the digital to tell a story inspired by our journey together. It tries to be honest about the challenges we face, both as practitioners engaged in work that attempts to embrace linguistic minorities, and as educators whose methodologies are not always practically or ideologically compatible. As a result, it seeks neither fusion nor resolution, but rather engages in an emerging and ongoing dialogue between different art forms, educational approaches, cultures, and languages - a dialogue, which is dynamic, vital, and profoundly democratic.

European societies rest on a creation myth that emphasises the primacy of language:

"In the Beginning was the Word."

That is not how creation is understood elsewhere. Hindu myth portrays the beginnings of the universe through the figure of Shiva, the cosmic dancer, while many African cultures speak of a primal music from which emerged the physical world and the spoken word.

These cultures, which today interact so potently with our changing continent, are closer to scientific truth than our own traditions. It is now commonly accepted amongst evolutionary psychologists that music preceded language and is actually a more fundamental aspect of human communication. If we are to generate a contemporary European polity that embraces its global reach, then we need to find ways of relating to one another that are musical just as much as linguistic. We need to be brave enough to move beyond the merely rational.

I hope you enjoy the film.

The Film

You can watch the film from the ebook. Please click on the image and follow the instructions.

05

Partners

BORDER CROSSINGS

Border Crossings (UK)

creates new intercultural, multi-media theatre in response to the contemporary globalised world. The company works across the borders between cultures and art forms, and between nations and peoples. Since 1995, Border Crossings has created productions in collaboration with artists from many backgrounds, examining issues of cultural diversity and globalisation with a strong focus on what these important issues mean for people living in Europe today.

The productions have included:

Created with a company of actors from Mauritius and the UK, The Great Experiment (2020) explored the hidden history of the 2 million Indian migrant labourers indentured to work across the globe at the end of the 19th and early 20th centuries and unveiled the roots of the UK's Mauritian, Asian-Caribbean, Malaysian & Asian-African communities.

The play told two parallel stories – that of the labourers and that of the actors themselves grappling with their own relationships to this difficult history and its enduring effects that are still felt today. Together they questioned who has the right to tell a story and who has the right to be heard.

Border Crossings' ORIGINS Festival (2009-19) is a biennial Festival of First Nations theatre, presented five times since 2009. It presents theatre, film, ceremony, comedy, storytelling,

music, and debate highlighting indigenous perspectives on the environment, globalisation, truth and reconciliation, and healing. Origins has become established as a key event in the international festival circuit.

This Flesh is Mine (2014-16) & When Nobody Returns – was a pair of new plays by Brian Woolland, co-produced with ASHTAR Theatre (Palestine), and performed in Ramallah and London. Based on The Iliad and The Odyssey, the plays were developed through workshops in Beirut, and with refugee groups in London.

Consumed (2013) – was a new devised production, co-produced with Shanghai Dramatic Arts Centre and Tara Arts, Consumed toured the UK after a devising period in China. Performed in English and Chinese, it made extensive use of digital technologies to explore questions around communication, globalisation, and rapid cultural change.

The Orientations Trilogy (2003-2010) was a trilogy of devised plays, working with artists from India, China, France, and Sweden, and created in collaboration with South Asian gay, lesbian and youth groups. The full Trilogy played Soho Theatre and Shanghai Dramatic Arts Centre, and toured Sweden in autumn 2010.

The Dilemma of Ghost (2007) was a co-production with the National Theatre of Ghana, exploring the legacy of the slave trade, UK tour. The work has also included a range of initiatives around Community Cultural Development, for example:

Pocahontas and After (2017-18) was an extensive Participation and Learning programme in response to the 2017 Origins Festival, with two primary schools undertaking indigenous weeks, plus a photography project and exhibition responding to historic photographs of Native American people.

Hidden Histories (2015-16) was a heritage project for the 2015 Origins Festival, including the creation of an Oral Histories archive, and a new film about indigenous people's relationship to London funded by the Heritage Lottery Fund.

Dreams and Shadows (2014) were a participatory project with Muslim women and young refugees from the Middle East and Africa.

