



# DIVERSI-DATE

**A GUIDE FOR APPLYING CREATIVE METHODS IN A LEARNING  
CONTEXT FOR TEACHERS AND YOUTH WORKERS**





**PART I**

**THE DIVERSI-DATE  
PROJECT**



<b>1.</b>	<b>INTRODUCTION</b>	<b>3</b>
1.1	WHY? SOCIAL CONTEXT & NEEDS	3
1.2	WHAT? AIM & CONCEPTS	4
1.3	HOW? THE DIVERSI-DATE TOOLBOX	5
1.4	WHO? THE EUROPEAN PARTNERS	5
<b>2.</b>	<b>INCLUSIVE AND DIVERSE SENSITIVE DIALOGUE</b>	<b>6</b>
2.1	WHY IS INCLUSIVE AND DIVERSE SENSITIVE DIALOGUE IMPORTANT IN MODERN SOCIETY?	6
2.2	WHY INCLUSIVE AND DIVERSE SENSITIVE DIALOGUE AMONG YOUNG PEOPLE STIMULATES CIVIC COMPETENCES?	7
<b>3.</b>	<b>CREATIVE METHODS</b>	<b>8</b>
3.1	WHY?	8
3.2	WHAT ARE EXAMPLES OF CREATIVE METHODS?	8
<b>4.</b>	<b>WHAT ARE QUALITY CRITERIA FOR INCLUSIVE AND DIVERSE SENSITIVE DIALOGUE?</b>	<b>9</b>
4.1	WHAT ARE 'SAFER SPACES'?	10
4.2	WHAT ARE CLEAR GOALS FOR INCLUSIVE AND DIVERSE SENSITIVE DIALOGUE?	11
<b>5.</b>	<b>HOW TO REACT TO EXPRESSION OF NON-DEMOCRATIC VALUES?</b>	<b>13</b>
<b>6.</b>	<b>WHY IS IT, AS A FACILITATOR, IMPORTANT TO BE AWARE OF YOUR OWN VALUES?</b>	<b>14</b>
<b>7.</b>	<b>DIVERSI-DATE AS PART OF THE CURRICULUM</b>	<b>15</b>
7.1	SECONDARY SCHOOL AND YOUTH ORGANIZATIONS	15
7.2	HIGHER EDUCATION	16
<b>8.</b>	<b>EVALUATION OF DIVERSI-DATE</b>	<b>17</b>
8.1	PUPILS	17
8.2	STUDENTS	18
8.3	TEACHERS	19

# 1. INTRODUCTION

This toolbox is the outcome of a two-year partnership between Universities of Applied Sciences, secondary schools and creative partners.

In the first part of this toolbox, we discuss the general framework, the guidelines and criteria of Diversi-Date. The 'what, why, how and who' of the project is followed by the discussion of why inclusive and divers sensitive dialogue is an important aspect of civic competences in today's society. Thirdly, we argue why the partnership believes in the bigger value of creative methods in facilitating divers sensitive exchange. Afterwards, we discuss the concept of safer spaces and the pros and cons of clear goals and a thematic discussion. Other topics which were frequently subject of debate during the project are the way how to react toward non-democratic beliefs and the need of awareness of one's own background. These topics are part of the 5<sup>th</sup> and 6<sup>th</sup> chapter. To end with, we explain how Diversi-Date can be part of the course curriculum of secondary schools and institutions of higher education, and present an evaluation of the Diversi-Date event.

In Part II, we introduce and explain 25 practical methods out of which one can choose to organize a Divers-Date program for youngsters. Additionally, we propose a workshop program for teachers or youth workers.

## 1.1 **WHY? SOCIAL CONTEXT & NEEDS**

We are living in a rapidly changing society with numerous social challenges, such as polarization, climate change, migration, extremism, and recently the covid crisis. People in the field of education, youth work and the creative sector are struggling to cope with these challenges in a sustainable way. They acknowledged the need of young people to be reinforced regarding their resilience, civic competences, creative coping and awareness of European values in this challenging social context. All players really want to cooperate to handle these challenges together.

The main target group of Diversi-Date are youngsters between 15 and 24 years old. Through social media and interactions with their peers, they often encounter polarizing messages and fake news. They face difficulties in developing their own identity and forming personal opinions. Acquiring the ability to express their voices in a safe and respectful manner, while upholding European values, is crucial as a civic competence.

Facilitators, such as teachers or youth workers, face challenges in dealing with diversity, social risks, and societal issues. They may feel uncertain in their professional practices and seek new and innovative ways to incorporate creative learning methods.

This toolbox is a guide for teachers, lecturers, youth workers, students... who want to facilitate experienced based exchange and dialogue by means of creative and artistic methods among (1) young people or (2) teachers. It is the result of a creative collaboration between three universities of applied sciences, five creative and artistic partners and a secondary school.





## 1.2 WHAT? AIM & CONCEPTS

**THE AIM OF DIVERSI-DATE IS TO BRING TOGETHER A DIVERSE GROUP OF PEOPLE (PUPILS, STUDENTS AND TEACHERS) IN A SAFE AND RESPECTFUL SOCIAL CONTEXT, TO FACILITATE AN EXPERIENCED BASED EXCHANGE ON WORLD VIEWS AND IDENTITY TO INCREASE CIVIC COMPETENCES AND RESILIENCE AND TO FOSTER SOCIAL INCLUSION IN A SUPERDIVERSE SOCIETY BY MEANS OF CREATIVE AND ARTISTIC METHODS.**

A defining characteristic of a **superdiverse** society is that individuals within a community can no longer be easily defined by a few characteristics such as religion, languages, education, culture, migration background, gender, or socio-economic status. Each person reflects a complex intersection of values, experiences, preferences, motivations, interests, talents, and expectations regarding the environment, the future, the society, social relations, and human rights.

**Civic competence** refers to the ability of individuals to actively participate in society, voice their concerns, and safeguard their rights as well as the rights of others. In a liberal democratic system characterized by superdiversity, it is crucial for individuals to learn how to navigate disagreements and conflicts while respecting the values, identities, preferences, habits, and backgrounds of others, without excluding anyone but always in accordance with the Universal Declaration of Human Rights.

Within this social context, individuals need to learn to explore, develop, and embrace their own identities. The way people interpret and value themselves, others, and their surroundings is referred to as their **world view**, an ongoing process shaped by social interaction, in which individuals give meaning to and construct social reality.

The aim of this project is to develop **creative methods** that foster exchange among secondary school pupils and students of universities / universities of applied sciences, regardless of their backgrounds. This exchange seeks to reinforce the competences of young people, enhance their resilience, and empower them to navigate a rapidly changing and diversifying societal context by harnessing their talents and creative potential.

Storytelling, role-playing, acting, and visual arts can be employed to facilitate inclusive and culturally sensitive dialogue among young people. These methods help create a safe space for open and honest communication, while also providing a means for expressing thoughts and emotions that may be challenging to articulate verbally. Furthermore, the use of creative methods can break down barriers and foster empathy among participants.



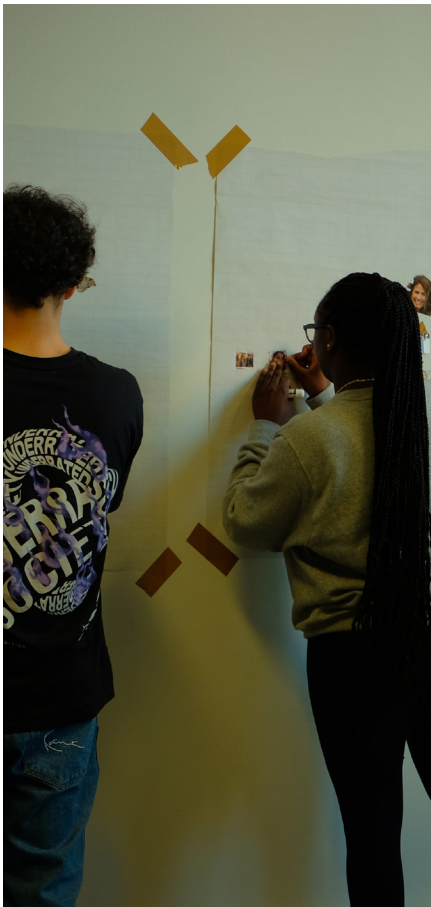
### 1.3 HOW? THE DIVERSI-DATE TOOLBOX

We will develop, test and implement creative workshop methods for:

1. pupils and young people;
2. teachers, educators and youth workers;
3. bachelor students, in the form of a training course.

The workshop methods and output must meet the following criteria:

- **contextualized**: explicitly learning from actual social situations; not only from information in books and learning between *the four walls of a classroom*
- **experience-based**, instead of solely knowledge- and language-based
- informal learning formal learning (subject and learning goals are suggested by the group)
- within an **inclusive environment**, with special attention for safety and respect
- necessity of **exchange on world views and European values**
- **reinforce coping skills, civic competences and resilience** with respect to social risks and societal challenges
- **making use of the creative potential of the participants** through integration of different creative and artistic methods such as improvisation, music, play, digital storytelling, acting, social media...



### 1.4 WHO? THE EUROPEAN PARTNERS

The Creatives

- [www.pimento.be](http://www.pimento.be)
- [www.m-ob.be](http://www.m-ob.be)
- [www.liveyourstory.nl](http://www.liveyourstory.nl)
- [debagagedrager.nl](http://debagagedrager.nl)
- [www.tassajanyt.com](http://www.tassajanyt.com)

The Secondary School

- [tajette.be](http://tajette.be)

The Universities of Applied Sciences

- [www.saxion.nl](http://www.saxion.nl)
- [www.tuas.fi/en](http://www.tuas.fi/en)
- [www.odisee.be](http://www.odisee.be)



# 2. INCLUSIVE AND DIVERSE SENSITIVE DIALOGUE

## 2.1 WHY IS INCLUSIVE AND DIVERSE SENSITIVE DIALOGUE IMPORTANT IN MODERN SOCIETY?

Inclusive and diverse sensitive dialogue among young people is important in modern society for several reasons.

- It **promotes understanding and empathy**: Engaging in inclusive and diverse sensitive dialogue can help young people to understand and appreciate the perspectives and experiences of others, which can foster empathy and reduce prejudice and discrimination.
- It helps to **build a more inclusive and equitable society**: Young people can learn more about the ways in which systemic inequalities and discrimination affect different groups of people, and develop the skills and knowledge needed to work towards a more inclusive and equitable society.
- It **prepares young people to live in a diverse world**: Young people are growing up in a rapidly changing and increasingly diverse world. Inclusive and diverse sensitive dialogue can help them to be better prepared to navigate that world and to build relationships with people from different backgrounds.
- It **enhances problem-solving skills**: Different perspectives and ideas were brought together, which can lead to better decision making and problem-solving skills.
- It may **contribute to personal growth**: Engaging in an inclusive and diverse sensitive dialogue can be a powerful tool for personal growth and self-awareness, as it allows individuals to gain a deeper understanding of themselves and their own biases and privilege.

Overall, inclusive and diverse sensitive dialogue among young people is crucial in fostering a more tolerant, empathetic and equitable society. It helps young people to develop the skills and knowledge needed to navigate in a diverse world and to work towards creating a more fair and inclusive society for all.







## 2.2 WHY INCLUSIVE AND DIVERSE SENSITIVE DIALOGUE AMONG YOUNG PEOPLE STIMULATES CIVIC COMPETENCES?

Inclusive and diverse sensitive dialogue among young people can stimulate civic competences by:

- **Encouraging active participation:** Young people can learn how to actively listen, communicate effectively, and navigate through difficult conversations. These are important skills for participating in civic life.
- **Fostering critical thinking:** It can help young people to develop critical thinking skills by encouraging them to consider multiple perspectives and to question assumptions and biases.
- **Building empathy and understanding:** Young people learn about the perspectives and experiences of others, which can foster empathy and understanding. This can help them to develop a sense of social responsibility and to become more active and engaged citizens.
- **Helping to identify and address social issues:** Young people can learn about the ways in which systemic inequalities and discrimination affect different groups of people. This knowledge can help them to create more awareness of social issues and to develop the skills and knowledge needed to work towards creating a more fair and equitable society.
- **Encouraging civic engagement:** It can help young people to develop the skills and knowledge needed to participate in civic life, such as voting, volunteering, and advocacy.

By fostering these competences, inclusive and diverse sensitive dialogue among young people can help to prepare them to be active and engaged citizens who are committed to creating a more fair and equitable society for all.



## 3. CREATIVE METHODS

### 3.1 WHY?

Creative methods can help to create a safe space for open and honest communication in a few ways. These methods allow a more relaxed and informal atmosphere, which can help to reduce feelings of tension or anxiety. They often focus on self-expression, which can help individuals to feel more comfortable sharing their thoughts and feelings.

Additionally, creative methods can provide a nonverbal or symbolic way for people to express themselves and their experiences. This can be particularly useful for individuals who may have difficulties expressing themselves verbally, or for those who may be hesitating to share personal experiences in a group setting.

At last, these methods can also help to build trust and connection among group members. For example, participating in a storytelling or role-playing activity can help individuals to understand and relate to one another on a deeper level, which can foster a sense of community and support.



### 3.2 WHAT ARE EXAMPLES OF CREATIVE METHODS?

- Using **visual arts** such as drawing, painting, and collage can help to create an open and non-threatening environment where young people can express themselves and share their perspectives in a visual way.
- Using **theater exercises and improvisation** can help to create a safe and non-threatening environment where young people can express themselves and share their perspectives through role-playing and storytelling.
- Encouraging young people to share their personal stories through **storytelling** can help to create a safe and non-threatening environment where young people can express themselves and share their perspectives in a more personal and meaningful way.
- **Using music and songwriting** can help young people to express themselves and to connect with others in a more emotional and meaningful way.
- **Creative writing**: Encouraging young people to write poetry, short stories, or personal narratives can help them to express themselves and to share their perspectives in a creative and meaningful way.



