

# TOOLBOX

Empowering  
Minorities



through Theatre



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# What is inside this toolbox? Why was it created?

Empowering  
Minorities

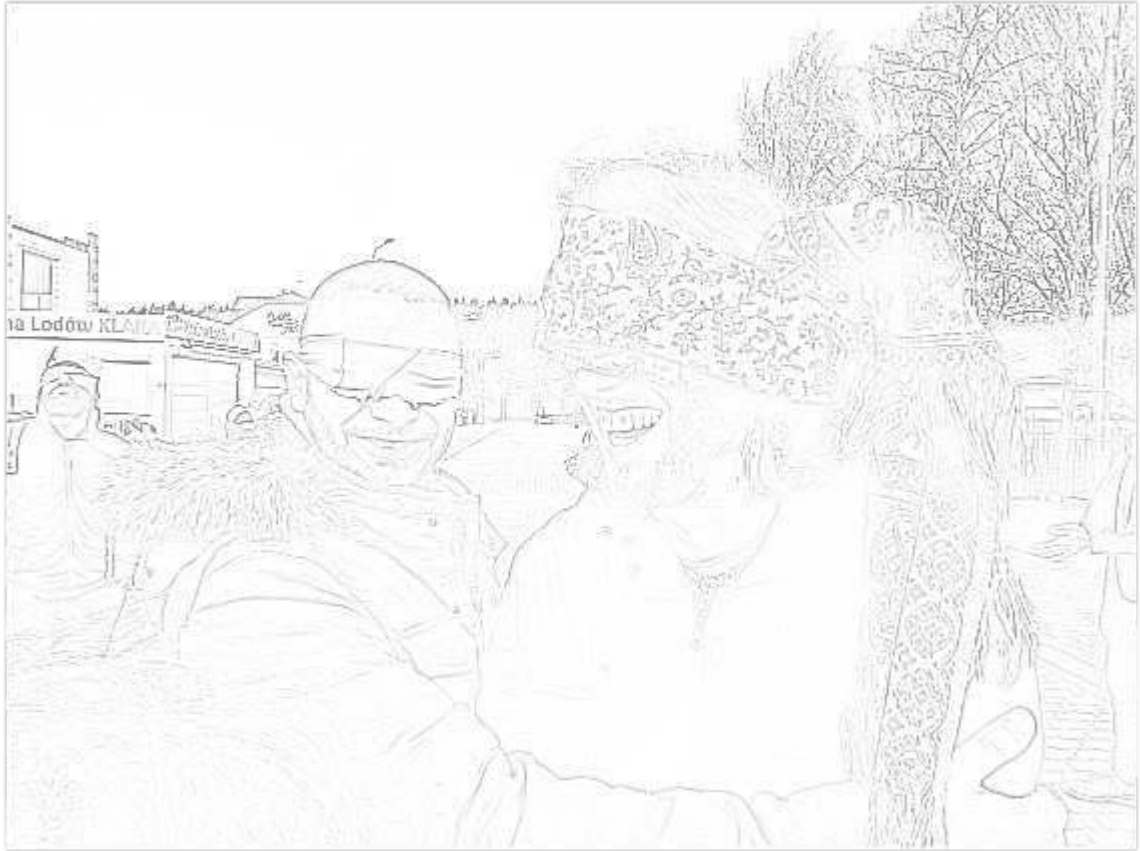


This Toolbox is a joint work of all of the participants of the "Empowering Minorities through Theatre" Erasmus+ training for youth workers. It was created in order to share different methods and activities which we used during the EMT training in Poland. The toolbox includes around 75% of all activities that we developed during the project. You can find here the examples of energisers, ice-breaking games, as well as examples of sessions based on the theatre methodologies. You can also find here the project background and the description of the used overall methodology. Most of the topics of the sessions revolve around issues of minority rights, tolerance, diversity. The aim of most of the session was to empower the minorities and people from the end tools so that they can do it themselves after coming back to their home organizations. There are some activities (around 35%) which we did not include in the toolbox. The reason was that they were based on specific conditions and suited to specific participants. The example can be the session about gesture and mimics theatre or the session about the theatre of the



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# PROJECT BACKGROUND



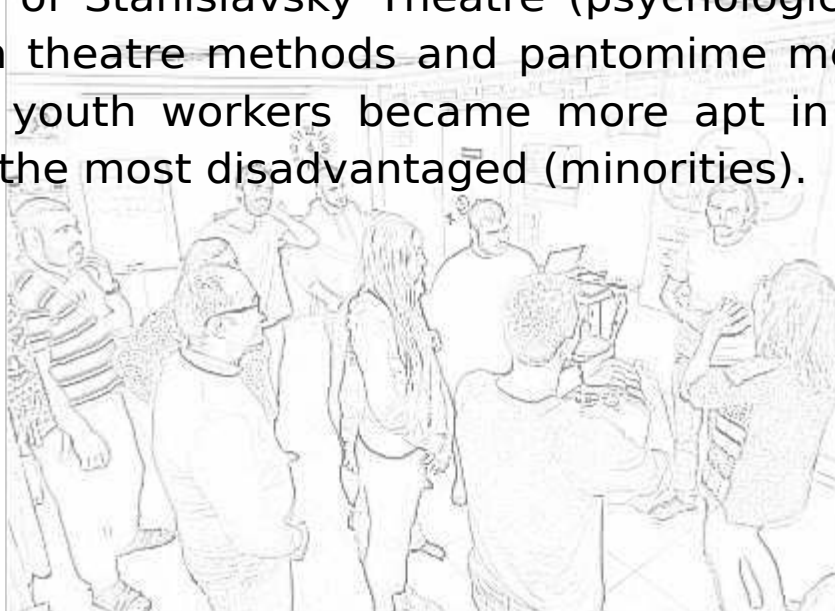
"Empowering Minorities through Theatre" was a project which aimed at:

- 1) increasing the ability of youth workers to address the needs of the disadvantaged,
- 2) increasing motivation and satisfaction in the daily work of youth workers,
- 3) increasing the capacities, attractiveness and international dimension of participating organisation,
- 4) developing new methods of work with minorities, especially through theatre techniques,
- 5) raising youth workers' awareness and understanding of other cultures and countries, offering them the opportunity to build networks of international contacts.

# PROJECT BACKGROUND

"One of the main activities of the project was a training for youth workers which took in Grzybowo (Poland), between 3.12.2018-11.12.2018 (+ 2 days travel days). There were 24 youth workers participating in the training - 4 from each country (Palestine, Poland, Italy, Ukraine, Jordan, Latvia) and two accompanying persons because of the disabled participants (two of the participants were disabled). The training included the following elements: theoretical elements about Erasmus+, theory about theatre and drama methodology, practical elements of equipping youth workers in theatre tools to work with minorities and empower them, elements of experience and practice-sharing, elements aiming at reflection on gained competences, developing new theatre methodologies to work with young disabled people.

Undoubtedly, the project greatly improved the participants' skills when it comes to drama and theatre methodologies of working with minorities. Among many drama methodologies, they for example, got to know/improve the usage of methodologies such as for example the Theatre of the Opressed. They learnt the basics of the scenic movement and the art of speaking in the theatre, in order to pass this knowledge to the youth they work with. They got to know the methodology of Stanislavsky Theatre (psychological theatre), improvisation theatre methods and pantomime methods. The participating youth workers became more apt in addressing the needs of the most disadvantaged (minorities).



# PROJECT BACKGROUND

"What is more, the project also improved foreign language competences of participants - they became more confident in using English and collaborate with others in English. They became more used to working in an international, multicultural setting. Thanks to their newly-gained skills, they will be able to offer a better quality of their work and activities in favour of minorities they work with. In addition, the participants will gain a skill of collaborating and working with disabled people (blind, using wheelchair). Moreover, they gained/improved the skills regarding dissemination of project results. They learnt how to fill out a Youthpass and Europass Language Passport. Last but not least, they got a skill of attractive transfer of knowledge/skills to other youth workers from different countries and they learnt how to exchange best practices within the international context. On the other hand, they also learnt to discuss their problems which they have in their work and talk about the challenges they face.



# PROJECT BACKGROUND

The participating organizations increased/gained their capacities to operate at international level. What is more, they undoubtedly improved their management skills because of the logistical and legal side of the project. They learnt and exchanged practices when it comes to quality in the preparation, implementation, follow up and monitoring of the EU projects. They became more opened to organize Erasmus+ project involving people with disabilities. They gained more knowledgeable and skillful youth workers who are now equipped in improved work methods and practices involving people from disadvantaged backgrounds. Furthermore, the participating organizations will be now more capable of attracting more youth to their organizations. They will be more effective and attractive in organizing events for minorities in their local communities.

In addition, the youth from participating organisations gained more experienced youth workers. Thanks to the training, the youth benefited from new methodologies of work, new tools. They became more tolerant and open towards cultural diversity, because the youth workers participating in the training have been a kind of a "role-model" for them in this respect. The youth are now more encouraged to take part in Erasmus+ project themselves, seeing the example and listening to the stories and descriptions of the youth workers after coming back from the training. They became also more tolerant towards people with disabilities. The youth of the participating organizations are also more empowered to act.