Intercult (2013) was a project with young people around relationships, new technologies and China Border Crossings Publications produces play-texts and contextual books, for example Theatre and Slavery (2007). From 2017-21 Border Crossings' work is themed as the Season of Migrations.

Association des Égyptiens au Luxembourg (AEL, Luxemburg)

objectives are to work on enhancing the communication, integration, and cooperation between the Egyptian community in Luxembourg and in the Grande region on cultural, humanitarian, social and economic levels. AEL (https://www.facebook.com/AssociationEg yptiensLuxembourg) is cooperating with other stakeholders in Luxembourg whom works on the same aims and informing the new arrivals on the practicalities that help them on their integration path in the Luxembourgish society.

Due to the current migration and refugee's situation in Europe from the middle east AEL had the responsibility and focus its efforts on the integration of the newly arrived migrants from Arab background, as most of our members have similar cultural heritage. In the coming 3 years, AEL is implementing a project titled: (Initiative Choukrane) with the support of the Oeuvre National de Secours Grande-Duchess Charlotte (Mateneen). It aims to help the inclusion of the demandeur d'asile et bénéficiaire d'une protection international (DPI /BPI) by involving them in voluntary activities, raising their intercultural competencies and providing mentorship through their stay in Luxembourg.

Currently, AEL is implementing an Erasmus+ KA1 project titled (Home) with 2 phases, aiming to

train youth workers on integration of refugees, and organizing a study visit to Luxembourg from 11 member countries to exchange experiences among them. AEL is sponsoring a PhD research on studying the integration of the Arab refugees in Luxembourg to have a clear understanding about the situation and how the social initiatives and the public sector work to help the newcomers to integration in the Luxembourgish society.

COMPARATIVE RESEARCH NETWORK:

Comparative Research Network e.V. (CRN; Germany) was

founded in 2007 and worked since then in the field of adult education and research.

The CRN Network is specialised in training activities within the fields of intercultural competences, intergenerational learning, mobilities and migration. Additionally, the CRN is specialised in creating and performing evaluation and dissemination processes. CRN lately gained through various projects both as coordinator and participant expertise in game design in education, storytelling, and community reporting, where the network is currently carrying out training for several target groups.

Due to CRN being organised as a transnational network, it has an international scope. At the moment, it employs 4 permanent and around 10 freelance staff, and has a network of more than 120 members located in almost every European country.

As an NGO CRN is non-profit oriented and performs crucial part of its work on a voluntary basis. Major target groups of the CRN are beside trainer marginalized groups, such as persons living in remote rural areas, seniors and unemployed. Generally, CRN is seeking to link social science with civil society actions - that is why CRN joined itself various local, national, and transnational networks.

During our intercultural training courses, more than 200 facilitators (teacher, trainer) from all programme countries participated in three years. In the research department CRN participated as

impact partner and facilitators in a few FP5-7 and Horizon 2020 projects. CRN has an outreach to more than 30 universities across Europe.

As the latest achievement CRN started to edit and publish scientific and educational papers and books. All publications receive ISBN but are accessible open source and free of charge.

In its European Work as adult training provider, CRN coordinated already many Erasmus Plus Partnerships and participated in few.

Stowarzyszenie Dla

Ziemi (For the Earth Association, Poland) is an association from East Poland, area of Lublin. Its mission:

- Is to give refugees and migrants a feeling of being safe in the Lublin region, as in their house.

- To teach children who, together with their parents, must flee from war and persecution, to let them play together with Polish peers.

- To give inhabitants of Lublin region the chance to help and to see people in need in refugees, not to see them as a threat.

On the 14. February 1995 "For Earth" - was registered. The seat of the association is in Bratnik, in the buffer zone of Kozłowiecki Landscape Park, and the windows of the modest office are filled with roe deer, deer, foxes, yenots, and various birds sing their stories.

Initially, the most important thing was that the children living in the villages around should have the same educational opportunities as other children in the cities. They managed to do this thanks to the implementation of numerous youth exchanges, projects under the Youth Initiatives of the "Youth in Action" Program, or the establishment of partnerships between Kamionka commune and the Breton commune of Gourin in France.