# 4. QUALITY CRITERIA FOR INCLUSIVE AND DIVERSE SENSITIVE DIALOGUE

When facilitating discussions around diversity, equity and inclusion, it is important to:

1. **Create a safe space:** A safe space is important for open and honest communication. Make sure to establish ground rules for the discussion, and to create an environment where participants feel comfortable sharing their thoughts and feelings.
2. **Be well-informed:** As a facilitator, it's important to have a good understanding of the issues related to diversity, equity and inclusion, and to be prepared to answer questions and address concerns that may arise during the discussion.
3. **Be inclusive and mindful of power dynamics:** Make sure that everyone's voices are heard and that marginalized groups are not silenced. Be aware of your own biases and privilege, and make sure that the discussion is inclusive of different perspectives.
4. **Encourage active participation:** Encourage participation from all members and create opportunities for everyone to share their thoughts and feelings.
5. **Be responsive:** Be open to feedback and be willing to adjust the discussion as needed. Be responsive to the needs of the group and adapt the discussion accordingly.
6. **Follow up:** Make sure to follow up with participants after the discussion to provide any additional resources or support they may need and to gather feedback on the discussion.
7. **Have a code of conduct:** Have a clear code of conduct, and make sure that all participants are aware of it and agree to follow it. This can help to establish a culture of mutual respect and create a safe space for open dialogue.

Facilitating discussions around diversity, equity and inclusion is a complex process, and it's important to approach it with sensitivity, openness, and flexibility to create an environment where all voices can be heard and respected.



## 4.1 WHAT ARE 'SAFER SPACES'?

A safe space (see also Part II Introduction) is a place where individuals feel physically and emotionally safe and respected, and where they are free to express themselves without fear of judgment or discrimination.

We use the word *safer* to acknowledge that safety is relative: not everyone feels safe under the same conditions. By acknowledging the experiences of each person in the room, we hope to create an environment as safe as possible.

### 4.1.1 CRITERIA FOR A 'SAFER SPACE'

The criteria for a safe space can vary depending on the context and the specific needs of the individuals involved, but some key elements that may be considered include:

- **Confidentiality:** A safe space should be a place where individuals can share personal information without fear of it being shared or used against them.
- **Respect:** A safe space should be free of discrimination, harassment, and other forms of disrespectful behavior.
- **Inclusivity:** A safe space should be open to individuals of all backgrounds, identities, and perspectives, and should actively work to address and eliminate discrimination and marginalization.
- **Active participation:** A safe space should involve active participation from all members in creating and maintaining a respectful and inclusive environment.
- **Flexibility:** A safe space should be able to adapt to the changing needs of its members, and should be open to feedback and change.
- **Transparency:** A safe space should have clear rules and expectations, and should be transparent about how it will handle conflicts or violations of those rules.
- **Support:** A safe space should provide support and resources to help members navigate through difficult conversations or experiences.

It's also important to note that creating a safe space is an ongoing process, and it requires the active engagement of everyone involved in creating, maintaining, and supporting the culture of safety.





## 4.2 **WHAT ARE CLEAR GOALS FOR INCLUSIVE AND DIVERSE SENSITIVE DIALOGUE?**

1. **Increasing understanding:** The goal is to increase participants' understanding of a particular issue related to diversity, equity, and inclusion. This can include understanding different perspectives and experiences, and developing empathy and understanding for others.
2. **Identifying and addressing bias:** The goal is to identify and address personal biases and stereotypes that may be affecting the group's interactions, and to develop strategies for addressing these biases in the future.
3. **Building a more inclusive community:** The goal is to develop strategies for creating a more inclusive community, where all members feel welcome, respected, and valued. This can include identifying and addressing issues of marginalization and discrimination within the community, and developing strategies for supporting underrepresented groups.
4. **Encouraging active participation:** The goal is to encourage active participation from all members in creating and maintaining a respectful and inclusive environment. This can include developing communication skills, active listening and conflict resolution skills.
5. **Developing civic competences:** The goal is to develop civic competences, such as critical thinking, empathy, active participation, and responsible citizenship.
6. **Identifying and addressing social issues:** The goal is to raise awareness of social issues related to diversity, equity, and inclusion and to develop strategies for addressing them.
7. **Personal growth:** The goal is to support personal growth by encouraging individuals to reflect on their own experiences, biases and privilege, and to develop self-awareness and understanding.

These goals are examples and they can be adapted or combined depending on the specific needs and context of the discussion. It's important to remember that clear goals are a way to measure progress, evaluate the impact and to guide the discussion in a meaningful way.

### 4.2.1 **CLEAR GOALS OR NOT?**

**YES** because: Having a clear agenda and clear goals is important when facilitating discussions about diversity, equity and inclusion because it helps to ensure that the discussion is focused and productive.

A clear agenda provides a structure for the discussion, and helps to ensure that all relevant topics are covered. It also helps participants to understand what to expect from the discussion and to be prepared to contribute.

Having specific goals for the discussion can also help to focus the conversation and to measure the success of the discussion. For example, if the goal is to increase understanding of a particular issue, you can measure the progress by asking participants about their understanding before and after the discussion.

Having clear goals can also help to set expectations for the outcome of the discussion and to determine the next steps. This can be important for follow-up activities, such as providing additional resources or support, or for planning future discussions.

Additionally, having a clear agenda and clear goals can help to create a sense of purpose and can help to communicate to participants the importance of the discussion and the need for their active engagement.

Overall, having a clear agenda and clear goals can help to make the discussion more productive, efficient and effective. It helps the facilitator to stay on track, to measure progress and impact and it makes it easier for participants to understand the purpose and outcome of the discussion.



**BUT** creative methods can be used in a more flexible way where the goals are not set beforehand. Instead, they are determined through the creative process. This approach is based on the idea that the creative process itself can be a way to explore different perspectives, to identify issues and to generate ideas and solutions.

In this approach, the facilitator uses creative methods such as brainstorming, visual arts, storytelling, theater, etc. to create an open and non-threatening environment, where participants are encouraged to express themselves and share their perspectives freely. The facilitator then listens to the participants and observes the creative process to identify the issues, the concerns and the needs that arise. The facilitator can then use that information to create the goals of the discussion.

This approach can be particularly useful for discussions about sensitive topics or for groups where there may be a lack of trust or openness. It can also be useful for discussions that are intended to be exploratory or generative in nature.

It is important to note that this approach requires a skilled facilitator who is experienced in using creative methods and who is able to listen and observe the creative process to identify the goals. It also requires an open-minded attitude from participants, who are willing to explore, to express themselves and to be open to change.

In summary, creative methods can be used to determine the goals rather than setting them beforehand, by creating an open and non-threatening environment where participants are encouraged to express themselves and share their perspectives freely. Through the creative process, the facilitator can identify the issues, the concerns, and the needs that arise, and use that information to create the goals of the discussion.





# 5. REACTING TO NON-DEMOCRATIC VALUES

Reacting to young people who disagree with some values such as gender equality can be challenging, but it's important to remember that everyone has the right to express their own opinions and beliefs. However, it's also important to address any misconceptions or biases that may be present in their thinking.

Here are a few strategies that can be helpful:

1. **Validate their feelings:** Acknowledge that everyone has the right to express their own beliefs and that it's okay to disagree with these beliefs.
2. **Encourage them to listen:** Encourage them to listen to the perspectives of others, particularly those who may be affected by discrimination or inequality.
3. **Provide information:** Provide factual information and resources that can help to educate them on the issues related to gender equality and how these issues affect different groups of people.
4. **Share personal experiences:** Share your own personal experiences or the experiences of others to help them understand the impact of discrimination and inequality.
5. **Encourage critical thinking:** Encourage them to critically evaluate their own beliefs and to question any stereotypes or misconceptions they may hold.
6. **Lead by example:** Model inclusive and respectful behavior in your interactions with them and with others.
7. **Encourage them to take action:** Encourage youngsters to take action to promote gender equality and to challenge discrimination and inequality when they see it.

It's important to remember that change takes time, and that it may take several conversations and interactions to help someone understand and appreciate different perspectives. It's also important to remember that these discussions can be difficult, but they are necessary for creating a more inclusive and equitable society.

It is also important to remember that some people may not want to change their minds, and that it is not the facilitator's or anyone's job to convince them. They only provide them with the information and resources they need to make their own decisions.

# 6. BEING AWARE OF YOUR OWN VALUES

As a facilitator of dialogue, it is important to be aware of your own values and beliefs because they can influence the way you facilitate and interpret the discussion. This self-awareness can help to ensure that the discussion is fair, impartial and inclusive.

Being aware of your own values and beliefs can help you to:

1. Recognize when your own biases may be influencing the discussion. It can help you to address them in a constructive way.
2. Be more open to hearing and considering different perspectives, even if they differ from your own.
3. Create a safe space where all participants feel comfortable sharing their own perspectives and experiences.
4. Facilitate a fair and impartial discussion, where all perspectives are given equal consideration.
5. Lead by example, by showing that it's possible to have an open mind and to listen to different perspectives.
6. Be more sensitive to the perspectives of others and to the ways in which issues of diversity, equity, and inclusion may affect them.
7. Be open to learn from others, to question your own assumptions, and to grow and develop as a person and facilitator.

It's important to remember that being aware of your own values and beliefs doesn't mean that you have to abandon them. It means that you have to be conscious of them, and that you will be sure that they don't interfere with the discussion, in order to create a fair, inclusive and impartial dialogue.



# 7. DIVERSI-DATE AS PART OF THE CURRICULUM

## 7.1 SECONDARY SCHOOL AND YOUTH ORGANIZATIONS

Typically, youngsters find themselves in a phase of identity development in which they experiment to some degree with their position towards themselves, others and the environment. At the same time, they need some form of connection, structure and certainty. They are balancing between exploration on the one hand and commitment on the other hand.

In today's rapidly changing, diversifying and individualizing society, this quest for connection with themselves and others, is often found to be a difficult task. They struggle to develop their identity and expressing their voice in a safe way, with respect for others and with European values. Nevertheless this is an important civic competence, which is addressed in different courses of the school program.

This toolbox tries to inspire teachers (and youth workers, etc.) to facilitate exchange between youngster in safe, respectful and creative way. Therefore, Diversi-Date contributes to cross-curricular objectives such as citizenship, searching for constructive and durable solutions for conflicts democratic values, respectful interaction, coping with and tolerance for differences, etc.



## 7.2 HIGHER EDUCATION

A surplus value of Diversi-Date is that it is for youngsters and by youngsters.

In the case of this project, the latter group youngsters were second-year bachelorstudents in humanities. Within the course 'Project work', they realized the Diversi-Date project from the start until the end. They conducted a literature study about world view, diversity, inclusivity, etc. They put together the workshop program, based on the methods described in this toolbox, and exercised their role as facilitator by rehearsing the program together with the other students. They had the opportunity to apply their group dynamic and communication skills. They provided a step by step guide and foresaw all the necessary materials for the workshop.

During the Diversi-Date event, they welcomed the pupils and facilitated the workshops. On average, there were four student-facilitators and 16-18 pupils per workshop.

Afterwards, they wrote a report about the Diversi-Date event, together with an evaluation (see below).

The incorporation of Diversi-Date in the curriculum is a surplus value for the students as well as for the bachelor program as it contributes to the attainment of the following relevant competences/learning targets (see evaluation):

- Reflecting on own world view
- Divers sensitive acting
- Directing others and coaching
- Project management
- Taking into account vulnerability of the target group
- Constructive acting in the context of group dynamics





# 8. EVALUATION OF DIVERSI-DATE

The results of the evaluation research below are these of all target groups (pupils, students and teachers) of the Diversi-Date event in Belgium (Brussels, Schaarbeek). The facilitators of this edition were second-year bachelor students of Family Studies (department of humanities, Odisee University of Applied Sciences – Belgium). They prepared, organized and facilitated the workshops based on this toolbox with the support of the lectures of the course Project Work.

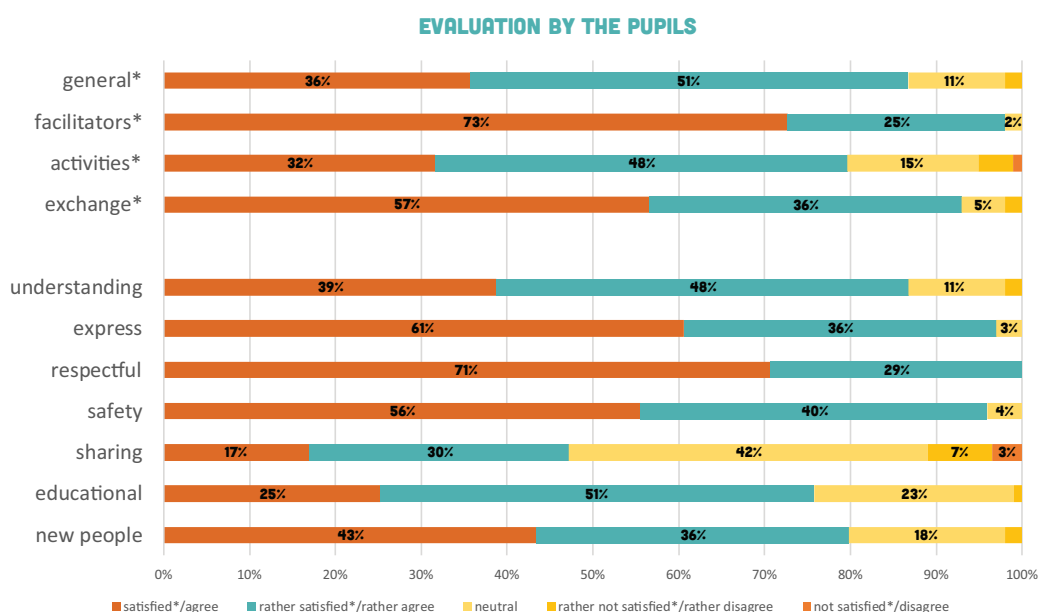
As indicated below, we may generally state that Diversi-Date attained its goals for the three target groups: Pupils, students and teachers.