# The organizations which created the EMT project:

- The coordinating organization from Poland (ADRA Polska)
- The partner organization from Palestine (Yes Theatre, Hebron)
- The partner organization from Ukraine (Generation for Change, Ternopil)
- The partner organization from Italy (LUNEnuove Cooperativa Sociale)
- The partner organization from Jordan (Bait Al-Hikmah Foundation for Youth)
- The partner organization from Latvia (THEATER STUDIO YORICK)





# The overall methodology of the EMT training



## Theory of Change

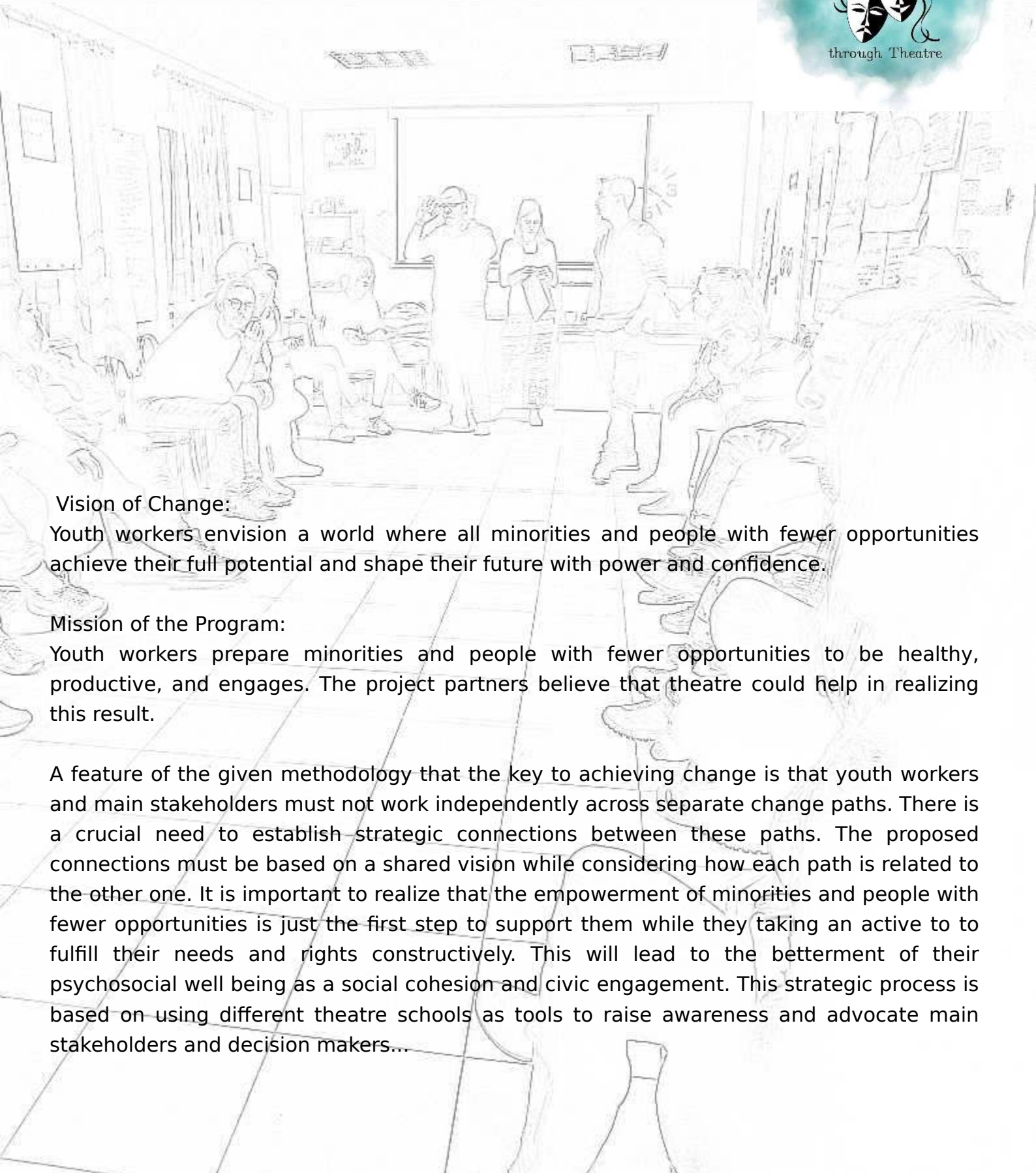
Project's partners have developed a Theory of Change to explore what needs to happen in order to empower minorities and prepare them to be healthy, productive and engaged in the places that they live. For this reason, the Theory of Change was used as a key starting point to guide and define strategies for collective impact, by specifically considering minorities' inclusion.

The tool was adopted from different scientific theories, backgrounds and specializations in order to truly illustrate the overarching theory through which minorities are already creating change, what needs to happen to further enable this and the various roles different actors need to play to create broader societal change. It must be noted that the given Theory of Change (Methods) is just a human being work. This methodology could be modified and improved according to the context in which youth works are working.

The project's methodology has identified three crucial paths for supporting minorities to enable collective impact: Well-being, Empowerment and Advocacy. It is worth noting that there is no sequence or priority between the paths, accountability occurs in both directions as well as between actors and none of the paths are stand alone. Thus, in understanding the three paths our vision of change is achieved through a set of underlying factors. These factors are summarized in an enabling environment and internal empowerment that can help all youth workers to create positive, fair and sustainable change..



# The overall methodology of the EMT training



## Vision of Change:

Youth workers envision a world where all minorities and people with fewer opportunities achieve their full potential and shape their future with power and confidence.

## Mission of the Program:

Youth workers prepare minorities and people with fewer opportunities to be healthy, productive, and engages. The project partners believe that theatre could help in realizing this result.

A feature of the given methodology that the key to achieving change is that youth workers and main stakeholders must not work independently across separate change paths. There is a crucial need to establish strategic connections between these paths. The proposed connections must be based on a shared vision while considering how each path is related to the other one. It is important to realize that the empowerment of minorities and people with fewer opportunities is just the first step to support them while they taking an active to to fulfill their needs and rights constructively. This will lead to the betterment of their psychosocial well being as a social cohesion and civic engagement. This strategic process is based on using different theatre schools as tools to raise awareness and advocate main stakeholders and decision makers...

# Take a look at the videos from our EMT training:

The short promotional and advocacy video:  
<https://youtu.be/dDN1SQDbBfg>

The long video explaining and showing most  
of our activities during the EMT training:  
<https://youtu.be/0xwrQA2aJQI>

The stop-motion video created during the EMT  
training, on the topic of social inclusion of  
minorities:  
<https://youtu.be/BqXE2raMGwl>

# Getting-to-know each other: Memory Game



Name of the session	<b>Getting-to-know each other: Memory Game</b>
Background of the session	This kind of session is crucial at the beginning of every mobility. Getting-to-know each other games make the process of integration of participants go faster and they facilitate the process of integration. Before this “Memory Game”, the participants took part in smaller getting-to-know each other games, such as name-games and energisers. Those shorter games were good background for the “Memory Game” which should be used only after the preliminary getting-to-know each other games, because it goes more in detail in the process of getting to know each other.

Aims and objectives	<p>1) to give the participants the space for getting further knowledge about the other participants, their names, interests, personalities, etc.,</p> <p>2) to achieve the state of integration of the participants,</p> <p>3) to give a change for socializing in a non-stressful, fun way,</p> <p>4) to provide the understanding that there might be different ways of conducting the getting-to-know games and that one might include also board games for that,</p> <p>5) to improve the skill of concentration of the participants.</p>
Authors/moderators	Iryna Bohachuk, Weronika Koralewska
Methodology and methods	<p>The methodology of this activity comes from the board-games and card games area and it uses the logic of the existing, very popular card game that almost everyone knows. The methods include drawing, using symbols, writing and playing the game.</p> <p>The rules of the game:</p> <p>The aim of the game is to collect the highest number of matching pairs. First, the participants prepare the cards. Each participant receives two pieces of paper. On one piece they write their name and on the second piece of paper they draw some picture which would resemble their interests, hobbies, personalities, experience, etc. They draw something that they would like the others to know about them.</p> <p>Then the cards must be shuffled. The next step is to lay out the cards face down in rows forming a large rectangle on the table. The cards should not touch each other. They need to be placed in a way to be able to be flipped over without moving any cards around them.</p> <p>The first group chooses a card and turns it over. Then the group selects another card and turns it over. If the</p>