They have brought up a generation of wise, independent, and creative people who, as volunteers, created projects fulfilling their dreams, their friends, and neighbours. And what is most important - in their adult life they did not leave here, but here they are building their future and their homes - this is our greatest joy.

Ten years ago, looking around, they saw that there are Centres for Foreigners very close to them, where no non-governmental organizations work. There were people who had to flee from their homes, because of persecution or warfare in their countries. There were women who have experienced violence and children who have seen the death of their relatives.

Since 2009 they have been teaching Polish and organizing professional courses, compensatory classes for children, providing psychological assistance, employing cultural assistants. They go on trips together and meet with women from the organization. They also conduct cross-cultural activities with refugees, for children and of school children from the Lublin region.

EURO-NET (Italy) is a non-profit organization that:

- Is selected centre of the following European Networks: *Europe Direct, Eurodesk, Solvit, Euroguidance, EBN- European Business & Innovation Centre Network*

- Is Promoter and European Coordinator of the following European Networks: *EURO- NET NETWORK, European Governance Network, Euro-net - The Youth European Network, European Inclusion Network.*

- Is Member of the following European Networks: *European Network of Youth Centers, Five Stars, Guidenet, Media Network, European Youth Associations and Councils Network, LLLClubs, Anna Lindh Foundation, Euro-Med Young Artists Network, Etnola network, European*

Federation of Mentoring for Girls and Young Women, Network of African Youths for Development, Social Employers Network, Ecumenical Network For Youth Action (ENYA), European Network Against Racism (ENAR), International Development Alliance (IDA), Science Education European Platform Network (SEEP Network), International Platform for Citizens Participation (IPCP) NGO Network, Federazione Internazionale per lo Sviluppo Sostenibile e la Lotta alla Povertà nel Mediterraneo e Mar Nero (FISPMED), Anna Lindh Foundation; European Consulting Network (as Free Consulting Organization), EUMED Consortium, European Network for Transfer and Exploitation of EU Project Results (E.N.T.E.R.), Common Agricultural policy Network (on LinkedIn), SME Academy Network, European Ecotourism Network, European Learning Network, Inclues - Clues to inclusive andcognitive education, URB-AL II Network 13 "Towns and the Information Society"; Compares also in the Database of the following International Networks: *United, WAVE Network, South East European - Educational Cooperation Network, Youth For Europe, Development Gateway, Global Youth Action Network, Euro- Med - Youth Trade Union Network, EVS Network; RICK's café, Partners section of the European Commission's website of European Year of Intercultural Dialogue 2008, Youth For International Development - Global Youth Networks, Virtual Cluster Initiative, European Civil Resource Centre, Euromobility Network, E-partenariat*

- Is selected as Regional Centre for the project for people with disabilities: *NavigAbile.*

- It is recognized as official partner of European Parliament in 2 sectors: on- line media and event

- It is inserted in the database of *European Youth Foundation, Euromed Platforum; Regional List of Cultural Association.* It has subscribed the European Road Safety Charter. It is E-learning Center Point of the Open Telematic University Pegaso

EURO-NET offers informative-formative services in accordance with the Desks of European Commission. It is aimed to:

- involve young people and adults in the construction of a more solidly Europe and more neighbour to the citizens considering the persons who have greater difficulties to participate to the community programs

- inform young people and adults of difficulties coming from urban or rural environment, disables, persons on the verge of the social exclusion or that they can be consider as excluded to the construction of the just future one.

Its working areas are developed on 5 areas:

1. Information
2. Services
3. Cooperation
4. Training
5. Net

EURO-NET offers to children, young people and adults Information and project development centre; organization of training courses, exchanges and cultural, artistic or sport activities; sector studies, researches; counselling, crisis support and prevention; e-learning, networking and partnerships; publications, newsletters and web sites.

It has realised more than 400project in many programmes (such as *Youth, Socrates, Leonardo, LLP, Life, Progress, Daphne, EuropeAid, Culture, Creative Europe, Erasmus Plus, ESF, etc.*) co- financed by European Youth Foundation, Council of Europe, EACEA, European Commission, etc.