## 8.1 PUPILS

98 of the 116 participating pupils from five schools in Brussels (Lucerna College (Anderlecht), KA (Jette), Emmanuel Hiel (Schaarbeek) and Flanders (Benedictuspoort (Gent) and TechniGo! (Aalst) filled out the evaluation form at the end of the day. 90% of the pupils was between 17-19 years old. 75% of them were girls, 24% were boys. The graph below indicates the evaluation by the pupils.

Overall satisfaction is high. 87% was satisfied with the Diversi-Date day in general; 98% with the facilitators; 80% with the activities; 93% with the exchange between pupils.

87% agreed or rather agreed with the statement that they had a better understanding of diversity among pupils; 97% that they could express their opinion; 100% with respectfulness; 96% with safety; 76% with educational value of the event and; 79% that they got to know new people. 47% agreed that they dared to share things they would otherwise not share with strangers.



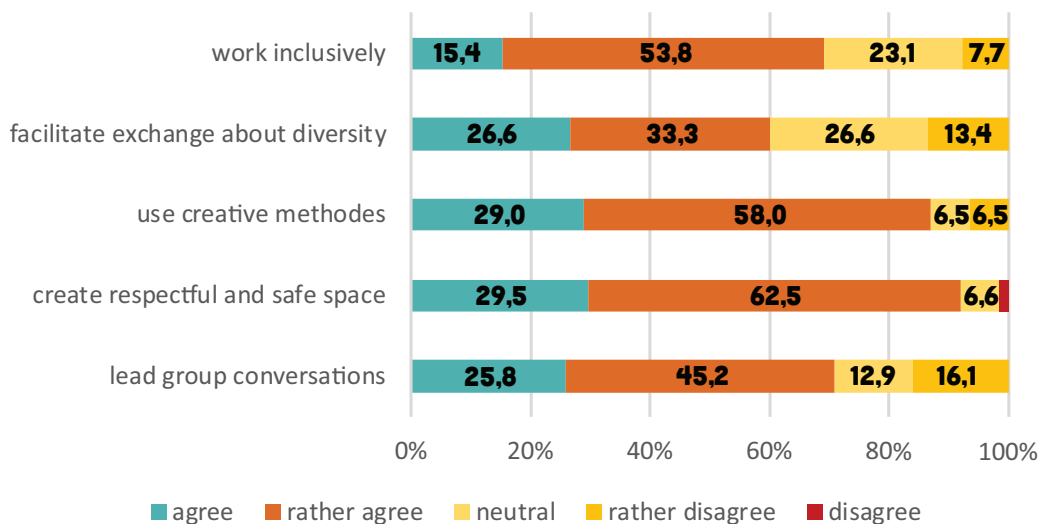
## 8.2 STUDENTS

38 bachelorstudents prepared throughout a whole academic year the Diversi-Date event and facilitated the workshops. 32 of them filled out the evaluation form. The table below shows the results with respect to the degree Diversi-date realized its goals for students.

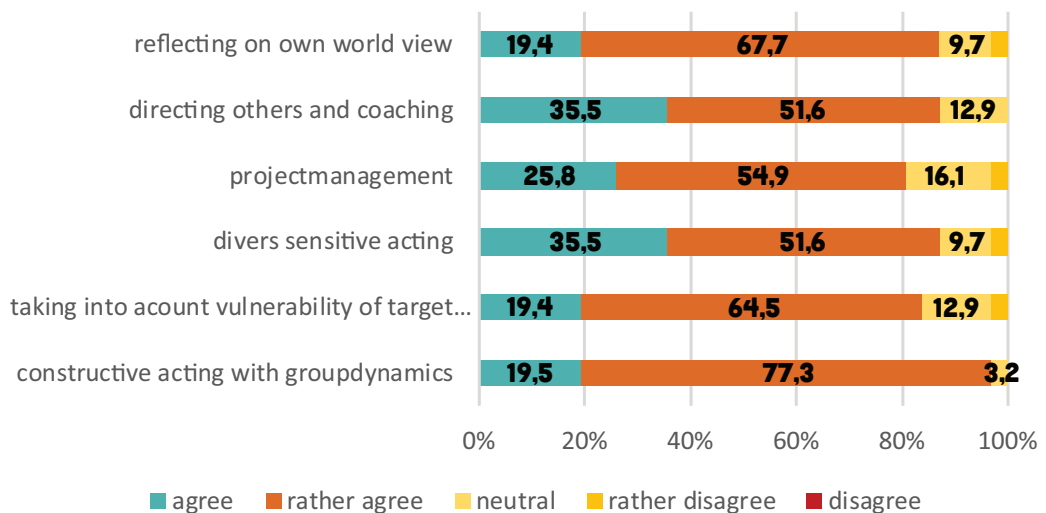
At least half of the students agreed or rather agreed with the following statements. Throughout the project they learned how to work inclusively; facilitate exchange about diversity; make use of creative methods; create a respectful and safe space and; lead group conversations.

Furthermore, at least 80% of the students agreed that they attain following learning goals/competences as prescribed by the bachelor programme.

### STUDENTS LEARNED HOW TO...



### LEARNING GOALS OF THE BACHELOR STUDENTS

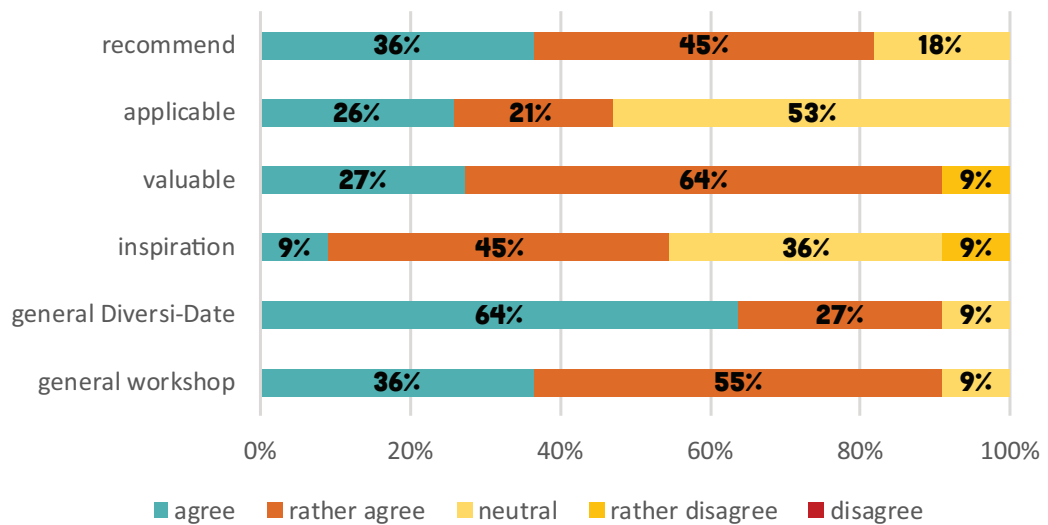




### 8.3 TEACHERS

Eleven teachers of five different schools participated in a workshop for teachers, which was also facilitated by the bachelor students. 81% would recommend the Diversi-Date workshop to colleagues. 47% thought the content of the workshop was applicable within their professional setting and 91% found the experience valuable. 54% was inspired by the methods. 91% was generally satisfied with the Diversi-Date event and the workshop they attended.

#### EVALUATION OF THE TEACHERS







**PART II**  
**THE TOOLBOX**  
**METHODS**



<b>1.</b>	<b>INTRODUCTION</b>	<b>23</b>
1.1	PURPOSE OF DIVERSI-DATE	23
1.2	GUIDELINES FOR FACILITATORS	24
1.3	CREATE A SAFER SPACE	25
1.4	DIFFERENT METHODS OF THE TOOLBOX	27
<b>2.</b>	<b>TARGET GROUP: YOUNGSTERS</b>	<b>29</b>
2.1	PRESENTING YOURSELF TO THE GROUP	29
2.2	LEARNING TO KNOW EACH OTHER IN DUO	36
2.3	DISCOVER YOURSELF AND CONNECT	42
2.4	INTERACTING WITH OTHERS AND THE ENVIRONMENT	49
2.5	INTERACTION BY IMPROVISING AND ACTING	56
2.6	CLOSURE ACTIVITIES	62
<b>3.</b>	<b>WORKSHOP FOR TEACHERS, YOUTH WORKERS...</b>	<b>64</b>
3.1	INTRODUCING AND START-UP	64
3.2	COMMON GROUNDS	65
3.3	BARNGA	67
3.4	SITUATION AND ROLE PLAY	69
<b>4.</b>	<b>ATTACHMENTS - MATERIALS</b>	<b>72</b>
4.1	INTRODUCTION SPEECH	72
4.2	RULES FOR A SAFER SPACE POSTER	73
4.3	IDENTITY SOUP	74
4.4	BARNGA - 5 DIFFERENT GAME RULES	76
<b>5.</b>	<b>COLOFON</b>	<b>81</b>

# 1. INTRODUCTION

## 1.1 PURPOSE OF DIVERSI-DATE

The main goal of the methods described is to facilitate exchange among young people who do not know each other (very well) in an informal and creative way within a contextualized, safe and respectful setting by means of creative methods. In this way we want people with diverse talents, cultural, ethnic, socio-economic, education, religious... backgrounds, interests, opinions, to experience to exchange and to respectfully express themselves. We hope them to discover that there are many differences among people and that this is all fine. But also that there are a lot of common grounds among persons, such as the need to be respected, need for safety, need to be accepted as they are... which binds us all.

Although it may be useful, it is not the goal of Diversi-Date to introduce sensitive topics or provoke discussions. It is not the goal to organize discussions aimed at convincing others or advocating for specific ideologies. Furthermore, the toolbox is not designed as a training course to become professional facilitators specialized in sensitive communication related to diversity. Instead, it offers methods suitable for facilitators who have limited or moderate experience in moderating exchanges using creative methods among young people. This includes individuals such as teachers, youth workers, and students.

The toolbox offers a range of methods specifically designed for facilitators who have limited or moderate experience in moderating exchanges among young people using creative methods. This includes individuals such as teachers, youth workers, and students. The purpose is to provide accessible and user-friendly resources that can empower these facilitators to effectively engage young people in meaningful and creative exchanges. By utilizing the toolbox, facilitators can gain confidence and enhance their skills in guiding interactions and fostering a respectful and inclusive environment for diverse groups of young individuals.





## 1.2 **GUIDELINES FOR FACILITATORS**

### 1.2.1 **PREPARATION**

- Determine the following aspects
  - What is the goal of your Diversi-Date event?
  - Who will be the target group?
  - What is the duration of the event (preferable at half a day)?
  - Assess the competences of the facilitators involved
- Search the methods below and make a selection while taking into account the points above.
- Provide all necessary materials which are described for each method and/or provided in the attachments
- Organize a try-out with the facilitators and provide feedback on each other (see instructions under 'safer space').
- Reserve the rooms needed and prepare the set-up of the room
- Foresee drinks, snacks, fruits for the participants
- If possible, try to compose the participant groups in such a way that not everybody knows each other. This can be exciting for the participants but it creates some interesting dynamics.

### 1.2.2 **BEFORE YOU START...**

Before starting the actual workshop, it can be nice to have music to break the silence when waiting for the students to arrive. There can also be some small snacks, tea or something else to share together in the beginning. Simple and welcoming gestures like this provide an “excuse” to start talking to each other. It is nice to introduce yourself to each participant personally in this stage of the workshop.

The most important role is the role of the facilitator(s). They will welcome everybody in the group and try to break the ice. It can be very exciting to arrive at the workshop. The facilitators build the bridge between students; their presence makes it safe for the participants to open-up. The facilitators are also part of the group and thus it's important that they also participate in the exercises and that they are authentically themselves. The facilitator(s) are responsible for creating a safer space.





## 1.3 **CREATE A SAFER SPACE**

A safer space is a supportive, non-threatening environment where all participants can feel comfortable to express themselves and share experiences without fear of discrimination or reprisal. We use the word safer to acknowledge that safety is relative: not everyone feels safe under the same conditions. By acknowledging the experiences of each person in the room, we hope to create as safe an environment as possible.

Why do we need guidelines? In an ideal world all spaces would be safer spaces, and all people would consider others and protect each other's sense of safety. But, despite our best intentions, sometimes we are either unaware of certain issues or have inconsiderate moments. Having clear guidelines encourages mindfulness about these possibilities. While slip-ups may occur, they keep us on the same page.

### 1.3.1 **HOW TO CREATE A SAFER SPACE?**

#### **FACILITATOR ATTITUDES**

- Be authentic; be yourself; don't act; be honest and transparent
  - Dare to be vulnerable/share your own experiences (know your boundaries and limitations)
  - Dare to ask for help or point to websites/another colleagues for example when you don't have the knowledge
- Be present
- Don't judge and don't compare
- Trust yourself/the participants/the process/your own expertise/be secure of your profession (own the subject)
- Be aware of yourself (drama/triggers/yourself as a participant and not only a leader)
- Be curious, but not too (listen/ask questions/be open/summarize/name what you see)
- Practice what you preach
- Work together with your colleague (be there for each other), collaborate, be aware of your position in the room
- Speak from the heart. There are no facts, only feelings.
- Practice what you preach
- Start with a surprise



- Take small steps and recognize every step of a student
- Be comfortable in the uncomfortable
- Look for the common ground
- In the 'no' there is a 'yes' also - if someone says 'no', to what does he say 'yes'
- when we are against something, we're also in favor of something

### 1.3.2 GUIDELINES FOR THE PARTICIPANTS

Adopt these guidelines as they are or adapt them to the needs of your group. Feel free to ask participants whether they want to add anything to this list or make the list with them.