	<p>two cards are a matching pair (so, the name on one card matches the descriptive image that the author of the card drew), the team is awarded another turn for making a match and goes again. Of course, it is the author of the specific pair which confirm if the pair is a match. If the cards are not a match they are turned back over and it is now the next team's turn.</p> <p>The team which will gather the highest number of pairs, wins.</p>
<p>Timeline</p>	<p>This timeline is designed for the group of 12 participants.</p> <p>10 minutes — the participants receive two square pieces of paper. On one piece they write their name and on the second piece of paper they draw some picture which would resemble their interests, hobbies, personalities, experience, etc. They draw something that they would like the others to know about them. The next step is dividing the players into 4 teams.</p> <p>2 minutes — the cards are shuffled and laid out face down in rows forming a large rectangle on the table.</p> <p>20 minutes — the participants play the game.</p> <p>3 — minutes: debriefing with a chose question - “what there something surprising for you during the game?”, “Did you discover any common interests/hobbies with some of the participants?”</p>
<p>Outputs/Outcomes</p>	<p>1) The output of the activitiy is the deck of hand-made by participants cards (can be used later during the training/youth exchange),</p> <p>2) The outcomes of the activity are that the participants got to know each other more, learnt more about each other's interests, personalities, etc. They became more integrated together. They improved their skill of concentration. What is more, the additional learning outcomes it that the participants got ot know new way of planning a getting-to-know each other game and they learnt how to include the board-games</p>

	element in this kind of activities.
Materials	<ol style="list-style-type: none"><li>1) papers in the shape of squares (two per participant — so, for example, if there are 10 participants, you will need 20 sheets of square paper),</li><li>2) colourful pencils, parkers, crayons, etc.</li><li>3) a playing surface large enough to lay out all the cards.</li></ol>
Literature and links	<a href="https://en.wikipedia.org/wiki/Concentration_(game)">https://en.wikipedia.org/wiki/Concentration_(game)</a>



# Group-building: Mission Impossible



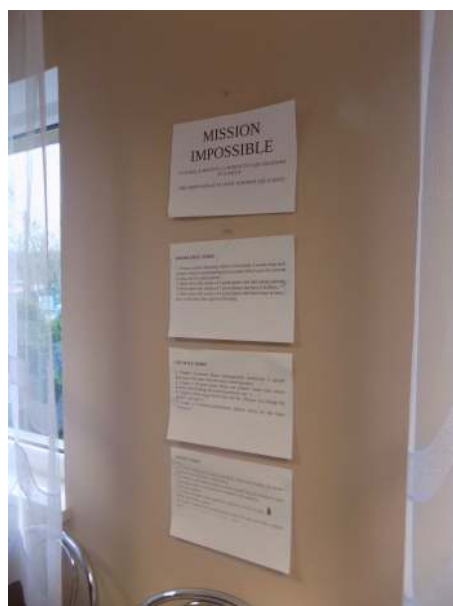
Name of the session	<b>Group-building: Mission Impossible</b>
Background of the session	As the participants (after energisers, getting-to-know each other games, etc.) got to know each other more, the next step in integration is the group-building process. There are many group-building games, the one which is probably the most “flexible” in its structure and which is very insightful is a very popular “Mission Impossible” game. We decided to use it during our training and to come up with the tasks which will be, at least partly, connected with the topic of the theatre.
Aims and objectives	1) to enhance the process of group-building, to enhance the process of smooth collaboration in an intercultural, multi-lingual setting, 2) to provide the area of getting to know each other



	<p>more,</p> <p>3) to have fun,</p> <p>4) to observe the group dynamic,</p> <p>5) to observe how one feels in one role (leader/follower/initiator) and if the roles are flexible,</p> <p>6) to enhance creativity.</p>
Authors/moderators	Weronika Koralewska
Methodology and methods	<p>It is the game in which all the participants are one group and they play not against each other, but against passing time. The participants receive the list of 12 tasks, they have 35 minutes to fulfill the tasks (and provide proofs). For each task they might gain one point. If the group (as a whole) gains 10 points, they win. The facilitator/moderator do not intervene in the process of the division of the task. The division of tasks, order, decision-making process, etc. must evolve spontaneously within the group. It enables the possibility of observing and debriefing the group dynamic.</p>
Timeline	<p>35 minutes — fulfilling the tasks:</p> <p><b>SPORT TASKS</b></p> <ol style="list-style-type: none"> <li>1. Create a shape of a star on the floor, from your bodies (lie down on the floor) and take a photo of it.</li> <li>2. Create a snow-dance (dance which would beg the clouds to start snowing), dance it (minimum 4 people) and record it with your phone.</li> <li>3. Collect 20 pine cones and put together a circle on the floor from these cones.</li> <li>4. Create a castle from sand outside (near the sea) and take a photo of it.</li> </ol> <p><b>CREATIVE TASKS</b></p> <ol style="list-style-type: none"> <li>1. Prepare 2-minutes dance choreography (minimum 3</li> </ol>

	<p>people dancing at the same time the same choreography).</p> <ol style="list-style-type: none"> <li>2. Create a 10-lines poem about our project venue (the nature around, the building, the town-Grzybowo, etc. :)</li> <li>3. Create a short song which title will be „Theatre can change the world” and sign it!</li> <li>4. Create a 2-minutes-pantomime theatre scene on the topic „tolerance”.</li> </ol> <p><b>KNOWLEDGE TASKS</b></p> <ol style="list-style-type: none"> <li>1. Prepare a short dictionary which will include 3 words from each country which is participating in our project (don’t use the Internet for that, ask the participants).</li> <li>2. Write down the names of 3 participants who like eating spinach.</li> <li>3. Write down the names of 2 participants who have a brother.</li> <li>4. Write down the names of 4 participants who have been at least once in Warsaw (the capital of Poland).</li> </ol> <p>The tasks might be adjusted to the local context of the area, space, objects around, as well as to the topic of the training/youth exchange.</p> <p>20 minutes — debriefing with questions: “How did you feel during the activity”, “What kind of decision making style did the group?”, “How did you choose your role in the group”, “Do you often choose this role?”, “Do you think everyone was included?”, “Do you think everything was done in an effective way?”, “What would you improve/change?”.</p>
Outputs/Outcomes	<p>Outputs: all the creative work that the participants created — dance choreography video, poem, song, pantomime theatre scene recorded, etc.</p> <p>Learning outcomes:</p>

	<ul style="list-style-type: none"> <li>- the participants gained the ability of reflecting on the group dynamic,</li> <li>- they enhanced their creativity and out-of-the-box thinking,</li> <li>- they got used to collaborating in the international environment,</li> <li>- they got to know each other more, as well as, they got to know themselves more and what kind of role in the group they like to take.</li> </ul>
Materials	<ul style="list-style-type: none"> <li>- 3 A4 pieces of paper to create posters with the enumerated tasks,</li> <li>- all the objects needed for fulfilling the tasks (depending on the tasks) — for example — paper, crayons, camera to record, etc.</li> </ul>
Literature and links	<p>Similar exercises:</p> <p><a href="https://www.salto-youth.net/tools/toolbox/tool/mission-impossible.52/">https://www.salto-youth.net/tools/toolbox/tool/mission-impossible.52/</a></p> <p><a href="https://www.salto-youth.net/tools/toolbox/tool/mission-impossible.651/">https://www.salto-youth.net/tools/toolbox/tool/mission-impossible.651/</a></p>



# Inclusion Exercises



Name of the session	<b>Inclusion Exercises</b>
Background of the session	<p>The EMT training for youth workers included two people with disabilities (one blind person and one wheelchair-user). What is more, in general, since our project aimed at social inclusion and empowering minorities, we wanted to carry out a practical reflection how to foster the social inclusion of minorities within a group during a project. This is why the session “Inclusion Exercises” was crucial in the project from the theoretical perspective and from the practical perspective. One is more, it was also slowly introducing the theatre-elements (role-playing) in the training (and the next activities that followed were developing this element step by step even more in depth).</p>
Aims and objectives	<ul style="list-style-type: none"><li>- to reflect on our roles in a group and whether we stick to our roles or the roles depend on situations,</li><li>- to feel the stress and frustrations of people with special needs during their everyday life,</li><li>- to reflect and discuss the needs of the people with</li></ul>

	<p>special needs among the participants so that you can build a supporting network among the group for them, based on trust, understanding, knowledge, caretaking and friendship,</p> <ul style="list-style-type: none"> <li>- to reflect on social inclusion in mixed-ability groups.</li> </ul>
<p>Authors/moderators</p>	<p>Clementina Garofalo, Ambra Bongiovanni, Samuele Meschiari, Guido Mazzearella, Aurelio Liotti</p>
<p>Methodology and methods</p>	<p>The methodology is Roleplaying — you your participants divide in groups of 5/6 people. Each person in each group is going to receive a piece of paper in which their role is described and a task is described. Their own role should be kept secret while the task is said openly in a paper which content is freely said.</p> <p>Each group should be composed by:</p> <ul style="list-style-type: none"> <li>- a person who experience some physical barrier,</li> <li>- a supporter,</li> <li>- a leader stucked to the task,</li> <li>- a random role,</li> <li>- a random role.</li> </ul> <p>The task should involve every person from the group. So everone is forced to participate and not left behind because of its difficulty. Suitably for our environment, place and space, we presented this kind of set of tasks:</p> <p>A) Task A: Each of you have to collect 5 stones of 5 different colours (there was a beach 4 minutes walk from the activity room, so one could collect stones).</p> <p>Roles:</p> <ul style="list-style-type: none"> <li>- Role 1 — you had an accident and you cannot fold your leg,</li> <li>- Role 2 — you are the leader of the group. You are responsible for the success of your team. You know you have only 15 minutes to accomplish your task. If you won't be able to reach the goal, you will have to make</li> </ul>

20 squats,

- Role 3 — you are very nice and kind person and you like to help people,

- Role 4 — your favourite colour is red,

- Role 5 — your favourite football team is Juventus.