The Association co-operates with different Public Administrations for the realization of initiatives or for the diffusion of juvenile and adults' activities and helps all juvenile organisations to realise European programs: with its help about other 300 projects were realised and financed in Italy.

IKTE (Integralt Kifejezes- es Tancterapias Egyesulet, i.e. Hungarian Association for Expressive Arts and Dance Therapy, www.ikte.hu, Hungary) is a Hungarian NGO established in 2011 as an organisation for public benefit. It was built on the foundation of a 11-years-old training centre. Their trainer group has worked together for 17 years. IKTE was established for the training and furthering of Integral Expression and Dance Therapy (IED), an integrative art therapy method, and furthering dance/movement psychotherapies in general. It works with all age groups (youth, adults, seniors) and both on the field of personal support and professional training and development.

The members of the organisation reside in different areas of the country and work locally, regionally and on mainly project basis and professional networking also internationally.
They run:

- Trainings, workshops for personal development,

- International projects for personal and professional development

- Therapy groups for psychological support.

- They take part in professional dialogue through organising intermodal arts events, conferences

- Publishing in professional journals

- Developing and joining joint projects in Hungary and abroad.

Members of the association are trained and experienced therapist, trainers, youth workers, psychologists, special pedagogues, and pedagogues. They all took part in the long-term training (4 years + practice) of this specific method and are using it in their diverse field of work. The members of the organisation meet regularly, provide support to each other's work, run groups together and realise joint programmes.

The members are also cooperating in a flexible and open way with each other, as an indirect result and work of the association's (joint publications, demo workshops, etc.) The association has 35 members and approximately 500 supporters, less formally connected.

Financial and organisational stability are ensured via programmes we are running, donations, and grant applications. Since 2013 we organise a

one-day professional, cultural, and disseminating programme of great dimensions, called KINT-A-BENT (Inside-Outside), where alongside many workshops we hold presentations. It is the method that links the members together and the general aims of the association.

The realisation of the activities varies according to the diverse profile of professionals:

- European youth work (trainings, exchanges)
- VET educational programs (workshops, classes at Universities)
- School activities, after class groups
- Individual and group therapies
- Publications and conferences on the related fields

The members of the organisation are cooperating with youth groups, organisations based on invitation, personal connections, and interest. This was its professionals were involved in training and youth exchange activities ran by youth groups, initiatives form Hungary and abroad. Its members successfully realised two Lifelong Learning Programme, Grundtvig Adult Learners' Workshop in Hungary, and an Erasmus+ KA2 project.

Network African Rural and Urban Development e.V.

NARUD e.V. (Germany) has been engaged since 2005 in fostering international understanding through the integration of immigrants, especially minorities in Germany, as well as in development cooperation. One focus of the work is on development policy and development co-operation. The association is well networked in the development policy landscape, as NARUD is member of the Berlin Development Policy Council, is on the board of moveGlobal and member in the Global Learning Network of EPIZ. The association also cooperates with many different initiatives such as Bengo, GIZ, CIM on a national level or with the Association for the Development of Sustainable Cameroon

(ADDC) on an international level.

NARUD e.V. participated in the preparation of the "High-Level-Dialogue" at the invitation of the CIM in Frankfurt and the Ministry of Education for Economic Cooperation and Development and actively invited proposals for the "Post- 2015 Entwicklungsagenda". NARUD e.V. is involved in development cooperation in the developing countries, as well as in technology transfer and poverty control, especially in Africa. Through the successful implementation of foreign projects, NARUD e.V. has succeeded in building bridges between Africa and Europe.

Integration is their second focus. It is not only a task of the state and politics, but of society as a whole. Promotion of integration is successful if migrants see themselves as a fully accepted component of society, if they have the same opportunities to participate actively, and ultimately become part of their homeland. Talking together, not on top of each other: This motto shapes its actions.

The mission statement of the association is to help self-help by promoting endogenous potentials. A key role is played by education, health, and capacity building.