1. Respect others' physical and emotional boundaries.
2. Respect others' identities and backgrounds, including pronouns and names.
3. Do not assume or make judgments on anyone's gender identity, sexual preference, survivor status, health status, economic status, religion, background, beliefs, opinions, etc.
4. Respect others' right to privacy, both during this dialogue and beyond. Do not push anyone to answer questions they don't want to answer, and do not share anyone's personal stories outside of this dialogue.
5. Be aware that your actions and words may have unintended effects on other people and that their feelings are valid, regardless of your intentions.
6. Avoid raising your voice, interrupting or talking over anyone else. And be aware of how much you're participating. Make sure everyone gets a chance to speak.
7. Assume positive intent. If someone does or says something that crosses a boundary, gently let them know, but do not assume they intended harm.
8. Remember, we are all learning.
9. Take care of your own safety. If you need to step out, feel free to do so. If you feel unsafe, let the facilitator know.
10. If you witness any abusive or inappropriate behavior, let the facilitator know.



## 1.4 DIFFERENT METHODS OF THE TOOLBOX

The different methods are grouped in 6 types of workshop with different goals. These are:

1. Presenting yourself to the group
2. Learning to know each other in duo
3. Discover yourself
4. Interacting with others and the environment
5. Interaction by improvising and acting
6. Closure

You can compose your own workshop based on an selection of methods described below.

### 1.4.1 RATINGS OF METHODS

Although all methods are selected so that they can be applied by facilitators with none or moderate experience in group dynamics, some methods are harder than others.

#### 1.4.1.1 FACILITATOR

★☆☆ Regarding the role of the facilitator, a rating system using stars can be employed to indicate the level of preparation and guidance required for each instruction or activity. Here is a breakdown of the star ratings:

★★★☆☆ This rating suggests that minimal preparation is needed, and the interventions and guidance required from the facilitator are limited. The instructions for the activity are relatively straightforward, and participants can engage in the activity with little direct facilitator involvement.

A two-star rating implies that the instructions for the activity are slightly more complex, requiring some additional preparation and interventions from the facilitator to guide the group. The facilitator may need to provide additional explanations or support during the activity to ensure participants' understanding and engagement.

★★★★ When an activity receives a three-star rating, it indicates that the instructions are more intricate and may require significant preparation and interventions from the facilitator to guide the group effectively. The facilitator's involvement is necessary throughout the activity to ensure participants grasp the instructions, stay on track, and address any challenges that may arise.

By using this star rating system, facilitators can gauge the level of complexity and preparation required for each activity and allocate their time and resources accordingly.

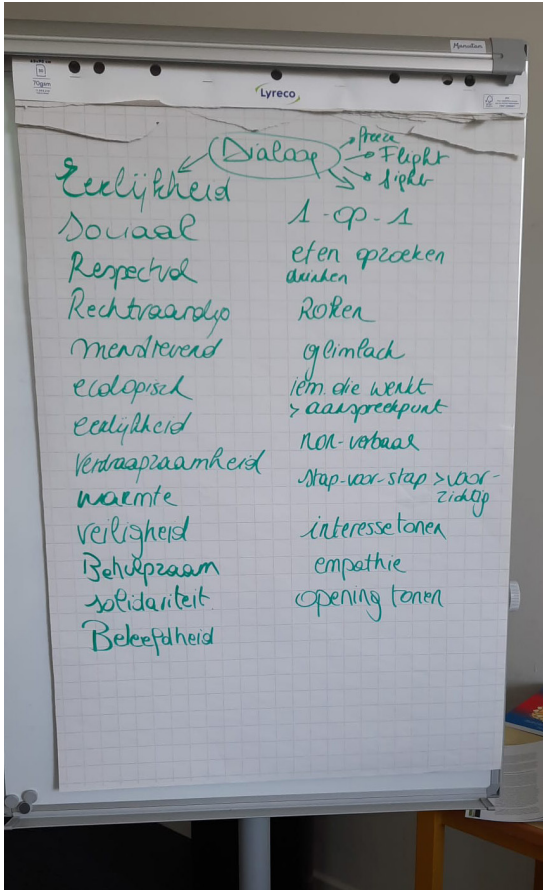


### 1.4.1.2 PARTICIPANT

When considering the level of participant involvement and sensitivity of information shared in a group, a star rating system can be utilized. Here's a breakdown of the star ratings in relation to participants:

- ☆☆☆ This rating suggests that participants have minimal exposure in the group. Their involvement may be limited, and they may not need to share sensitive or personal information. The level of interaction and exchange within the group is relatively low.
- ☆☆☆ A two-star rating indicates that participants are expected to have some level of active engagement within the group. They may be required to stand up or take a more active role in certain activities. However, the information shared is still of limited sensitivity, and participants are not required to disclose deeply personal or complex details.
- ☆☆☆ When an activity receives a three-star rating, it signifies that participants are expected to engage in open interaction within the group. The tasks may involve sharing more complicated or sensitive information. Participants may be required to delve into deeper discussions, express personal perspectives, or engage in activities that demand a higher level of vulnerability and trust.

By utilizing this star rating system, facilitators can provide an overview of the expected participant involvement and the sensitivity of information shared. It helps to ensure that activities are appropriately designed to match the comfort level and readiness of the participants.



## 2. TARGET GROUP: YOUNGSTERS

### 2.1 PRESENTING YOURSELF TO THE GROUP

#### 2.1.1 THE NAME GAME

Purpose:

The participants engage in playful exercise that facilitate getting to know each other, enhance their listening skills, and establish meaningful connections. These exercises create opportunities for participants to connect on a personal level.

Some aspects of this exercise includes:

- Participants engage in little and quick games that involve movement around the room. These games serve as an initial interaction and provide a platform for participants to become acquainted with each other.
- Introductions: Participants have the chance to speak in front of the group for the first time, allowing them to share their names and some basic information about themselves. This helps in learning each other's names and initiating conversations.
- Creating a supportive environment: The activities focus on developing tolerance for making mistakes, encouraging laughter, and reducing excessive thinking. Participants are encouraged to react and talk spontaneously, fostering a relaxed and supportive atmosphere

**LEVEL FACILITATOR:** ★☆☆

**LEVEL PARTICIPANTS:** ★☆☆

**NUMBER OF PARTICIPANTS:** 6 - 10

**TIME NEEDED:** 10-15 MINUTES

**MATERIALS:** SMALL BALL (E.G. TENNISBALL)

**PREPARATION:** GROUP STANDING CIRCLE



## INSTRUCTIONS

### 1st round – Ball – saying own name

- The whole group stands in a circle.
- A small ball is thrown around in the circle.
- Participants throw a ball to each other while saying their own name.

### 2nd round – Ball – say the others name

- Make it a bit more 'difficult' by now having to say the name of the person they throw the ball to.

### Variation 1 – Running

- Participants are still standing in the circle. Now, there is no ball. There is one person that says the name of another participant and walks towards that person. Before they arrive, the other person says another name and start walking towards that person, etc.
- If this is going well, you can speed it up! You'll see it's not so easy as it looks, but most of all: a lot of fun!
- While the ball is moving around the circle, someone is walking towards someone else at the same time.

### Variation 2 – Eye contact

- Group stands in a circle. One starts to send a message to anyone by clapping his or her hands, looking at the person in the eyes and saying his or her name.

### 3<sup>rd</sup> round- Combine ball, running or eye contact

- Let's try to combine 2 variations
- For example, while the ball is moving around the circle, someone is walking towards someone else at the same time.

## TIPS

- Mistakes will be made and this is fine. Moreover, this an important part of the game. It allows participants to cope with mistakes.
- As an facilitator, support respectful interaction and encourage participants who make a mistake to continue.





## 2.1.2 STAND UP IF

### PURPOSE

The participants start to:

- express themselves by revealing characteristics
- know each other
- find common ground
- become more curious toward each other

**LEVEL FACILITATOR:** ★☆☆

**LEVEL PARTICIPANTS:** ★☆☆

**NUMBER OF PARTICIPANTS:** 6+

**TIME NEEDED:** 5 MIN

**PREPARATION:** PARTICIPANTS SIT IN A CIRCLE ON A CHAIR.

### INSTRUCTIONS

- One participant stands up and says: “stand up if you [a characteristic, habit, talent, hobby, opinion, ...]”
- All the participants who recognize themselves or have the same characteristic must stand up.
- Another student stands up and says ““stand up if you [a characteristic, habit, talent, hobby, opinion, ...]”
- And so on...

Variation

- All participants sit in a circle on a chair except 1 who’s standing in the middle of the circle.
- The participant in the middle says: “Stand up if you [a characteristic, habit, talent, hobby, opinion, ...]”
- All the participants who recognize themselves or have the same characteristic must stand up and must sit on a chair of another participant who also stood up.
- The participant who was not able to sit down, is the next to stand in the circle and say “stand up if you [a characteristic, habit, talent, hobby, opinion, ...]”

### TIPS

- Stimulate a curious attitude and stimulate the participants ask additional questions.

### EXAMPLES OF STATEMENTS:

- You sing in the shower
- You have a First Aid-diploma
- You know how to repair a bike-tire
- You have ever made a birdhouse
- You have ever written a love letter
- You like to bake cakes
- You have ever speeched in front of an audience
- You dance in your living room
- You have ever participated in a demonstration
- You have ever made a political statement on social media
- You wore a t-shirt with a slogan
- You are good in saying no
- You own more than 7 pairs of shoes
- You like to invent stories
- You are in love with someone



## 2.1.3 TRUE OR FALSE

### PURPOSE

- Get to know the other participants
- Dare to ask questions and share something personal
- Participants present themselves to the group in a more mysterious way.
- Start talking before the group
- Surprise the group
- Stimulate interest in each other

**LEVEL FACILITATOR:** ★☆☆

**LEVEL PARTICIPANTS:** ★★☆☆

**NUMBER OF PARTICIPANTS:** 4–15

**TIME NEEDED:** 15 MINS FOR 4 PERSONS, 2 MINUTES EXTRA PER ADDITIONAL PARTICIPANT

**MATERIALS:** NONE

**PREPARATION:** GROUP IN CIRCLE



### INSTRUCTIONS

- Ask the participants to tell 3 things about themselves of which one is false.
- Foresee 5 minutes time to think.
- The group must guess which one is false.

Variation

2 false statements and one true.

### TIPS

- Keep a curious attitude as an facilitator and ask additional questions.
- Invite the group to do the same.
- Participate in the game and tell something about yourself





## 2.1.4 IF YOU REALLY KNEW ME,...

### PURPOSE

- Get to know the other participants
- Dare to ask questions and share something personal information
- Participants present themselves to the group in a more mysterious way.
- Start talking before the group
- Surprise the group
- Stimulate interest in each other

**LEVEL FACILITATOR:** ★☆☆

**LEVEL PARTICIPANTS:** ★★☆☆

**NUMBER OF PARTICIPANTS:** 4-15

**TIME NEEDED:** 15 MINS FOR 4 PERSONS, 2 MINUTES EXTRA PER ADDITIONAL PARTICIPANT

**MATERIALS:** NONE

**PREPARATION:** GROUP IN CIRCLE

## INSTRUCTIONS

Ask the participants to tell something the others would know, if they knew each other for a longer time. Give the participants 5 minutes to think what they want to share.

The participants should start with: 'If you really knew me, you would know that.... (e.g. I have two brothers; I play tennis; ...)

The others should ask a least one addition question.

Variation

- Everyone walks randomly around in the room
- The facilitator claps his hands and everybody stands still.
- Participants closest to each other start to communicate "If you really knew me, you would know that...."
- The other asks at least one additional question.
- Switch roles.
- After 2 minutes, everyone starts to walk around again.

## TIPS

- Keep a curious attitude as an facilitator and ask additional questions.
- Invite the group to do the same.
- Light subjects, low threshold
- Participate in the game an tell something about yourself



## 2.2 **LEARNING TO KNOW EACH OTHER IN DUO**

### 2.2.1 **DILEMMA'S**

#### **PURPOSE**

- Participants get to know each other on a deeper level through various quick exercises.
- The participants create connection between each other by searching for similarities.

**LEVEL PARTICIPANTS:** ★☆☆

**NUMBER OF PARTICIPANTS:** 2-10

**TIME NEEDED:** 15 MIN

#### **MATERIAL**

CAT / DOG

SWEET / SOUR

SOUR / SALTY

VEGETABLES / FRUIT

SPAGHETTI / LASAGNA

YOUNG / OLD

CITY / COUNTRYSIDE

AT HOME / TRAVELLING

TOOTHACHE / FLU

CLOSE / FAR

FREEDOM / SECURITY

FRIENDS / FAMILY

TOGETHER / ALONE

FEELING / THINKING

THINKING / DOING

DOING / DREAMING

PESSIMIST / OPTIMIST

HISTORY / FUTURE

OPEN / CLOSED

RUN / WALK

STRAIGHT LINE / CURVED LINE

FOLLOW THE PATH / OUTSIDE THE LINES

HIGH / LOW

WISDOM / HEALTH

SOUND / SILENCE

TALKING / LISTENING

COMFORT / ADVENTURE

ON STAGE / BEHIND THE SCENES

REACT / DISTRACT

MORE / LESS

NOW / LATER

STANDING STILL / GOING ON

MILD / HARD

AWAKE / ASLEEP



## PREPARATION

- Print dilemma's for each pupil
- Divide the participants into 2 more or less same size groups.