B) TASK B: You have to clean and tidy the common room. Roles:

- Role 1 — you are blind from an illness that attacked you 5 years ago. This paper is the last thing you are going to see for a while. Now — blindfold yourself,

- Role 2 — you are the leader of the group. You are responsible for the success of your team. You know you have only 15 minutes to accomplish your task. If you won't be able to reach the goal, you will have to make 20 squats,

- Role 3 — supporter - you are very nice and kind person and you like to help people,

- Role 4 — Today is a beautiful day and you are full of positive energy,

- Role 5 — today you feel blue.

C) TASK C: You, as a group, should talk about your favourite and the person with headphones is later supposed to present all the favourite dishes to the bigger group. Roles:

- Role 1 — now take your phone and headphones and listen to the music you like on a very high volume. This volume should be enough to prevent you from hearing what your friends are talking about,

- Role 2 - you are the leader of the group. You are responsible for the success of your team. You know you have only 15 minutes to accomplish your task. If you won't be able to reach the goal, you will have to make 20 squats,

- Role 3 — supporter,
- Role 4 — you are a good friend,
- Role 5- you are a complaining grumpy person.

D) Task D - you have to draw the MonaLisat. The most talented of you should do that.

- Role 1 — you lost your legs during the war and you are too poor to buy a wheelchair. You are stuck to your chair and can't move your legs, because you don't have them. By the way — you are the most talented artist in your country,

- Role 2 — supporter,
- Role 3 — leader,
- Role 4 — don't worry be happy,
- Role 5 — you like strawberries.

After the tasks are completed, every group presents their tasks and their role and how they felt in their own roles. Discussion: in a circle, we freely discuss about the experience. In particular:

- how did people treat me?
- how I treated other people?
- how the leaders felt in their roles? Could you be able to see your group's needs more than the task?
- what did my role prevent me to do? Why?
- is competition making us feel comfortable or on the same level?
- Would you have done something different than you actually did?
- What was helpful for you (addressed to the people with roles of barriers)
- what is helpful for you (addressed to the participants with special needs)?+ What can the group do in order

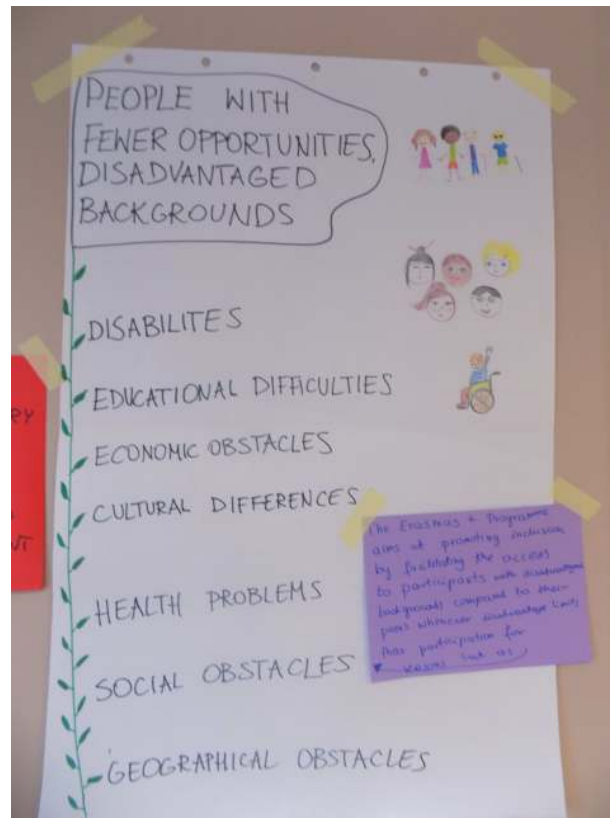
	<p>to take your needs into account and make their activities accessible?</p> <p>When it comes to this question and our specific group, we decided to adopt the following solutions:</p> <p>(!) to say our name before speaking, so the person who is blind know who is speaking</p> <p>(!) not to move the blind person’s stick, so that he always knows where it is,</p> <p>(!) every day to challenge somebody to be completely blindfolded during one session/whole day in order to see how it is and truly experience that,</p> <p>(!) to make sure we are not mixing the people with special needs in a group with the person who has the same physical barrier,</p> <p>(!) to adopt the tasks and roles to your actual situation. Make sure you present similar conditions of your group member with special needs that the other participants have. That is important because during the discussion the participants would have the opportunity to talk freely and honestly on how to deal with caretaking and how to support the people, with practical strategies accotding to the peopl ein need.</p>
<p>Timeline</p>	<p>3 minutes — dividing into groups</p> <p>7 minutes — explaining the excercise,</p> <p>15 minutes — task developing</p> <p>20 minutes — discussion</p> <p>5 minutes — practical strategies based on individual’s needs</p>
<p>Outputs/Outcomes</p>	<ul style="list-style-type: none"> <li>- to get the knowledge of how the people with special needs feel during their daily life,</li> <li>- to know how to practically deal with special needs during the training/youth exchange and how to support them,</li> </ul>



	- to know how our roles' and tasks' can make us less sensitive,blind towards other people's needs and make us dismiss the others
Materials	- 5 cards wit the tasks on it, - 25 cards with roles on them
Literature and links	-



# Important concepts: Minorities and people from disadvantaged backgrounds



Name of the session	<b>Important concepts: Minorities and people from disadvantaged backgrounds</b>
Background of the session	<p>Since our project “Empowering Minorities through Theatre” was focusing on equipping the youth workers in competences needed to work with people from the most disadvantaged background, a theoretical session about what one can mean through the term "minority" or "person from disadvantaged background". This session was a crucial fundament for all the other activities during the whole training. We used the theoretical framework which is used by the European Commission - we used the definitions of "people from disadvantaged backgrounds" based on the Erasmus+ Programme Guide.</p>

Aims and objectives	<ul style="list-style-type: none"> <li>- to reflect on different types of minorities and people from disadvantaged backgrounds,</li> <li>- to understand the difference and relativity of the terms “minority” and “person from disadvantaged backgrounds”,</li> <li>- to learn how to identify different types of disadvantaged background,</li> <li>- to see how the European Commission and the Erasmus+ programme defines the disadvantaged backgrounds,</li> <li>- to share experience and knowledge of working with people from disadvantaged backgrounds during youth work.</li> </ul>
Authors/moderators	Weronika Koralewska
Methodology and methods	<ul style="list-style-type: none"> <li>- role playing and acting,</li> <li>- conceptual discussion,</li> <li>- discussion in groups through experience — sharing.</li> </ul>
Timeline	<p>PART 1 — game on the topic:</p> <ul style="list-style-type: none"> <li>- 10 minutes — game on the topic which is both an energiser and an introduction to talk about the topic. The facilitator sticks to the participants’ forehead sticky notes with different names of categories of people which are usually the most disadvantaged or about whom the society has the strongest stereotypes. The cards might include categories like “alcoholic”, “poor person”, “homeless”, “single mother”, “immigrant”. The participants do not know who they are — it is written only on the cards on their foreheads. Then the participants start to walk and other participants are supposed to ACT towards them according to what they see who they are. It is very important to emphasise that this is not a game “who I am” which is based on questions — the participants cannot ask questions about who they are. It is acting game, so for example if a participant sees another participant who carries the</li> </ul>

sign “poor person” on their forehead, they need to act towards them in accordance with the typical stereotypes from their country about this kind of person. Therefore, for example, the Polish participant could say to this person “you are too lazy, go and find work if you are so poor”. The participants walk and they act towards other participants according to the stereotypes about the categories that they see,

- 10 minutes — debriefing — the participants sit in the circle and they take off their cards from their foreheads and now they finally see who they are. Then they discuss in the circle about how they felt being treated according to the stereotypes. This discussion is an introduction to talking about the disadvantaged groups in a society in general.

PART 2 — discussing the theoretical framework — 15 minutes.

The trainer presents the poster which names the categories of disadvantaged people according to the European Union, in the Erasmus+ programme:

The Erasmus+ Programme aims at promoting equity and inclusion by facilitating the access to participants with disadvantaged backgrounds and fewer opportunities compared to their peers whenever disadvantage limit s or prevent s participation in transnational activities f o r reasons such as :

- disability,
- educational difficulties,
- economic obstacles,
- cultural differences,
- health problems,
- social obstacles,
- geographical obstacles.

Then the participants discuss the nature of the conceptual term of “minority” and “person from a disadvantaged background.