These topics are considered both in development policy cooperation and in the second important field of work of the association, integration. The profiling of the association, especially in the field of education in Germany, also legitimates the project work in this area abroad.

Since 2014, NARUD e.V. has been the registry office for Berlin Mitte, which is the save point for all those who have been involved in or have been caught up in right-wing extremist and discriminatory incidents. These incidents can be reported by citizens and various actors (school, experts, counselling centers, associations, etc.) at NARUD e.V. or the various contact points in the district, which are still under construction. They are then forwarded to the coordination office of all the registers of the Land of Berlin, where they are collected, evaluated, and published.

NARUD created until 2016 together with local business in Foumban, Cameroon a VET training school for fashion design and taylors. It marks the latest highlight of the ongoing "Schools for Cameroon" Project, NARUD initiated.

They are building a supporting centre of excellence. For this purpose, the establishment of an anti-discrimination network and an "Anti-Discrimination Center of Competence" will be organized as a neighbourhood meeting point and networking tool: training events, promoting intercultural competences, organizing apprenticeships, practical training courses to strengthen civil courage, counselling and reconnaissance. The competence centre also serves as a starting point for the Berlin Register to increase the visibility of everyday racism.

In the further course of the project, a method manual for the development of diversity-conscious, antiracist youth work is developed. In addition, an app is being developed, which should provide timely updated information on the anti-discrimination topic.

Global Learning Project: Through its developmental information and education work, NARUD e.V. would like to educate people about developments policies and problems of certain globalization processes and motivate them to act. The concept is presented, which stands for social justice, economic efficiency, and ecological sustainability.

We would like to share an exchange of knowledge with people from other cultures and to call for active action in a socially responsible society. With the help of panel discussions, exhibitions, and an event on "Global Learning" at Berlin schools, we shape the development policy commitment in Berlin. Children and young people are a particularly important target group of development policy education.

Community Idols: The participation of currently around 85,000 people of African origin in society in Berlin s still too small. There is a fundamental interest and many potentials We want to inform about the various possibilities of social participation in the neighbourhood and thus facilitate the integration into existing structures and offers. In particular, people who already form initiatives through their honorary work are not adequately informed about existing participant opportunities.

Linguistic barriers, the most vulnerable and a strong attachment to one's own milieu make the African community more difficult to use the offers in the social institutions in their immediate environment. NARUD e.V. would like to develop in co-operation with the national network of African associations and help to improve the design possibilities of the African community at district and district level.

MORE THAN WORDS

MORE THAN WORDS was a three-year Adult Education project which focused on the needs of people who do not speak the main language of the country in which they live. This was understood primarily to mean refugees and migrants, but the project also addressed other questions of linguistic exclusion, for example deafness, trauma and autism. The pan-European partnership consisted of some organisations who were already offering training in areas that could be beneficial for these groups, and some who were working directly in the target communities, with a degree of overlap.

Responding to a Needs Assessment undertaken with the key target groups, a series of Staff Training Activities were held, each of which introduced partners to a distinct methodological approach, and assessed the potential of that approach in relation to the project themes.

Participatory Theatre, Digital Storytelling, Clown and Body Movement were all explored in depth and Evaluated by the participants in the training weeks. These Evaluations were assessed by the partners at Transnational Project Meetings, and this process combined with the ongoing Needs Assessment enabled them to formulate a series of Framing Questions for the culminative Synthesis Training week in Luxembourg. This week led to the generation of new training approaches which brought together key strands from the existing methodologies and applied them to the specific needs and challenges identified.

This Synthesis Training led to the creation of the first Intellectual Output, a Good Practice Synthesis Report, which is being disseminated in all project languages as a practical tool for trainers working in this area. The report also forms part of the larger Training Module - the project e-book of which this is the Executive Summary. There is also an online Interactive Training Platform, enabling people who want to work in this area to develop skills in the basic methodologies employed.

The fourth Intellectual Output is a film, which confronts the questions of language-based exclusion at the heart of the project and makes use of all the key methodologies to formulate a creative, artistic response. Sometimes written accounts and courses are not enough.

Sometimes our work has to be More Than Words!