## INSTRUCTIONS

- Let the 2 groups form a circle: one inside the other, so the participants are facing each other
- In duo: everyone gets a small paper with dilemma's. The outside group is the interviewer and these participants get exactly 1 minute to ask as many dilemma's as possible to the interviewee while circling or underlying the answers (no thinking, this 'interview' needs to go quick). Afterwards the interviewee gets their 'dilemma-passport'.
- The inside circle moves one place to the left. Now they have a new partner & it's their turn to ask as many dilemma's as possible in 1 minute. Afterwards the new interviewee (outside circle) gets their 'dilemma-passport'.
- The inside circle moves again one place to the left. The new duo's discuss: "Where did we answer the same thing and why did we/ you answer that?"
- The inside circle moves again one place to the left. The new duo's discuss: "Where did we answer the opposite thing and why did we/ you answer that? Maybe you'll convince me to change position?"
- The inside circle moves again one place to the left. The new duo's formulate new dilemma's.
- The same participants move again one place to the left. The new duo's ask their own dilemma's (they have just formulated with their former partner) to each other.

## TIPS

- You are free to do less rounds than described above



## 2.2.2 INTERVIEWS

### PURPOSE

The participants:

- get to know each other on a deeper level.
- sharpen their listening and communicative skills: what are you curious about?
- respect their own and other boundaries.
- can show others who they think they are.
- dare to share something more personal and vulnerable about themselves while respecting their own boundaries.
- are having confidence in each other by trusting them with their own story.

**LEVEL FACILITATOR:** ★★☆☆

**LEVEL PARTICIPANTS:** ★★☆☆

**NUMBER OF PARTICIPANTS:** 6+

**TIME NEEDED:** 15 MINUTES

### MATERIALS

Interview questions - Here you can find examples of interview questions if participants need inspiration.

- Where do you feel at home?
- Who is important to you?
- What are you proud of?
- What gives you energy?
- What does it mean to you, to be yourself?
- Which choice you made in the past, influenced your life?
- Which choice that someone else made, influenced your life?
- Who/what inspires you?
- What made laugh/angry/upset recently?
- ...

### PREPARATION

- Print the questions
- Divide the participants into 2 same sized groups (if uneven, the facilitator can participate)



## INSTRUCTIONS

- Split the all the participants in 2 groups A and B.
- Group A stands in a line, eyes closed. Participants of group B chooses someone they don't know well and/or are curious about and position themselves in front of them without saying a word or telling the other person who they are. They step back, before the group in line opens their eyes. The first duo is known.
- Now, participants of group B stands in a line, eyes closed, and the participants of group A choose someone in silence.
- After everyone formed a duo, group B can open their eyes and discover who is in front of them. The second duo is known.
- This duo looks for a place in the room where they can start the interview.
- The interviewer (from group A) has 4 minutes to interview this person: start with one question and ask as many additional but meaningful questions on this topic as possible.
- Rules of the interview:
  - it's all about the interviewee: no interruptions or own stories. The interviewer is only allowed to ask questions.
  - Try to listen very well.
  - After the interview, the interviewer gets to 1 minute to write down what they heard, what touched them, what surprised them.
- After this, switch to the other duo, same exercise but the members of group B are now the interviewer.
- At the end everybody has been interviewer and interviewee.

## TIPS

- This method can be followed by 'Draw the Other' or 'Design Tattoos' (see below)



### 2.2.3 DRAW THE OTHER

#### PURPOSE

The participants

- open their creative mind and get confidence in their skills
- learn that being creative is easier than they might think.
- practice with transforming an idea to a drawing
- experience fun in failing
- develop courage to express themselves in a creative way

**LEVEL FACILITATOR:** ★☆☆

**LEVEL PARTICIPANTS:** ★★★

**NUMBER OF PARTICIPANTS/ 2+**

**TIME NEEDED: 15 MINUTES IF EXERCISE INTERVIEWS IS DONE FIRST, OTHERWISE 30 MINUTES**

#### MATERIALS

- Pencils of different colors
- Paper

#### PREPARATION

- Previous to this method, the participants should already know each other to some extent (see method 'interview')
- Provide the pencils and paper for all the participants
- Put all the materials on one table in the middle of the room or divide over several tables

#### INSTRUCTIONS

- A few questions are asked / assignments are given
  - Take a color you find matching with the person in front of you
  - Draw the person without looking at your paper
  - Draw the person without lifting your pen of the paper
  - Draw (not write) 3 words you remember of the conversation you just had
  - Draw (not write) a sentence that sticks with you of the conversation you just had
- The goal is not to make perfect drawings, but to get used to the drawing, dare to draw on a sheet of blank paper, transform ideas into a symbol, etc.

## 2.2.4 DESIGN TATTOOS

### PURPOSE

The participants

- deepen the story of the other
- create something for another participant
- transform a story into a creative format
- are performing arts in an easily accessible way

**LEVEL FACILITATOR:** ★☆☆

**LEVEL PARTICIPANTS:** ★★★

**NUMBER OF PARTICIPANTS:** 2+

**TIME NEEDED: 20 MINUTES IF THE INTERVIEW METHOD WAS DONE FIRST, OTHERWISE 35 MINUTE**

### MATERIALS

- Pen, paper, markers
- Optional for inspiration: symbols, magazines.

### PREPARATION

- Previous to this method, the participants should already know each other to some extent (see method 'interview')
- Provide the pencils and paper for all the participants
- Put all the materials on one table in the middle of the room or divide over several tables

### INSTRUCTIONS

- Students sit together in pairs and have a conversation to get to know each other (you can use the exercise 'interviews')
- The participants design a 'tattoo' for the person they talked to that refers to something from the conversation
- The participants give each other the 'tattoo' with the explanation
- End the exercise with a 'closing circle': everybody presents their tattoo to the group, with as much explanation as they want to share
- It's easier for the participants if the assignment gives them some guidance, for example: design a tattoo that will strengthen the other person, makes him proud or happy
- You can make a choice to give the tattoo just on paper or really on the skin by using skin markers, body safe markers or tattoo pencils
- You can give them some examples of abstract tattoos, symbols, signs... to inspire them. For example: Book of Symbols
- If they've finished quick, give them an extra challenge. For example: create a tattoo that fits on just one finger

## 2.3 **DISCOVER YOURSELF AND CONNECT**

### 2.3.1 **IDENTITY SOUP**

#### **PURPOSE**

Playful way to learn each other and to connect.

**LEVEL FACILITATOR** ★☆☆

**LEVEL PARTICIPANTS** ★★★

**NUMBER OF PARTICIPANTS: 4–16**

**TIME NEEDED: 20–30 MIN**

#### **MATERIALS**

- Identity soup form (see attachment)
- pen

#### **PREPARATION**

print Identity soup -form for each participant

#### **INSTRUCTIONS**

- Create groups of 4-6 participants
- Ask the participants to fill out the Identity soup questions
- Within each group, the participants read each other's receipt
- Discuss the identity soup. What is surprising, what makes you curious, what do you recognize, ...





## 2.3.2 TREE OF LIFE

### PURPOSE

- More in insight in their own life story
- Creative expressions
- Connecting with other participants

**LEVEL FACILITATOR:** ★☆☆

**LEVEL PARTICIPANTS:** ★★★

**NUMBER OF PARTICIPANTS:** 4–15

**TIME NEEDED; 15 MIN TO DRAW + 10 MIN DISCUSSION/EXCHANGE**

### MATERIALS

- Crayons, markers or pencils
- Paper A4

### PREPARATION

- Provide the pencils and paper for all the participants
- Put all the materials on one table in the middle of the room or divide over several tables

### INSTRUCTIONS

- Ask the participants to draw a tree with ground, roots, trunk, top, branches and/or flowers/fruits
- Give some free directions but give enough room for interpretation and creativity of the participants:
  - Ground = where do you live? with who?
  - Roots = past: where do you come from?, what is your family history? ...
  - Trunk: what are your talents, competences...?
  - Tree top: what do you want to become, realize...?
  - Branches and leaves: who is important to you?, who do you miss? ...
  - Flower/fruits: what are gifts you received of gave away to who and why?...
  - ...
- When the drawings are ready, hang them on a board or the wall.
- Everybody looks at the trees.
- Everybody may explain (a part of) his tree or may ask questions about other trees.
- What do they recognize, what do they find touching or inspiring...

### 2.3.3 LABEL IT UP

#### PURPOSE

- understanding of notions of Stigma and Self-stigma
- understanding/awareness of own Stigmas and Self-stigmas
- insight/awareness into your own qualities
- learning to be vulnerable, to open up

**LEVEL FACILITATOR:** ★★ ★

**LEVEL PARTICIPANTS:** ★★ ★

**NUMBER OF PARTICIPANTS:** 6+

**TIME NEEDED:** 30 MIN

#### MATERIALS

- A5 labels (possibly in different colors)

Label 1 - Stigma	Stigma (what negative prejudices do other people have about you?)
Label 2 – Self-stigma	Self-stigma (what negative prejudices do you have about yourself?)
Label 3 - Coping	How do you deal with stigma and self-stigma? What positive qualities do you see in yourself?
- Provide the 3 labels for each participant
- Pens for each participant



## PREPARATION

- Explain shortly:
- Stigma: a negative judgement or assumption held by a significant part of the population towards an individual member of a group of people based on characteristics (health, physical traits, beliefs, gender, behavior...) that leads to discrimination, exclusion, lack of opportunities...
- Self-stigma arises when stigmatized persons believe that (parts of) these negative judgements or assumptions are true and applicable on themselves leading to shame, uncertainty, self-exclusion, lack of confidence...

### Example 1:

- Stigma: You can't count on people who have mental problems (prejudice), that is why you should not start a relation with them (discrimination)
- Self-stigma: I don't feel mentally well, so I cannot have a relationship with someone

### Example 2:

- Stigma: Religious persons have radical and extreme traditional ideas (prejudice), that is why you should not want to work with them (discrimination)
- Self-stigma: I'll not show any signs of my religious conviction during and start to doubt about my beliefs

### Example 3:

- Stigma: Gender fluid people seek a way to get attention. Their ideas of men and women is not normal, that's why you don't want to be friends with them.
- Self-stigma: I start to doubt about my own gender identity and decide not to express my gender.

## INSTRUCTIONS

- Start with the stigma label, on each label there will be one answer.
- Ask each participant to write one example they want to share/discuss.
- Share and discuss the examples
- Ask to fill-out the Self-stigma label
- Engage each other in conversation about it.
- Make a link to positive qualities. What positive qualities do they use to deal with stigma and self-stigma? Let the participants fill out the coping-label

## TIPS

- Very important to apply the 'safer space' guidelines (see above)
- What about the participants who don't experience stigmatization



## 2.3.4 COVERSTORY

### PURPOSE

- Self-knowledge/awareness
- Learning to be vulnerable, to open up
- Insight/awareness into your own Stigmas and Self-story
- Learning to give compliments

LEVEL FACILITATOR ★★☆☆

LEVEL PARTICIPANTS ★★☆☆

NUMBER OF PARTICIPANTS/ 6+

TIME NEEDED/ 20 MINUTES TO PREPARE + 5 MIN PER PARTICIPANT TO EXPLAIN THEIR STORY AND TO RECEIVE THE LABELS FORM THE OTHERS



## **MATERIALS**

- Different sorts of magazines
- A4 colored paper
- Scissors and glue stick for each participant
- Markers and pens
- labels (e.g. strong paper with a hole in the corner)
- Cable-ties or small pieces of rope or wool thread
- Optional: decorative tape, stickers

## **PREPARATION**

- Lay all the materials on the table. Every participant gets a piece of colored A4 paper, a cable-tie, and a few beige labels.
- Enough table for everybody to work on

## **INSTRUCTIONS**

- Explain that they are going to make a cover story (also called a title page, the front page of a magazine), using cuttings from the magazines. Participants are free to choose what they want to cut out! For example, cuttings could include text as well as images.

### **On the front:**

- What do you think people see when they look at you?
- How do you think others see you?
- What kind of stigma and self-stigma do you experience?

### **On the back:**

- What do you experience on the inside?
- What do other people not see about you?
- What is missing? (For example, are you someone else? Are you something else?)
- Every participant shows their cover story – they choose themselves what they would like to share. The other participants write a wish or a compliment on a label for the person that has just presented. Give about 5 minutes for each participant.
- Every participant puts the beige labels that have been written about them on a cable-tie.