PART 3 — experience — sharing — 30 minutes

The participants, in groups of 4-5 people discuss their experience of youth work when it comes to working with one category of the disadvantaged backgrounds. In order to facilitate the discussions and give examples, each group receives one description and one category:

- 1) disability (i.e. participants with special needs): people with mental (intellectual, cognitive, learning), physical, sensory or other disabilities;
- 2) educational difficulties: young people with learning difficulties; early school - leavers; low qualified adults; young people with poor school performance;
- 3) economic obstacles: people with a low standard of living, low income, dependence on social welfare system or homeless; young people in long - term unemployment or poverty; people in debt or with financial problems;
- 4) cultural differences: immigrants or refugees or descendants from immigrant or refugee families; people belonging to a national or ethnic minority; people with linguistic adaptation and cultural inclusion difficulties;
- 5) health problems: people with chronic health problems, severe illnesses or psychiatric conditions ; 6) social obstacles: people facing discrimination because of gender, age, ethnicity, religion, sexual orientation, disability, etc.; people with limited social skills or anti - social or risky behaviours; people in a precarious situation; (ex-)offenders, (ex-)drug or alcohol abusers; young and/or single parents; orphans;

	6) geographical obstacles: people from remote or rural areas; people living in small islands or in peripheral regions; people from urban problem zones; people from less serviced areas (limited public transport, poor facilities).
Outputs/Outcomes	<p>Learning outcomes:</p> <ul style="list-style-type: none"> <li>- the participants improved their reflective and discussion skills,</li> <li>- the participants got to know different categories of disadvantaged backgrounds,</li> <li>- the participants learnt how to share their experience with other youth workers,</li> <li>- the participants could feel how it is to be in "someone's shoes" - how it is to experience discrimination and stereotypes,</li> <li>- the participants got knowledge about the theoretical framework for talking about people from disadvantaged backgrounds according to the Erasmus+ regulations.</li> </ul>
Materials	<ul style="list-style-type: none"> <li>- sticky notes with written names of categories of people,</li> <li>- cards/posters with described definitions of the different disadvantaged backgrounds (according to the Erasmus+ Programme Guide).</li> </ul>
Literature and links	<a href="https://ec.europa.eu/programmes/erasmus-plus/sites/erasmusplus2/files/erasmus-plus-programme-guide2_en.pdf">https://ec.europa.eu/programmes/erasmus-plus/sites/erasmusplus2/files/erasmus-plus-programme-guide2_en.pdf</a> — page 12



# Actor training: freeing the body and contact



Name of the session	<b>Actor training: freeing the body and contact</b>
Background of the session	This session is a background for all the theatre session activities for the next day. Theatre activities involve using one's body in a way which is full of self-awareness. What is more, this session also aims at training creativity and enhancing concentration. The usage of body language in this session has straight connections and links to all other activities which will follow the next days (improvisation theatre, the theatre of the oppressed, etc.).
Aims and objectives	<ul style="list-style-type: none"><li>- to be connected to oneself and be more aware of one's body,</li><li>- to be more aware of the usage of the body language,</li><li>- to get integrated more with other participants,</li><li>- to understand the role of the body movement in theatre activities.</li></ul>
Authors/moderators	Alona Pelna

Methodology and methods	Theatre methods of body language, eye contact training, relaxing the muscles and tensions.
Timeline	<p>WARM UP — 20 minutes:</p> <ul style="list-style-type: none"> <li>- 3 minutes - all muscles from head to leg fingers rub,</li> <li>- 2 minutes - face muscles (without hands, only by using mimic),</li> <li>- 5 minutes — breathing with diaphragm ( use correct belt muscle),</li> <li>- 10 minutes - Stretching body to be ready for physical work.</li> </ul> <p>IMAGINATION PART — 20 minutes:</p> <p>-20 minutes - Etude with the chair:</p> <p>Everyone has an opportunity to imagine what he or she wants to play. In the middle of the stage (room) there is a chair, everyone must come to this chair one by one and act his own idea who he or she is. With one rule, he must take a chair from another person without words, only by acting.</p> <p>CONCENTRATION PART — 30 minutes:</p> <ul style="list-style-type: none"> <li>- 10 minutes — reflection — divide in to pairs (the person A will be dominant and the person B will be the following. The person A gives an impulse to slowly moe the person B. The person B feels and and behaves like a mirror towards the person A.</li> <li>- 10 minutes — touch — everyone has to find 8 spots in his/her body and remember the sequence of touching thouse 8 spots. After that, everyone has to touch these spots with faster and faster speed (it is to train the brain, to remember not only facts, but also touch — to remember not only through intellect, but also through body movement),</li> <li>- 10 minutes — broken phone with movement — the participants stay in a line, in one direction (every</li> </ul>



	<p>person has another persons' back in front of them and a person behind them). The last one in this row of participants has to create a movement and show it to the person who staying after him (nobody is allowed to watch back, before not getting clapped in one's shoulder). After this line is over, the last one shows what was the first movement and the first person shows what was movement was received at the end of this line. The main issue in this activity is to get the same movement — from the first person to the last person or two be able to reflect on how the movement can be distorted, because each person has a different perception of the movement and different body language.</p> <p>- FREEING THE BODY — 10 minutes — the dool activity. One person in this activity is the dominant person and the second person is the follower. First, divide the group in pairs and they divide themselves in the pairs who will be the dominant and who will be the follower. The follower has to relax his/her body completely in order to feel the impulse from the dominant. The dominant has to carefully control the follower's movement. After 5 minutes they switch.</p> <p>- RELAXATION — breathing. All the participants are sitting on their chairs and breathing, using the diaphragm. While breathing slowly with a corpus of body going down with deep sound (Mmmmm). And when we they are taking second breathe going slowly up.</p>
Outputs/Outcomes	<ul style="list-style-type: none"> <li>- the participants learnt how to use the body language,</li> <li>- they got a skill of reading others' people body language,</li> <li>- the participants learnt how to trust the body and how to relax the body,</li> <li>- the participants got the ability to reflect on how the movement can be transformed, depending on who does the movement.</li> </ul>

Materials	Music, sport clothes, spacious activity room.
Literature and links	Music which can be used for the session: <a href="https://www.youtube.com/watch?v=eWLVBP3VrO4&amp;feature=share">https://www.youtube.com/watch?v=eWLVBP3VrO4&amp;feature=share</a>



# Drama Games based on object theatre and role playing



Name of the session	<b>Drama Games based on object theatre and role playing</b>
Background of the session	The theatre of objects is based on the usage of found objects to improvise different stories and/or characters. Sometimes, objects are used as they are. In other cases, the objects are transferred into different things. This kind of theatre is very useful for non-practitioners as it provides them with a medium in which they can express themselves and reflect their thoughts.
Aims and objectives	The use of drama games for breaking the ice, team-building, developing communication skills, physical warm-up, group dynamics and encouraging creativity.
Authors/moderators	Sameh Al Amleh
Methodology and methods	The games combine elements of creative drama, improvisation, pantomime, creative movement, physical movement, team-building and storytelling. They develop foundational skills needed in theatre arts

that also have tremendous positive effects on social interaction. The games are easy to integrate with content from other subjects or content areas. The following games were implemented.

These games are selected from Drama Resource website ([www.dramaresource.com/Drama-games](http://www.dramaresource.com/Drama-games))

The descriptions below are a copy of the descriptions of the games on the website mentioned above:

### **1-2-3**

This is a fun introductory warm-up and concentration game. You can begin sitting down or standing up. In pairs, face each other. Start counting from one to three between yourselves, over and over. Once you get the hang of that part you are ready for the next stage. Instead of saying the number “one”, you should clap your hands – but you would still say “two” and “three” aloud.

Once everyone has mastered that, the next step is that instead of saying “three”, that person should bend their knees. You should still clap your hands for the number “one”. This is a bit like trying to pat your head and rub your stomach at the same time – in fact, you could try that afterwards!

A: “One” (Claps hands)

B: “Two”

A: “Three” (Bends knees)

B: “One” (Claps hands)

A: “Two”

B: “Three” (Bends knees)

Tip: Make sure you allow time to encourage pairs to show everybody else how they are doing after each step. It’s fun watching people trying to concentrate, especially if it goes a bit wrong!

### **Count To 20**

This is one of the simplest, yet most challenging drama games. Sit or stand in a circle. The idea is for the group

to count to twenty, one person saying one number at a time. Anybody can start the count. Then a different person says the next number – but if two or more people happen to speak at the same time, counting must start again from the beginning. It is possible to get to twenty if everybody really concentrates – but try and be relaxed as well.

### **Essence Machines**

This activity provides a useful technique for generating physical and aural ideas around a theme. Explain that the group is going to create a “machine” out of themselves. Name a topic and give the participants a few moments to think of a repeating sound and action linked to that theme. For example, if the theme was “shopping” a participant could mime taking money out of a purse to give to a shopkeeper, whilst saying “I’ll have two of those, please.”

As soon as someone has an idea, ask them to step into the center of a circle to begin their repeating sound and movement. Ask if somebody else can think of a suitable way to add in their own idea. Gradually, more and more people join in the activity. Some may be linked to existing parts of the “machine”, whilst others may be separate. To continue the example above, someone could join the action by becoming the shopkeeper and saying “Shall I wrap them for you?”, whilst somebody else could be a cleaner in the shopping mall.

### **Sculptor and Statue**

In pairs, one person (A) is the sculptor and the other (B) is the block of clay. ‘B’ begins by standing in a neutral position; the sculptor slowly moves ‘B’s body into a new position according to the theme that is being explored. Ideally this is done without talking so that all communication is through body-language. Facial expressions can be shown by the sculptor for the statue to copy.