## 2.3.5 ROLE MODELS & TILES OF WISDOM

**LEVEL FACILITATOR:** ★★☆☆

**LEVEL PARTICIPANTS:** ★★☆☆

### MATERIALS

- 'Role models' cards
- 'Tiles of wisdom' cards
- Pens
- Access to internet (for examples of role models and inspiring quotes)

### PREPARATION

- Make for each participant a card with 'Role model' and a card with 'tiles of wisdom' on it

### INSTRUCTIONS

1. Explain to the participants what a role model is:
2. A role model is someone who means or meant a lot to you, who is an example for you because of his/her actions, beliefs, talents, competence, wisdom...
3. Ask the questions: Who do you compare yourself to? Who is your role model? Participants fill this in individually on the 'Role Models' card.
4. Discuss the completed cards using the questions:
  - Which role model have you chosen and why?
  - Which qualities of this role model do you have, and which do you not?
  - Which qualities would you like to have more of?
5. Divide the group into pairs (or small groups)
6. Ask participants to search for or share existing quotes or sayings that they find inspiring (on the internet).
7. Ask participants to adapt these to fit the qualities they have or would like to have in relation to their role model.
8. Across the group, participants present their 'Tile of wisdom'.
9. Ask other to reflect on this



## 2.4 **INTERACTING WITH OTHERS AND THE ENVIRONMENT**

### 2.4.1 **WHAT WOULD YOU LIKE TO CHANGE**

#### **PURPOSE**

Participants develop:

- brainstorm skills and build ideas by associating on the ideas of others
- listening and summarizing skills in group discussions
- civic competences

**LEVEL FACILITATOR:** ★★★

**LEVEL PARTICIPANTS:** ★★★

**NUMBER OF PARTICIPANTS/ SMALL GROUPS OF 3–5 PARTICIPANTS**

**TIME NEEDED: 60 MIN**

#### **MATERIALS**

Paper, pens, markers, music, paint, magazines, internet

#### **PREPARATION**

Provide materials for each group

#### **INSTRUCTIONS**

1. BRAINSTORM (20 min)
  - Brainstorm about: “What would you like to change about the world?”
  - After every 5 minutes: make the context smaller: “What would you like to change about your country?” “about your city?” “about your school?” “about your street?” “about your group of friends / family?” “about yourself?”
  - Underline those things that everyone in this smaller group strongly agrees upon
2. TRANSFORM/PREPARE (20 min)
  - Within every group, choose one ‘problem’
  - Formulate how you (as a this group or as an individual) can contribute to a possible solution to this ‘problem’
  - Transform this ‘possible solution’ into a creative form of your choice (musical, speech, painting, play, dance, spoken word....).
  - Everybody in this group has to contribute in some way
3. PRESENT and discuss (5min per group)
  - Every group gets the change to present the problem they worry about and the solution they see for the future.
  - After the presentation the other participants are allowed to give a reaction.

## TIP

- As the participants doubt about the creative form you can ask which creative skills they have in the group.
- If they make something graphic or visual, it is still nice to encourage them to give some verbal explanation on what they made.
- Walk by the groups and make sure they don't stay too long in a stage of thinking, but start doing.
- Guide the feedback round by asking questions: what have you seen? What touched you? What did you look at in a new way?

## 2.4.2 “YES, AND...” –EXERCISE IN GROUP

Purpose

- Listening to the group, accepting all ideas (including your own).
- Experience how accepting one’s own and another’s ideas takes the activity forward in completely new directions.

**LEVEL FACILITATOR:** ★☆☆

**LEVEL PARTICIPANTS:** ★★☆☆

**NUMBER OF PARTICIPANTS:** 6+

**TIME NEEDED:** 5 - 10 MINUTES

**PREPARATION:** WALK AROUND IN THE ROOM

### INSTRUCTIONS

- Let’s practice with the whole group first. It can be done either by walking freely in the space or by standing in a circle, in which case the actions can also be done in order.
- Someone starts and suggests something to do together, for example: “Shall we go fishing?” Or “Let’s jump three times!” To this, the others react happily and shout: “Yes!”. All suggestions are always answered with an explicit approval. Everyone mimes and use gesture to approve the idea until someone else suggests something else to do.
- A new suggestion is done: eg. “Let’s lay on the ground” or “let’s wake in the park”, etc.
- Again everybody reacts enthusiastic.
- Repeat this 5 times.

### TIPS

Follow-up with the “NO, because...” exercise



### 2.4.3 “NO, BECAUSE...” & “YES, AND”—EXERCISE IN PAIRS

#### **PURPOSE**

The goal of the exercise is to notice how dismissal of ideas makes interaction difficult. The exercise demonstrates the principle of constructive interaction, where the turn and responsibility for the progress of the interaction changes equally and both parties are listened to.

**LEVEL FACILITATOR:** ★★☆☆

**LEVEL PARTICIPANTS:** ★★★★★

**NUMBER OF PARTICIPANTS:** 2 + DUO'S

**TIME NEEDED:** 2 \* 10MIN

**PREPARATION:** FORM PAIRS

## INSTRUCTIONS

- Let's practice in pairs. The facilitator asks the participants to divide into pairs, for example with a person they don't know yet, or by looking at their own socks and finding similar socks to pair with.
- Part 1. The persons in the pairs are divided into person A and person B. A starts to suggest what they could do in common with the couple, to which person B responds "No" and always comes up with some excuse why the proposal is not suitable for example: "Shall we go for coffee together?", to which the other answers: "No, because coffee makes me nauseous." Person A continues by telling a new proposal, and this continues until the facilitator interrupts the task and the roles are changed. The task can be continued, for example, for 1-2 minutes before changing roles so that B starts to suggest to the person A things to do together. The important thing is that both persons get to try out both roles.
- After the exercise it is important to go through the feelings in pairs and then discuss with the whole group. The facilitator can ask: How did the different roles feel? What feelings have been the one who dismisses or who is dismissed evoke? Why do we dismiss the ideas in interaction? The reason for that could be, for example, uncertainty or urgency. Was it easy or difficult to dismiss the ideas? When you dismiss the other one's ideas, you don't have to take responsibility for the progress of the conversation, but it can also be difficult, because you recognize how bad it makes the other person feel. This can raise thoughts about how you would like to act better in interaction situations. It's also good to say that it's okay to say no and set your own boundaries. On the other hand, it's good to be aware that dismissing stifles the interaction, so it's good to know to only dismiss when it's necessary.
- Part 2. The second time, the same pair works together. One starts and once again proposes a joint activity, and this time other responds that "Yes, and...", giving another suggestion in return. In this way, the couple builds a common story, always passing the turn to the other. All suggestions are good! It is good for the facilitator to encourage couples to let go of self-criticism and just let the thoughts fly!
- After the exercise, it's good to discuss how the "yes, and..." answer felt. In addition, it is nice to share together where each couple ended up in their shared story, how they felt about the exercise and what thoughts it evoked. Let's go through acceptance and rejection and how this relates to constructive interaction.

## TIPS

Warm -up by doing the "Yes and..." exercise

## 2.4.4 UNINTENTIONAL DISMISSAL OF IDEAS

### PURPOSE

To learn to notice different ways of dismissing the ideas, how everyone of us do it even without realizing it and how it can feel to the other person. This can develop empathy. It is also good to realize what is actually needed for a constructive interaction (being present and truly listen), and that body expression has very strong effects in the interaction.

**LEVEL FACILITATOR:** ★★☆☆

**LEVEL PARTICIPANTS:** ★★☆☆

**NUMBER OF PARTICIPANTS: THIS IS A GROUP TASK FOR 4–5 PEOPLE, BUT IT CAN ALSO BE DONE IN PAIRS**

**TIME NEEDED: 30–45 MIN**

### INSTRUCTIONS

- Before starting the exercise, the facilitator asks the participants to name themselves in the group as persons A, B, C, D and E. In the exercise, it is good for the facilitator to have a timer that can be used to time the scenes that are about a minute long.
- In the beginning, the facilitator tells that in this exercise the small group represents people from a company or an industry and asks the group to name it. Facilitator tells that during the exercise, the group will plan a company's recreation or wellness day, for example as employees of a grocery store. In the exercise, a meeting is simulated, which consists of seven short scenes, each one is about a minute long. In each scene, one person (for example, person A in the first scene) proposes some shared activity and the others act in the scene as told by the facilitators. The instructions will change in each scene. It's also good to say that you can use the same suggestions again if, for example, you can't think of something to say. After a minute, the facilitator stops the exercise, and the meeting participants can leave their roles for a moment and the exercise can be reflected first in small groups and then among the large group. The facilitator can ask the groups for their experiences, observations, and thoughts after each round: What happened and how it all felt?
- NB! It is important for the facilitator to tell that in the exercise you are in roles, in which case everything is allowed, and that the exercise can raise all kinds of emotions and it can also feel like bullying. In the reflection part held after each scene, the feelings are discussed, and the participants can thank the person who acted as a proposer and, if necessary, even apologize if they feel like it. The role is released between scenes and at the end.
  - A) Person A proposes some shared activity. The other members of the group accept the proposal in turn, using the "yes, but..." expression. Goal: Notice that here we only focus on problems, not solutions, and we don't let the situation progress.
  - B) Let's change the proposer to person B. Others in the group fully accept on a verbal level, do not express anything with their body or face but are very "stone-faced". Goal: Notice that words alone are not enough. We need body expression, reaction to support the message.



- C) Let's change the proposer to person C. The other members of the group are indecisive, uncertain and don't want to take any responsibility if the matter is implemented: eg. "Okay, but I don't have time" or "Well, I don't know to take care of this..." or "I can't help, I've other things to do" etc. Goal: Note that even if the proposal is not reacted negatively, this kind of whining and the fear of taking responsibility do not lead to interaction and do not allow the situation to progress.
  - D) Let's change the proposer to person D. Others accept the proposal verbally, but express dismissal with their body. They can have their legs and arms crossed, their eyes and mouth open. The direction of their attention may be elsewhere, e.g., on their mobile phone. Goal: Notice that a physical rejection of the message wins over a verbal accepting message, or at least this cross-communication causes great confusion in the recipient: "Was it yes, or no?"
  - E) Let's change the proposer to an E person. This time, the others reacted to the proposal in very short words without really meaning anything ("aha", "yeah, whatever", "Fine by me"). They may not even listen to the proposer but talk over or talk at the same time with someone else. Goal: Find out how you can use power to dismiss someone. This can feel really overwhelming and bad.
  - F) Change the proposer to a volunteer person. Others twist the suggestions into a joke, belittling with humor and dismissing the proposer in a good spirit. Goal: Notice that negative humor directed at another person's personality, appearance, or thoughts is overwhelming and can be used in bullying. Then again, laughing together is another thing - that can be very empowering!
- Finally, the same exercise is done, but all proposals are accepted according to the "yes, and..." principle, as was practiced last time. Finally, it is important that participants thank their group members for a great job.
  - Edited from the source: <http://www.vtt.fi/inf/pdf/publications/2011/P779.pdf>
  - Discussion: Unintended knockouts, what is the right acceptance?

## TIPS

Warm-up by doing the "Yes, and..." and the "NO, because..." because exercises

## 2.5 INTERACTION BY IMPROVISING AND ACTING

### 2.5.1 LINE OF CHAIRS

#### PURPOSE

This is a trust assignment. Trust each other and work together. Through non-verbal communication they must decide together where everyone's place in the queue is. And to move over the chairs they need each other's help. They have to take care of each other.

**LEVEL FACILITATOR:** ★☆☆

**LEVEL PARTICIPANTS:** ★☆☆

**NUMBER OF PARTICIPANTS:** 10+

**TIME NEEDED:** 10 MIN

#### MATERIALS

Chairs to stand up

#### PREPARATION

Make two rows of chairs, number of chairs equals the number of participants

#### INSTRUCTIONS

- All students take a chair and line it up. Teachers asks them to form 2 rows across from each other. The chairs are tight together.
- The students stand on the chairs. From now on they are no longer allowed to touch the ground or speak.
- You ask the students to form a new row on the chairs (without standing on the ground or talking). For example, based on shoe size, hand size, hair color, height, etc.

## 2.5.2 PUSHING AND PULLING

### PURPOSE

The exercise is about using strength by dosing it, challenging yourself and the other without winning. This exercise symbolizes how you work together by improvisation and accompanying conversations: challenge the subject, your opponents and yourself, but don't overwhelm. Help the other to come into his/her power.

**LEVEL FACILITATOR:** ★☆☆

**LEVEL PARTICIPANTS:** ★☆☆

**NUMBER OF PARTICIPANTS: IN PAIRS**

**TIME NEEDED: 5 MIN**

### PREPARATION

The students form 2 rows facing each other. Everyone in the row has a partner standing opposite him/her. The players stand opposite each other with an (imaginary) line between them on the floor.

### INSTRUCTIONS

- They will play several pushing/pulling games:
  - Stand with your backs together - push. (variation; sitting with back together - push)
  - Push on each other's shoulders
  - Grab each other's wrists and pull (variation standing and sitting)
- NB: In this assignment you control your strength in relation to each other. Stay concentrated throughout the exercise, try to make it exciting without dominating the other! Speeding or coming to a sudden halt is forbidden. It should never become a wrestling match. If either side feels he/she is going to win, give him/her a little less power, just enough not to win and not to lose. In the end, someone can win.
- Variation: The same exercise but in a group of 3 or 4 students. They hold hands and pull each other. Same rules, same challenge but now they all must work together.



### 2.5.3 GUIDING A BLIND PERSON – DEVELOPING A LANGUAGE TOGETHER

#### PURPOSE

Practice trust; let's trust and be trustworthy, listening your partner.

**LEVEL FACILITATOR:** ★☆☆

**LEVEL PARTICIPANTS:** ★★☆☆

**NUMBER OF PARTICIPANTS: IN PAIRS**

**TIME NEEDED: 15 MIN**

#### INSTRUCTIONS

This is a duo exercise that is good to spend a lot of time on! One member of the duo closes his or her eyes, and the other acts as the guide for a blind person. It is good if the guide holds on to his partner, so that one hand is on the partner's back or shoulder and the other holds the partner's hand or arm. The "blind" person have to feel safe. The guide can take the "blind" person around in the room or building and give him different materials to touch and feel or take him to places with an interesting soundscape. It is important for the guide to listen to the "blind" person, and he should adjust his steps accordingly. When the trust grows, the guide can increase the speed.

After this switch roles. You can choose to do it with the same duo are switch the pairs.

Variation: The facilitator can place obstacles in the room such as a few chairs and tables. The guides must help the blind person through these obstacles without anyone colliding with other students nor obstacles. The guide can gently guide a blind student in sitting down and then standing up from a chair. The guide can guide a blind student in crawling under a table or standing on a table. You can try this also without talking.

In the end, it is good to discuss how did it feel: Were you able to trust another? Where does trust come from?