Many themes can be explored using this popular technique and some examples are listed below. Once the

	<p>statues are made, an ‘exhibition’ can be held so that the sculptors walk around and look at each other’s creations. After this they can swop over. Sculpting can also be done by small groups, with one person being moulded by the others until they reach consensus.</p> <p><b>Ten Second Objects</b>  This is a very popular drama game and a useful technique which can be developed easily towards improvisation or physical theatre. It’s also highly accessible and great fun! Divide everyone into small groups (4-6). Call out the name of an object and all the groups have to make the shape of that object out of their own bodies, joining together in different ways while you count down slowly from ten to zero. Usually every group will find a different way of forming the object. Examples could be: a car, a fried breakfast, a clock, a washing machine, a fire.</p> <p><b>Role Playing</b>  Participants are divided into 4 groups. Each group was provided by a theme connected with minorities. Each group has to act their sketch in the front of the other groups. Each sketch ended up a debate between the performers and the audience.</p>
Timeline	1-2-3: 15-20 minutes Count To 20: 15-20 minutes Essence Machines: 15-20 minutes Sculptor and Statue: 15 -20 minutes Ten Second Objects: 15-20 minutes Role playing: 20-30 minutes
Outputs/Outcomes	Minorities problems were highlighted and discussed through the use of different drama games and role playing excercises.
Materials	Music, sport clothes, space, Camera.

Literature and links	For more games like that, you can use: <a href="http://www.dramaresource.com/Drama-games">www.dramaresource.com/Drama-games</a>
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# Challenges of being a youth worker part 1 (problems)



Name of the session	<b>Challenges of being a youth worker part 1 (problems)</b>
Background of the session	<p>Our EMT training got together 26 youth workers in order to share with each other their competences and experience. During the first two days of the training, the participants took part in the activities which helped them to get to know each other in order to become a group who openly can speak and share. The program flow was from general to more specific issues. During this specific session (Challenges of being a youth worker) the participants talked about their problems/difficulties at their work of being the youth workers. This session was crucial in order to map the problems of the youth workers and to be able to address them later, during sessions across the next days of the training.</p> <p>This particular session is highly connected with the session “Challenges of being a youth worker part 2 (success stories)” which took place the day after this</p>



	session.
Aims and objectives	<p>Aim:</p> <p>1) To explore the problems in youth work and how to deal with them</p> <p>Objectives:</p> <p>1) To brainstorm on problems which the youth workers who participate in the project face in their daily work with youth,</p> <p>2) To discuss those problems in groups and how we solve them, to propose the ways of preventing problems,</p> <p>3) To prepare a short improvised performance about group conclusions.</p>
Authors/moderators	Iryna Bohachuk
Methodology and methods	methods of non-formal education as brainstorming, group discussion, performing
Timeline	<p>- ENERGISER - 5 minutes</p> <p>In order to relax before the discussion, you can start with the energizer “Mazinger”. All participants are standing in the circle. They have a task one after another to get in with sound “MA” and to pull out hands in front of them until the last will join. After, all together scream “ZINGER”.</p> <p>- INTRODUCTION - 15 minutes</p> <p>In a big group, the youth workers brainstorm about the problems which they faced while working with youth (with minorities and people from disadvantaged groups in particular)</p> <p>- GROUP WORK - 40 minutes</p> <p>Divide the group into smaller groups of 6-7 people. Each group goes through problems of youth workers, sharing ideas how to solve them and to prevent in future. Then they prepare performance about this</p>

	<p>problem and the audience might suggest how to solve the problem</p> <ul style="list-style-type: none"> <li>- SHARING - 30 minutes - group performances and commenting on each others' performances and proposing the solutions.</li> <li>- SUMMARY - 5 minutes.</li> </ul>
Outputs/Outcomes	<ul style="list-style-type: none"> <li>- the participants gained the general knowledge about problems in youth work in the represented countries,</li> <li>- they enhanced their discussions and reflection skills,</li> <li>- they got more aware of possible solutions for problems in their youth work,</li> <li>- they learnt how to describe problems in youth worker through theatre play.</li> </ul> <p>Output: Short videos of group's performances</p>
Materials	Flipchart, markers
Literature and links	-



# Challenges of being a youth worker part 2 (success stories)



Name of the session	<b>Challenges of being a youth worker part 2 (success stories)</b>
Background of the session	<p>This session is the continuation of the session “Challenges of being a youth worker part one (problems)”. We think it is important after discussion of problems also to share success stories between each other. But often people see successful stories and they don’t even think what is behind each of them. Usually behind them are epic fails. And those strong characters who found enough power to move on gain success.</p> <p>This interactive session helps to know more about us, to empower and inspire others, especially those participants who don’t have much experience in youth work.</p>
Aims and objectives	Aims:

	<p>-to get to know each other better</p> <p>- inspire and empower youth workers</p> <p>Objectives:</p> <ul style="list-style-type: none"> <li>- To share with others epic fails in youth work, which are behind our success</li> <li>- To motivate others through own examples of successful stories in work</li> </ul>
Authors/moderators	Iryna Bohachuk
Methodology and methods	During this session we use such methods of non-formal education as sharing stories in plenary and working in groups.
Timeline	<p>Intro. Youth workers share epic fails in their youth work experience. 40 min</p> <p>Divide into 2 groups according to the experience in youth work. In group I more experienced participants in youth work shared their success stories with each other. In group II less experienced participants shared their successful stories in life. 40 min</p> <p>Plenary. Each group shares which story inspire them the most. 10 min</p> <p>Close.</p>
Outputs/Outcomes	<p>Learn from experience of other youth workers.</p> <p>Get ideas and inspiration for the future work.</p>
Materials	-
Literature and links	-

# Examples of the Energisers



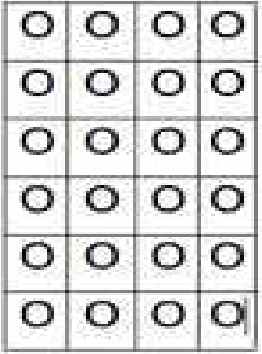
Bag-Bag energiser	All participants form a circle, one of the participants start with making moves with their hands as if they are holding a huge power with their hands. They release this power and send it to others while making the sound bag-bag.
The lawyer energizer	The participants stand in a circle. The leader starts with saying something or asking a question (inside a circle) to someone. The participant who was asked should not answer the question but the person to his right must answer without showing their teeth or even smiling. The participant who smiles, goes out of the circle (looses). At the end there will be only one participant who wins.
The secret leader	One volunteer gets out of the room. All other participants agree on one secret leader. The volunteer should ask 5 questions (yes/no) to find the secret leader.

# Shapes of tolerance



Name of the session	<b>Shapes of tolerance</b>
Background of the session	This activity was important in our programme, because of two reasons. First, in order to reflect on the topic which is a priority for the Erasmus+ programmes — tolerance and to learn how to talk about tolerance with the youth in a more creative way. First, the methodology - scrapbooking — is beneficial in context of working with minorities such as for example disabled (deaf, blind) people where they can focus their sense. Scrapbooking is a calming activity, reflective, deepening the focus and reflection, also — good for integrating and studying the different abilities (inclusion exercise).
Aims and objectives	<ul style="list-style-type: none"><li>- to teach how to focus on one specific thing — a form of mindfulness,</li><li>- to use manual work to explore different senses,</li></ul>

	<ul style="list-style-type: none"> <li>- to relax and silent/caml oneself,</li> <li>- to have time to think, to enhance creativity,</li> <li>- to think about one’s definition of tolerance.</li> </ul>
Authors/moderators	Agnieszka Banaszak
Methodology and methods	<ul style="list-style-type: none"> <li>- method of calming activity, art therapy,</li> <li>- scrapbooking</li> <li>- teamwork and individual work combined.</li> </ul>
Timeline	<ul style="list-style-type: none"> <li>- 10 minutes — an activity to boost the creativity. Everyone gets a piece of paper with squares and circles (see the drawing in the section”materials). Then, the people have 10 minutes to draw original objects in their circles — they need to change the cricles so that they become something else — for example, a washing machine, a coin or anything else. Then the participants exchange papers and they see how other have used their creativity,</li> <li>- 10 minutes — the discussion/brainstorming (in groups) about the topic of tolerance. What is tolerance for you? How tolerance be presented as a symbol?</li> <li>- 20 minutes — the people receive pieces of paper and all the materials to prepare the scrapbooking cards about tolerance.. Then they work on their cards</li> <li>- 10 minutes — when the cards are finished, teh participants disuss about their feelings/impressions from his work — what kind of feeling were evoked in their mind and modies during this manual work.</li> </ul>
Outputs/Outcomes	<ul style="list-style-type: none"> <li>- enhanced manual skills,</li> <li>- knowledge about art therapy methods,</li> <li>- knowledge and skills about the scrapbooking</li> <li>- the outcome: cards (exhibition can be prepared)</li> </ul>

Materials	<ul style="list-style-type: none"> <li>- as many cards with squares and circles as there are participants — see the pattern in the drawing on the right,</li> <li>- A4 colourful papers for the cards</li> <li>- scissors, glue,</li> <li>- any materials which could be used for scrapbooking</li> <li>- scrapbooking machine (die cut machines)</li> </ul> 
Literature and links	<p>FB: fun_with_ban</p> <p>instagram fun_with_ban</p> <p>more on scrapbooking: <a href="https://www.wikihow.com/Make-Your-Own-Scrapbook">https://www.wikihow.com/Make-Your-Own-Scrapbook</a></p> <p>example of how a scrapbooking machine looks like: <a href="https://www.scrapbook.com/store/sub-cat/machines-die+cutting.html">https://www.scrapbook.com/store/sub-cat/machines-die+cutting.html</a></p>