## 2.5.4 WALKING EXERCISES

### PURPOSE

Teaming up, listening to the group, getting involved, concentration, increasing the sense of security, getting to know each other, doing something you would not do otherwise

**LEVEL FACILITATOR:** ★☆☆

**LEVEL PARTICIPANTS:** ★☆☆

**NUMBER OF PARTICIPANTS:** 6 +

**TIME NEEDED:** 10 MIN

### INSTRUCTIONS

- You should spend enough time on this exercise! You can play calm music in the background.
- Firstly, the facilitator can ask the group to walk around the space freely, always filling the empty spaces in the room. The participants only focus on themselves and do not actually contact each other. The facilitator can tell that even when he gives instructions, everyone continues walking.
- 1. Stop - touch the wall - go to the floor
  - First step: If someone stops, everyone must stop. If one gets going, everyone gets going.
  - Second step: If someone touches the wall, everyone does the same.
  - Step three: If someone goes to the floor, everyone does the same.
  - Step four: If someone touches another on the shoulder, everyone does the same.
  - The facilitator can encourage participants to try something they would not do. If you are typically somebody who make initiatives, just follow and listen. If you often stay silent, now make an initiative, and the group will follow.
- 2. Imitation walk
  - Step five: Again, the group moves in space. The facilitator will say that if someone speeds up or slows down, the others do the same. If someone walks differently (small steps, low by the ground, quick steps), others will too.
- 3. How many people move?
  - Step six: the facilitator says e.g., a number small steps, or a number quick steps. The participants will listen to the group and don't make contact.
  - Step seven: the facilitator says, for example: five slow steps, two spins and one jump.

## 2.5.5 THE CHASE

### PURPOSE

This will only work if the students really try to work together. So don't do this exercise at the beginning of the workshop. Often a lot of energy builds up and it makes them happy: the feeling of working together, challenging each other and at the same time continuing to work together as a group.

**LEVEL FACILITATOR:** ★★☆☆

**LEVEL PARTICIPANTS:** ★★★★★

**NUMBER OF PARTICIPANTS:** 8+

**TIME NEEDED:** 15 MIN

### INSTRUCTIONS

- The group stands in a wide circle with an equal distance between the individual students.
- Ask the students to be aware of the size of the circle, of his/her place in the circle and the two people next to him/her. They become and remain aware of this by keeping an eye overall through soft focus.
- Indicate in which direction the circle will rotate. The students turn their bodies in that direction. Ask each student to think of a reason why they want to hit/touch the back of the person in front of you. And why don't you want the person behind you to touch your back?
- Ask the students to prepare for the chase physically and mentally (a stage of being ready to go).
- The students try to touch the other student on the back.
- Everyone builds the chase up to running while trying to hit the back of their predecessor and not getting touched by the person behind them.
- Note:
  - They chase in the circle and make sure that the distance between all participants remains the same by soft focus.
  - The principle is the same as in the pushing and pulling exercises; no one can win but you push each other to give the most of yourselves.
- Variation:
  - The group begins the chase without the teacher telling them when to begin. Everybody is mentally and physically prepared to start. They try to sense each other and start at the same time.
  - When the teacher claps his hands in 1x, the whole group stands still.
  - Clapping 2 times means turning around and moving in the opposite direction.
  - Clapping 3 times means a jump with a crouch to the ground. The students build tension as they look at each other and slowly stand up, choose a new direction, and resume the pursuit.

## 2.5.6 MIRROR EXERCISE

### PURPOSE

Commitment to cooperation, listening, concentration, cooperation with the couple, physical interaction and finding a suitable interaction: neither takes up too much or too little of the conversation, but it alternates as the name suggests.

**LEVEL FACILITATOR:** ★☆☆

**LEVEL PARTICIPANTS:** ★★☆☆

**NUMBER OF PARTICIPANTS: IN PAIRS**

**TIME NEEDED: 10 MIN**

### INSTRUCTIONS

- Let's divide into pairs. The pairs stand facing each other and look into each other's eyes. The purpose is to do the exercise quietly while maintaining eye contact. The pair decides who will lead the movement first. When the leader of the move is chosen, the couple starts to move so that the leader shows the move and the pair tries to do the move at the same time, like a mirror image. Once this is done, it is reversed, the recent leader is now the follower, and the follower is the leader.
- The goal in the exercise is simultaneity, not to do movements too fast so that the other will drop out. The movements do not need to be anyhow big and great; all movements are movements, and we move without noticing it all the time. It's also good to say out loud that you can repeat the same movements, it is not boring.
- When both have led the movement for a while, the exercise is done once more so that the leader is not agreed upon, but the pair must listen to each other to find their common movements. The change of the leader just happens and changes throughout the exercise!
- Note! If you feel that your partner is leading you too much, you can decide not to follow and start leading yourself. However, the purpose is to do the moves together, it is good to note that it only works if the activity is equally divided. That's why you can also bring up suggestions yourself if you feel you're being left out (like in interaction situations generally). On the other hand, it doesn't work if neither does anything. So a balance must be found between the participants, just like in constructive interaction generally.



## 2.6 **CLOSURE ACTIVITIES**

### 2.6.1 **THANKYOU-CIRCLE**

#### **PURPOSE**

- Be grateful to others
- Feel appreciated
- Reflection of the day spend together

**LEVEL FACILITATOR:** ★☆☆

**LEVEL PARTICIPANTS:** ★☆☆

**NUMBER OF PARTICIPANTS: ALL PARTICIPANTS**

**TIME NEEDED: 10 – 15 MIN**

#### **INSTRUCTIONS**

- Get everyone to sit in the circle for the last time of the program.
- You ask one question that is the same for everybody to answer (if they want to):
- " Where did you succeed today? If they find it hard, you can ask: what made you proud, what surprised you in a positive way about your own behavior? Examples you can give: my involvement, commitment, focus, vulnerability, courage. The pupils choose one thing they want to thank themselves for and share this. Depending on the time and focus they can share it one by one or all at the same time 'drop it' in the group.
- Now they can thank which other person or group of persons they are grateful for. It can be another pupil in the group, the whole group, the teacher who brought them here, organizers, their parents etc. Again, they can either share it one by one, share it with a neighbor or mention it all at the same time in the group.
- In the discussion you can add questions like:
  - Who were you when you entered the workshop? Who are you now?
  - Did something change or do you feel different about people, yourself, or the subject?
- As a group leader, and they are how you want to thank their group and why. Be sincere and authentic in your words.

## 2.6.2 ACTIVITY: THE AIRPLANE

### PURPOSE

- Be grateful to others
- Feel appreciated
- Reflection of the day spend together

**LEVEL FACILITATOR:** ★☆☆

**LEVEL PARTICIPANTS:** ★☆☆

**NUMBER OF PARTICIPANTS:** ALL PARTICIPANTS

**TIME NEEDED:** 15 MIN

### MATERIALS:

- Paper A4
- Paper basket

### INSTRUCTIONS

- Close your eyes, consider what you experienced today: what do you take with you, what would you like to change?
- Folding an airplane and write in the inside middle: general comments
  - on one wing: tip or suggestions
  - on the other wing: top or the things they liked.
- All the airplanes are thrown into a basket at the same time.
- You can read the comments and discuss them in group

# 3. WORKSHOP FOR TEACHERS, YOUTH WORKERS...

## 3.1 INTRODUCING AND START-UP

Before you start: as a facilitator read part I of the toolbox and the introduction of part II. Try to apply these principles during the workshop. Discuss these principle with the participants at the beginning of the workshop. You can use the safer space poster (see attachment) as guideline.

15-30 minutes: Start with one of the introduction methods (see above – the part about ‘presenting yourself to the group’)

30-45 minutes: Introduction round in which the participants are asked:

- What is your profession, organization, target group...?
- What is challenging when working with the target group?
- What is challenging with respect to a fast changing society (e.g. debate on climate, gender, migration, ethnic diversity, woke, etc.)?
- Provide time to discuss and exchange ideas.

## 3.2 **COMMON GROUNDS**

### **PURPOSE**

- Let teachers reflect about their attitudes/opinions towards their pupils
- Reflection on what safe spaces are
- Awareness about their own position and background
- Focus on differences versus focus on common grounds

**LEVEL FACILITATOR:** ★☆☆

**LEVEL PARTICIPANTS:** ★★☆☆

**NUMBER OF PARTICIPANTS:** 5-15

**TIME NEEDED:** 45 – 60 MIN

### **MATERIALS**

1 Envelope with 3 pieces of paper (size of a postcard) per participant

### **PREPARATION**

All participants receive an envelope

### **INSTRUCTIONS**

1. Ask the participants to reflect in which way they differ from their pupils? Ask them to write their answers on the first piece of paper and put it in the envelope. No further exchange.
2. Ask the participants to reflect what they have in common with their pupils? Ask them to write their answers on the second piece of paper and put in the envelope. No further exchange.
3. Describe the following situation: You are exceptionally invited to a special and exclusive event. Most attendees are very powerful and wealthy (CEO's, ambassadors, highly respected scientists, doctors, artists, actors, noblemen, etc). When you arrive, you are welcomed kindly by the doorman. You enter the ballroom. The attendees seems to be kind and invite you to come and stand with their group. They ask questions like: what is your name, where do you come from? Do you like it here? What is your profession? Do you attend these events often? After a few moments however, the conversation stalls. In the corner of your eye you see a small group of people standing together on the side. Some of them you recognize as colleagues. They are the only ones, like yourself who were exceptionally invited to the event.

Ask the participants how they would feel in such a situation? Why is that? What would you need in that situation? What would you do? What would the wealthy and powerful attendees think about their needs, feelings and behavior? Ask them to write their answer on the last piece of paper and put in the envelope.



- After question 3, ask if the participants want to change or add something to the previous answers.
- Divide the participants in groups of 4/5. Let them discuss their answers. What would they change or add to their answers. Why?
- Discussion with the whole group:
  - What would the participants need to feel really welcome and at ease at the party?
  - What would they need to express themselves in a save way?
  - Can they imagine that some pupils/youngsters feel the same way as the participants felt at the party? And if so, what do these young people need to feel save to express themselves?
  - Is this something everybody has in common (question 2)?
  - What can they do to create a safer environment within their profession?

### **TIPS**

- On the first exercise, most participants will mention obvious characteristics such as age, educational level, religion, economic status, etc.
- On the second exercise, participants will experience more difficulties answering the question. These will be more about needs such as the need for respect, freedom, acceptance, belonging, safety, kindness, self-development, being yourself. However, do not give any suggestions during the exercise.
- The situation of question 3 describes a situation in which the participant experiences some forms of discomfort such as a lack of respect, freedom, acceptance, belonging, safety, kindness, acting as yourself, sincerity. This discomfort can be comparable to the feelings of members of a minority group.

### 3.3 **BARNGA**

#### **PURPOSE**

- Playful experience of what happens when norms, habits... are not clear and communication is difficult.
- The game is a simulation of a real life situations where people with different ethnic backgrounds and different languages come together, as in a super divers society.
- Exercise in empathy and understanding situations of minorities and new commers.

**LEVEL FACILITATOR:** ★★

**LEVEL PARTICIPANTS:** ★★

**NUMBER OF PARTICIPANTS:** 9 –20

**TIME NEEDED:** 60–90 MIN

#### **MATERIALS**

- As many deck of cards as there are groups.
- For each group 4-6 copies of the game rules. Each group receives different game rules (see attachment)
- Pen and paper for each group

#### **PREPARATION**

- Divide the participants in at least 3 groups of 4 -6 players and let them sit around a table or a chair

#### **INSTRUCTIONS**

- Communicate that:
  - We are going to play a card tournament.
  - Each group of players receives a document with game rules (each group receives slightly different rules but do not mention this)
  - Each group member reads the rules. Discuss it with the group and play the game a few times to understand these rules.
  - After everybody understands the game, the tournament can start:
  - the paper with game rules will be taken away.
  - Every groups starts to play for points BUT they can no longer talk to each other. Communication is possible by gestures or drawing (not writing).

- The tournament:
  - Each group plays the game at least 3 times during 1 round
  - After 5-10 minutes, round 2 starts. Therefore, the winner of the round of each table goes to another table (for example, clockwise to the next table)
  - After another 5-10 minutes, round 3 starts. Therefore, the winner of the round of each table goes to another table (for example, clockwise to the next table).
- After the tournament debrief
  - Let the group calm down, but without talking yet. Some will be laughing, others will be frustrated or being confused.
    - After calming down, within each group:
      - let them express their emotions and confusions
      - what do they think happened?
      - did their emotions changed when the participants around the table changed?
  - For the whole group
    - Share the opinions of each group
    - Explain what happened (every table had different game rules)
  - Again in smaller groups
    - What kind of real live situations does this game simulate?
    - What are the underlying causes that lead to the difficulties?
    - What kind of solutions do they think of?
  - Again for the whole group:
    - How did this game relate to reality
    - What have they learned for their own profession?

### **TIPS**

- Observe the tables very well. From the 2nd round on, players will start playing in groups with unknown game rules. This will lead to confusion, frustration, chaos, etc.
- No talking, nor writing during the tournament. As a facilitators, refer to the rules as mentioned on the paper when participants start to ask questions.

*Based on: Sivasailam "Thiagi" Thiagarajan with Raja Thiagarajan, BARNGA: A Simulation Game on Cultural Clashes, Boston: Intercultural Press, 2006  
<https://sites.lsa.umich.edu/inclusive-teaching/barnga/>*

## 3.4 **SITUATION AND ROLE PLAY**

### **PURPOSE**

- Empathic reflection on realistic situation
- Exchange with colleagues
- Awareness of one owns opinions and social backgrounds
- Reflecting on organization policy
- Awareness of communication styles

**LEVEL FACILITATOR:** ★★☆☆

**LEVEL PARTICIPANTS:** ★★★★★

**NUMBER OF PARTICIPANTS:** 8–16

**TIME NEEDED:** 30 – 45 MINUTES PER TOPIC

### **MATERIALS**

- Paper A4

### **INSTRUCTIONS**

Describe and discuss the following situations:

#### **SITUATION 1**

Two pupils are talking to each other in Arabic. An other student complains about this because he feels excluded. A colleague goes to the pupils and says that they should speak the official languages. Because it is not the first time these students speak their native language, the colleague stands beside them to make sure they don't start to talk their native language again.

#### **QUESTIONS/DISCUSSION:**

- What is your opinion on this situation?
- Why do you think they are speaking their native language?
- Do you understand the complaint of the other student?
- Is it okay to stand beside the students?
- How would you act in this situation?
- What is the school policy about talking another language than the official one? Do you agree/disagree?



## SITUATION 2

A colleague is talking about the second world war. The colleague explains Hitler's idea about the ubermensch with their blond hair and blue eyes. Then he points to a pupil with blond hair and blue eyes and says laughing: "you would be a perfect ubermensch".

### QUESTION/DISCUSSION:

In your opinion, does the colleague do something which is not advisable?

### FOLLOW -UP:

The pupil answers with: I'm Jewish.

### QUESTIONS/DISCUSSION:

- What is your opinion on this situation?
- Does the colleague make a mistake by making this remark?
- How do you think the pupil would feel?
- If you would be in a similar situation, how would you react?

## SITUATION 3

A pupil is singing a song of a famous rapper. In the lyrics, the n-word is mentioned. The pupil sings the word full out.

### QUESTION:

In your opinion, is this pupil doing something wrong? Would you say something about it?

### FOLLOW-UP:

Other pupils reacts that they cannot use this word. The pupil who is singing defends himself by arguing that he is just singing the popular song. The other pupil replies that the rapper is black himself, so he can use the word. For others it is racist to use the word.

### QUESTIONS/DISCUSSION:

- How do you think both pupils would feel?
- What is your opinion about this situation? Who is right in this discussion in your opinion?
- Would you defend one of the students? Why or why not? If you would be in a similar situation, how would you react?



#### SITUATION 4

A student makes an announcement: “from now on, I would like to be addressed as they/ them or with my new name and no longer as he or my old name”

**QUESTION:**

How would you react on this request? Why?

**FOLLOW-UP:**

While most pupils do not react, some say that they refuse to use they/them and the new name. They say it is not normal to change your gender like this.

**QUESTIONS/DISCUSSION:**

- Would you take a point of view in this discussion?
- Why are some students opposing this request?
- How would the transgender pupil react/feel about this?

#### TIPS

- After discussing the topic, focus on how to communicate with special awareness of how this is perceived by the target group (e.g. pupils, youngsters...)
- Invite the group to listen critically but respectfully to each other’s opinion.
- Be aware of scientific knowledge about some topics and the universal declaration of human rights. If not readily available or in case of disagreement, you can ask the participants to do some research online.
- You may ask 2 or 3 participants to play the situation. In this way the participants experience/feel how it is to be in this situation and how the impact is of the reaction of the other participants feels.
- In the role play, the other participants can act as well. So they don’t say ‘I would say that ...’ but they say it to the participants who are acting the situation. Others can support the actors.

# 4. ATTACHMENTS – MATERIALS

## 4.1 INTRODUCTION SPEECH

Just imagine... you are walking down the street, all around you see people walking everywhere. Unknown people. You take your time to watch them. You form an image of them. You find some of them cool, strange, special, stupid, attractive... You might like to get to know some of them better. Of others, you think you already know how or what they think. But what do we really know about them?

We are often guided by assumptions. Because of our own prejudices that we have about others, based on gender, skin color, religion, the clothes someone wears, the way someone walks, the music someone listens... Based on that, we form an image. We put people in boxes. We often like to surround ourselves with people who are similar to us. But with the “others”, we hardly have any contact.

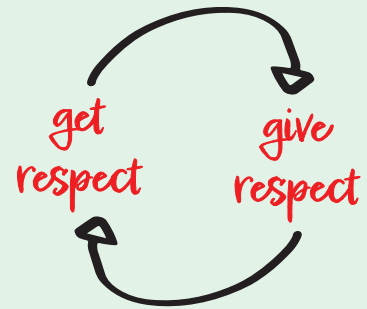
But what if we step out of our comfort zone, as you all will do today and talk to “others”? Always with respect for each other’s ideas, beliefs, preferences, gender, origin... Could it then be that we notice that others, like ourselves, do not simply fit into one box? And that, despite our differences, we would discover that there are many things we have in common, such as the need for recognition, equality, kindness, love, security, respect, being able to be ourselves...

That is what Diversi-date is about. Discovering that there are many differences between people, but also that there are many things that connect each of us. A connection that is so incredibly important in an increasingly diversifying society like ours.

## 4.2 RULES FOR A SAFER SPACE POSTER

# LET'S GO FOR A SAFER SPACE

**BE DISCRETE / NOTHING  
WILL LEAVE THIS ROOM**



**TRY TO PARTICIPATE ACTIVELY**

**RESPECT EACH OTHER'S OPINION**

**DON'T JUDGE EACH OTHER**

**BE POLITE**

**SUPPORT EACH OTHER**

**DON'T INTERRUPT**

**YOU HAVE THE RIGHT TO SAY 'NO'**

You don't  
have to be  
perfect to be  
amazing!





### 4.3 IDENTITY SOUP

Bring your base and early additions to a boil. Add the optional and secret ingredients.

#### INGREDIENTS:

##### BASE

- Origine /ethnicity? .....
- Gender? .....
- Sexual orientation? .....
- Religion / Faith? .....

##### EARLY ADDITIONS

- Living place? .....
- Education? .....
- Family members? .....

##### OPTIONAL

- Hobbies / passions / talents? .....
- Professional ambitions? .....
- Dreams? .....
- Health status? .....

##### SECRET INGREDIENTS

- Personal experiences? .....
- Hidden needs/characteristics? .....
- Misperceptions of you? .....



*Simmer on a low heat for some  
decades... Your soup is ready!!!*

By Sam Killerman

## 4.4 **BARNGA - 5 DIFFERENT GAME RULES**

### 4.4.1 **BARNGA GAME RULES: FIVE TRICKS**

A Card Game Easy to Learn and Easy to Play Cards: Only 28 Cards are used - Ace, 2, 3, 4, 5, 6, and 7 in each suit. Ace is the lowest card.

- PLAYERS:** Usually 4-6; sometimes varies.
- DEAL:** The dealer shuffles the cards and deals them one at a time. Each player receives 4-7 cards (or some other amount, depending on the number of players).
- START:** The player to the left of the dealer starts by leading (playing) any card. Other players take turns playing a card. The cards played (one from each player) constitute a trick. For the last trick, there may not be enough cards for everyone to play.
- WINNING TRICKS:** When each player has played a card, the highest card wins the trick. The one who played this card gathers up the trick and puts it face down in a pile.
- CONTINUATION:** The winner of the trick leads the next round which is played as before. The procedure is repeated until all cards have been played.
- FOLLOWING SUIT:** The first player for each round may play any suit. All other players must follow suit. (This means that you have to play a card of the same suit as the first card). If you do not have a card of the first suit, play a card of any other suit. The trick is won by the highest card of the original lead suit.
- TRUMPS:** In this game, spades are trumps. If you do not have a card of the first suit, you may play a spade. This is called trumping.
- You win the trick even if the spade you played is a low card. However, some other player may also play a trump (Because s/he does not have a card of the first suit). In this case, the highest trump wins the trick.
- END/WIN:** Game ends when all cards have been played. The player who has won the most tricks wins the game.

#### 4.4.2 BARNGA GAME RULES: FIVE TRICKS

- CARDS:** Only 28 Cards are used—Ace, 2, 3, 4, 5, 6, and 7 in each suit. Ace is the lowest card.
- PLAYERS:** Usually 4-6; sometimes varies.
- DEAL:** The dealer shuffles the cards and deals them one at a time. Each player receives 4-7 cards (or some other amount, depending on the number of players).
- START:** The player to the left of the dealer starts by leading (playing) any card. Other players take turns playing a card. The cards played (one from each \_\_\_ constitute a trick). For the last trick, there may not be enough cards for everyone to play.
- WINNING TRICKS:** When each player has played a card, the highest card wins the trick. The one who played this card gathers up the trick and puts it face down in a pile.
- CONTINUATION:** The winner of the trick leads the next round which is played as before. The procedure is repeated until all cards have been played.
- FOLLOWING SUIT:** The first player for each round may play any suit. All other players must follow suit. (This means that you have to play a card of the same suit as the first card). If you do not have a card of the first suit, play a card of any other suit. The trick is won by the highest card of the original lead suit.
- END/WIN:** Game ends when all cards have been played. The player who has won the most tricks wins the game.



### 4.4.3 BARNGA GAME RULES: FIVE TRICKS

- CARDS:** Only 28 Cards are used—Ace, 2, 3, 4, 5, 6, and 7 in each suit. Ace is the highest card.
- PLAYERS:** Usually 4-6; sometimes varies.
- DEAL:** The dealer shuffles the cards and deals them one at a time. Each player receives 4-7 cards (or some other amount, depending on the number of players).
- START:** The player to the left of the dealer starts by leading (playing) any card. Other players take turns playing a card. The cards played (one from each player) constitute a trick. For the last trick, there may not be enough cards for everyone to play.
- WINNING TRICKS:** When each player has played a card, the highest card wins the trick. The one who played this card gathers up the trick and puts it face down in a pile.
- CONTINUATION:** The winner of the trick leads the next round which is played as before. The procedure is repeated until all cards have been played.
- FOLLOWING SUIT:** The first player for each round may play any suit. All other players must follow suit. (This means that you have to play a card of the same suit as the first card). If you do not have a card of the first suit, play a card of any other suit. The trick is won by the highest card of the original lead suit.
- TRUMPS:** In this game, spades are trumps. If you do not have a card of the first suit, you may play a spade. This is called trumping.
- You win the trick even if the spade you played is a low card. However, some other player may also play a trump (Because s/he does not have a card of the first suit). In this case, the highest trump wins the trick.
- END/WIN:** Game ends when all cards have been played. The player who has won the most tricks wins the game.

#### 4.4.4 BARNGA GAME RULES:FIVE TRICKS

- CARDS:** Only 28 Cards are used—Ace, 2, 3, 4, 5, 6, and 7 in each suit. Ace is the highest card.
- PLAYERS:** Usually 4-6; sometimes varies.
- DEAL:** The dealer shuffles the cards and deals them one at a time. Each player receives 4-7 cards (or some other amount, depending on the number of players).
- START:** The player to the left of the dealer starts by leading (playing) any card. The cards played (one from each player) constitute a trick. For the last trick, there may not be enough cards for everyone to play.
- WINNING TRICKS:** When each player has played a card, the highest card wins the trick. The one who played this card gathers up the trick and puts it face down in a pile.
- CONTINUATION:** The winner of the trick leads the next round which is played as before. The procedure is repeated until all cards have been played.
- FOLLOWING SUIT:** The first player for each round may play any suit. All other players must follow suit. (This means that you have to play a card of the same suit as the first card). If you do not have a card of the first suit, play a card of any other suit. The trick is won by the highest card of the original lead suit.
- TRUMPS:** In this game, spades are trumps. You may play a spade anytime you want to—even if you have a card of the first suit. This is called trumping.
- You win the trick even if the spade you played is a low card. However, some other player may also play a trump (Because s/he does not have a card of the first suit). In this case, the highest trump wins the trick.
- END/WIN:** Game ends when all cards have been played. The player who has won the most tricks wins the game.

#### 4.4.5 BARNGA GAME RULES: FIVE TRICKS

- CARDS:** Only 28 Cards are used—Ace, 2, 3, 4, 5, 6, and 7 in each suit. Ace is the lowest card.
- PLAYERS:** Usually 4-6; sometimes varies.
- DEAL:** The dealer shuffles the cards and deals them one at a time. Each player receives 4-7 cards (or some other amount, depending on the number of players).
- START:** The player to the left of the dealer starts by leading (playing) any card. Other players take turns playing a card. The cards played (one from each player) constitute a trick. For the last trick, there may not be enough cards for everyone to play.
- WINNING TRICKS:** When each player has played a card, the highest card wins the trick. The one who played this card gathers up the trick and puts it face down in a pile.
- CONTINUATION:** The winner of the trick leads the next round which is played as before. The procedure is repeated until all cards have been played.
- FOLLOWING SUIT:** The first player for each round may play any suit. All other players must follow suit. (This means that you have to play a card of the same suit as the first card). If you do not have a card of the first suit, play a card of any other suit. The trick is won by the highest card of the original lead suit.
- TRUMPS:** In this game, spades are trumps. You may play a spade anytime you want to—even if you have a card of the first suit. This is called trumping.
- You win the trick even if the spade you played is a low card. However, some other player may also play a trump. In this case, the highest trump wins the trick.
- END/WIN:** Game ends when all cards have been played. The player who has won the most tricks wins the game.

# 5. COLOFON

## PARTNERS OF THE DIVERSI-DATE PROJECT

Creative partners

[Www.pimento.be](http://www.pimento.be)

<https://www.m-ob.be/>

<https://www.liveyourstory.nl/>

<https://debagagedrager.nl/>

<https://www.tassajanyt.com>

The Secondary School

<http://tajette.be/>

The Universities of Applied Sciences

<https://www.saxion.nl/>

<https://www.tuas.fi/en/>

<https://www.odisee.be/>



# DIVERSI-DATE



Co-funded by the  
Erasmus+ Programme  
of the European Union

**Odisee**  
DE CO-HOGESCHOOL

Kenniscentrum  
Gezinswetenschappen



**TURKU AMK**  
TURKU UNIVERSITY OF  
APPLIED SCIENCES



University  
of Applied  
Sciences

**SAXION**



**De Bagagedrager**  
*Beleef de ervaring*

**PIMENTO**