# Stereotypes - Q&A game



Name of the session	<b>Stereotypes - Q&amp;A game</b>
Background of the session	People from disadvantaged groups face different stereotypes on a daily basis. This session was very important in the context of the whole EMT training, because it was focusing on stereotypes about disabled people, especially those physically disabled. The session was led by the disabled youth worker from Poland, so the participants also had a chance to get to know real case-studies from her life and work.
Aims and objectives	<ul style="list-style-type: none"><li>- to equip the participating youth workers in knowledge about the stereotypes which are present in Poland about the disabled people,</li><li>- to sensitise the participants not to follow the stereotypes,</li><li>- to provide the participants the deep awareness about</li></ul>

	<p>similarities and differences in the lifestyles of able-bodied and disabled people,</p> <ul style="list-style-type: none"> <li>- to help the participants to “be in the shoes” of the disabled,</li> <li>- to give the participants ideas about how to integrate the disabled participants in their daily youth work.</li> </ul>
<p>Authors/moderators</p>	<p>Kinga Danielczyk</p>
<p>Methodology and methods</p>	<p>Participants sit in a circle and a facilitator starts explain to them rules. Next, each of them draws lots: yellow or red envelope. Both groups of items are numbered.</p> <p>In one kind of envelopes a question relevant the subject is written (there is a list attached below) and the answers are hidden in others (one of each). What is important, if the number of item is bigger than the number of participants a facilitator must ensure that some of them have two items with different numbers. Then a person who has question number one starts reading a question loudly, thinks about it in a moment and tries to give an answer based on his or her feelings or opinion about particular problems (when it comes to some statistic data 2 or 3 options are given).</p> <p>Afterwards another participants can express their opinions, discuss or guess an answer. Then a person who has an envelope with the same number as a question piece of paper reads it out loud and starts a new round. After the game, participants create a poster with their thoughts and discussions.</p> <p>Questions</p> <ol style="list-style-type: none"> <li>1.How many people with disabilities live in Poland, Europe and all over the world?</li> <li>2.What should you do if you want to help someone who has special needs? Is there any recipe to do it successfully?</li> <li>3. Is it OK to make fun of someone's condition?</li> </ol>

4. Should you feel embarrassed if you suggest a wheelchair user going for a walk?
5. Do you think that using a wheelchair always means a lack of feeling in your legs?
6. How much does rehabilitation equipment cost and why is it so expensive?
7. How much percent of people with disability in Poland are employed? A) 18%B) 50% C)77%
8. What is the difference between saying "a disabled person" and "a person with disability"?
9. Is it possible to be a parent if someone doesn't feel his or her legs?
10. How a wheelchair user (in Poland) is treated on the road?

Answers 1 Poland: 5.5mln of people along with children -12% of population  
Europe: 1 in 6 people - 80 milion  
The world: 1 billion

2. Remember that you don't have to know how to help. When you meet 3 wheelchair users, each of them can have different needs and limitations. So what can you do? Just ask! Ask how to help and then you get instructions how to help in the easiest and the safest way. The other thing is sometimes people observe and think that particular activity can be tiring for someone because he or she does it slower or in a different way but you can't know it, so just ask and don't be worried that you don't know how to help.

3. It depends on the attitude of the person. Different people have a different sense of humor and distance to their situations, no matter what they use to get from one place to another. Joking from somebody's condition is the same like telling jokes about other controversial issues: some people like it an some don't but it is often easy to notice.

4. No, you definitely shouldn't. People with disabilities

don't use any "substandard" version of language because it sounds strangely and draw somebody's attention to limitation even if there is no need to do that. In Polish there is a different word to say that you get somewhere on foot or using some kind of vehicle and both are translated as "go" and I always use the first one and many people with disabilities do the same.

5. No, it doesn't, but people can be confused seeing a wheelchair user who move his/her legs. The answer is that people who don't feel their legs can do some movement which aren't under their control. The other people don't have enough strength in muscles to go or they have problems with balance and can go only on a limited time and (a short) distance.

6 It depends on what kind of rehabilitation equipment you want to buy. But 90% of the stuff of all kinds is around 2000 euros or more. What does it do expensive is : most parts of the equipment have to be individually adjusted or even built. And they can't break after a few weeks or even months. So the materials that the companies use are very strong what also makes them very expensive. What's more the companies take advantage that the equipment is a first-aid product which can be partially donated and overstate prices.

7. In third quarter of 2017 only 18% of people with disabilities had a job but the number is slightly growing.

8. Some people feel that saying that someone is disabled means people define someone as a human who has nothing but limitations. Saying "a person with disability" shows that disability is only one of many other visual features or personal traits of a person. These expressions is offensive ?? is or is not? but it is a question of political correctness.

9. People who don't feel some parts of their body have mostly a broken spine and in this situation the place of injury is crucial, the higher it is the harder is to become a parent. Fortunately, thanks to science development,

	<p>it is still changing.</p> <p>10. Wheelchair users are treated on the road like pedestrians, so they should go on pavements they can't get a fine for speeding and it is OK to use wheelchair after drinking a glass of champagne.</p>
Timeline	<p>10 minutes - introduction and explaining the rules</p> <p>30 minutes - Q&amp;A game</p> <p>15 minutes - creating a poster</p>
Outputs/Outcomes	<p>Outputs:</p> <ul style="list-style-type: none"> <li>- the poster on the topic</li> </ul> <p>Outcomes:</p> <ul style="list-style-type: none"> <li>- the participants became more open to people with various kinds of disabilities,</li> <li>- the participants gained knowledge about stereotypes about disabled people,</li> <li>- they got ideas on how to involve the disabled people in their youth work,</li> <li>- they got to know the experience of the youth worker with disabilities.</li> </ul>
Materials	Paper, glue, markers, crayons.
Literature and links	-

# Improvisation theater - the power of imagination, not limitation



Name of the session	<b>Improvisation theater - the power of imagination, not limitation</b>
Background of the session	This session was very important in our EMT training, because it was showing one of the possible theatre techniques that the youth workers can use with their youth in order to empower them. This session aims at showing that every human has limitations and theatre is a way to be aware of those and use them to trigger the creativity.
Aims and objectives	- to be aware of one's limitations, to learn how to use them to trigger creativity, - to empower individuals through limitations.
Authors/moderators	Maciej Łukaszewicz
Methodology and methods	Connect with yourself, connect with the other, connect with the world, movement theatre, mindfulness,

	contact theatre, improvisation
Timeline	<p>The session consisted of 9 parts, which were linked to one another — they were progressing when it comes to the degree of used senses and stimuli.</p> <ol style="list-style-type: none"> <li>1) Raisin exercise — 7 minutes: the participants sit in a circle. Each of them receive a raisin. They have to imagine that they are an alien and that they are discovering a raising through your different senses (the facilitator instructs the participants to first examine the raising through touch, then only through eyes, then only through the smell, then through hearing),</li> <li>2) The other is present — 4 minutes — the participants sit in front of one another (in pairs) for about 3-4 minutes in silence...look at each other,</li> <li>3) Magic ball — 10 minutes - form a circle. Pass to each other an imaginary ball. Each participant can imagine different qualities that the ball has: hot/cold/soft/heavy/light. They might also imagine that the ball has changed into some completely different object and they can act out what kind of object it is (without talking),</li> <li>4) Eye communication energiser — 5 minutes — the participants stay in a circle. They have to catch an eye contact with somebody and change place with them, in silence.</li> <li>5) Get into the centre — 5 minutes - stay in a circle. Everybody is trying to reach the centre, one step at the time, in silence, on person at a time,</li> <li>6) Dance — 10 minutes — the participants dance only with one part of your body: finger/nose/eyes/leg,</li> <li>7) Mirroring without looking — 10 minutes — the participants are standing in pairs. Each pair has to stand back and try to mirror the movement ob their partner by not seeing each other, but by sensing one another,</li> <li>8) Travelling eye — 7 minutes — the participants</li> </ol>

	<p>imagine they have a wondering eye travelling through a different parts of their bodies and discovering the world and the other person through that eye.</p> <p>9) Impro exercise — 20 minutes — one person goes inside a circle and builds a scene/picture. Another person can join and change the situation dramatically.</p> <p>10) Debriefing of all the activities — 15 minutes — discussing, in a big circle the methodology of these activities, about people’s feelings during specific activities.</p>
Outputs/Outcomes	<ul style="list-style-type: none"> <li>- the participants got knowledge about how to construct simple theatre activities based on improvisation theatre,</li> <li>- the participants got to know their limitations and how to use their different senses,</li> <li>- the participants became more creative and prone to out-of-the-box thinking, not only intellectual thinking, but also thinking through body and movement.</li> </ul>
Materials	Space, music, chairs, raisins
Literature and links	-





# “Open up your heart and mind” - Stanislavsky method



Name of the session	<b>“Open up your heart and mind” - Stanislavsky method</b>
Background of the session	The methods used in this session are based on Konstantin Stanislavski and Mayer system. These techniques are used as training exercises for actors and artists to develop their character and skills. For example Mayer technique - system is one of the most realistic way of acting techniques which often is used by movie actors, like Leonardo Di Caprio, Johnny Depp, Jack Nicholson and other fellow artists. This session was important in the context of EMT Training in order to present the participants the possible methods of working with their youth using theatre.
Aims and objectives	<ul style="list-style-type: none"><li>- to enhance the skill of focusing and concentrating on the tasks given,</li><li>- to enhance the skill and attitude of being “present”</li></ul>

	<p>and mindful,</p> <ul style="list-style-type: none"> <li>- to equip the participants in the skills and knowledge about the specific theatrical technique,</li> <li>- to get to know the authentic “self” in order to be true to the youth while being a youth worker.</li> </ul>
Authors/moderators	Karlis Derums
Methodology and methods	The methodology used in the session is based on Stanislavski and Mayer system. This kind of excercises are a good warm-up for all of the body and soul. The excercises are connected with the movement, speaking, reaction, trust, singing - voice better sounding and meditation.
Timeline	<ol style="list-style-type: none"> <li>1. 4 minutes - Introduction and explanation of the methodology.</li> <li>2. 5 minutes - warm-up of different kind of excercises using powerfully one’s voice and sound. First, the facilitator shows the example of a strong sound which can be made word "F,' "Ba" when jumping and using one’s stomach muscles. Then the facilitator proposes different sounds joined together with different movements - such as jumping, slow movement running and a quick muscle warm-up. These excercises might be accompanied by energetic music.</li> <li>3. 10 minutes - mouth muscle warm-up and public speaking excercises which consist of different kind of diction excercises and tongue twisters. An example: "Today Tod Told to Tim That Tennessee Williams Has Tried To Throw Things Straight At Him".</li> <li>4. 10 minutes — game “Nindzja” - the detailed instructions for this energiser can be found here: <a href="https://www.icebreakers.ws/medium-group/ultimate-ninja-game.html">https://www.icebreakers.ws/medium-group/ultimate-ninja-game.html</a></li> <li>5. 5 minutes - breath longevity training and a game with it. The facilitator divides the group into pairs and each pair receives two small pieces of paper. On the</li> </ol>

count of the facilitator "go" the pairs put the papers in the air and try to keep their papers as long as possible. The person in the pair who kept the paper longer in the air wins. The losers step aside. Then new pairs are formed and so on, analogically to the first round, the next round begins. It goes on till we have on final pair left. The winner gets a small prize and is called "Deepest Lung".

6. 10 minutes — sitting in the circle, breathing exercises.

7. 10 minutes - living statues — the facilitator names different words -names of emotions (passion, love, freedom, etc.) and the participants need to imitate this emotion.

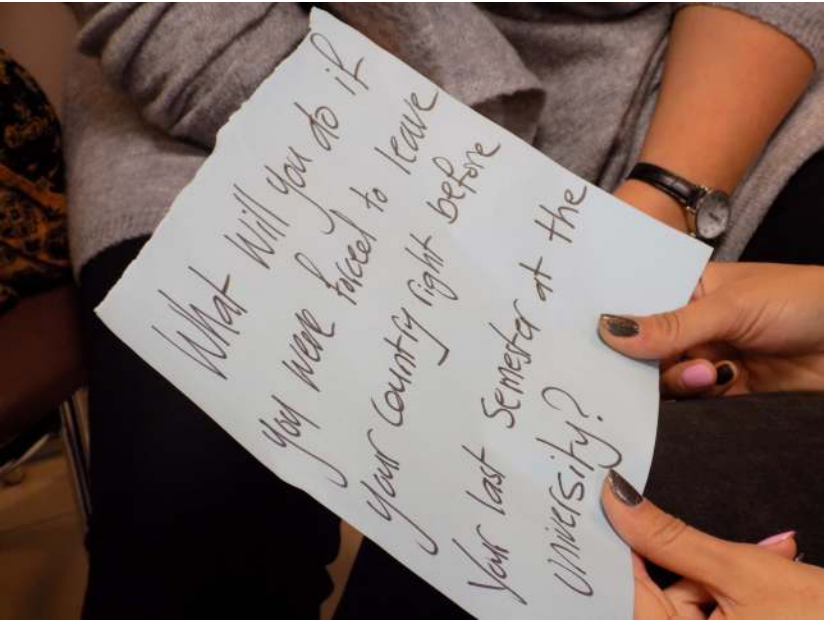
9. 10 minutes - Association game. The participants stand in the circle and say associated words after each other. Like if before one person someone told Milk, he/she can say cow, white, grass or cheese or whatever, the goal is to be as quick as possible, not to think too much. To goal is to use one's instincts and say the first thing which comes to mind.

9. 20 minutes — the group is divided into pairs. One person in each pairs tells some interesting story (for two minutes). The other person's goal is to remember it and also remember the details of expression - for example how the story was told, hand gestures, tempo of speaking, emotions, face expressions and characteristics. Then the participants switch pairs and this time they hear other person's story. The pairs are swiched 5-7 times. Then one by one, in a circle, each person tells the most interesting story that they heard, trying to imitate the way the story was told (hand gestures, tempo, etc.).

10. 10 minutes - cigun meditation practice - "Standing as a tree". First level of Cigun. It is Chinese meditation practice, many people and actors are using it. The facilitator explains and guides the participants through

	<p>this meditative posture.</p> <p>11. 10 minutes - "fly into space" — the participants are divided into pairs. It is a muscle relaxation exercise.</p> <p>12. 10 minutes - debriefing. Discussing all the activities and how they influenced participants moods, feelings, etc.</p>
Outputs/Outcomes	<ul style="list-style-type: none"> <li>- the participants enhanced their skill of focusing and concentrating on the tasks given,</li> <li>- the participants enhanced the skill and attitude of being “present” and mindful,</li> <li>- the participants gained skills and knowledge about the specific theatrical techniques and games they can use,</li> <li>- the participants trained the skill of being the authentic “self” in order to be true to the youth while being a youth worker.</li> </ul>
Materials	Large, spacious room, music.
Literature and links	-

# Experience of working with refugees



Name of the session	<b>Experience of working with refugees</b>
Background of the session	<p>During the session the participants were introduced to the theoretical concept of “Refugee”, and some background information on the Camp in which Bait Al-Hikmah Foundation works and the methods they use while working with Palestinian and Syrian refugees.</p> <p>This session was implemented in the context of Empowering Minorities. Jordan is a very diverse community, in which refugees constitute a fine percentage of its minorities. That’s why we found it very helpful.</p>
Aims and objectives	<ul style="list-style-type: none"> <li>- to introduce the participants to the concept of refugees and their characteristics and rights,</li> <li>- to show them specific case studies of youth work with refugees,</li> <li>- to help them form a better understanding of the</li> </ul>

	conditions in which the refugees live.
Authors/moderators	Safaa Obaid
Methodology and methods	<p>Refugees are considered a minority in all the countries and as for Jordanian youth workers - who come from a third world country - they are also considered a minority somewhere else in the world and since other kind of minorities such as people with disabilities are part of this training it's important to note that we are minorities who are also youth workers that have been empowered to empower other minorities and also help provide other youth workers with tools to support their process of empowering, from the perspective of those who had suffered the same conditions, such as marginalization, lack of opportunities and social exclusion.</p> <p>What we aim to do through this session is get the participants to answer 4 questions related to the refugees' conditions and some important issues they face on a daily base where they'll put themselves in their shoe and get to experience some of the emotional suffering and consider their rights and some political aspects that will help them analyze the reasons behind the social exclusion and the marginalization they are exposed to, and how to develop tools and methods to contribute to the overcoming of these issues.</p> <p>The participants will discuss the 4 questions in groups, each group will discuss 2 of the questions for 20 minutes each. Afterwards they are drawn to the planry part where each group will share their answers with the rest of the groups and reflect on these answers.</p> <p>After the opened discussions we will show a power point presentation on the historical background of the camp Bait Al-Hikmah Foundation for Youth has been working in and the methods and approaches it has used through the last couple of years to empower the Palestinian Refugees in Jordan.</p>

- 1- Prepare the following questions on an A4 papers.
  - a-** What will you do if you had to leave your home forever within under than 5 minutes? (What will you take with you, how will you leave the house? What will you check?)
  - b-** What will you do if you had to leave your country forever when you are one semester away from getting your bachelor's degree? (considering that it's not easy to precede in another country or apply for a new one.)
  - c-** What will you do if you are a hosting country for refugees? (Individual opinions and governmental policies should be addressed, where will they stay, job and educational opportunities.)
  - d-** Considering you are a refugee what should hosting countries provide you with? (Refugees' rights, social cohesion, opportunities.)

\* Use the comments, questions between parentheses to enhance and facilitate the discussions on the groups level.
- 2- Participants are divided into 4 groups.
- 3- Each group is given one question to discuss for 15 minutes.
- 4- Participants are asked to exchange questions with another group and discuss them for another 15 minutes. (It's up to the facilitator to decide which groups get what.)
- 5- Each group is asked to share their answers with the other groups in a plenary discussion for 5 minutes each.
- 6- The facilitator reflects and gives the floor for the other groups' questions -inspired by their outcomes or by the comments associated with the questions above.
- 7- Then you show the presentation made on the methods your organization use and a historical background of the minorities you work with - in our case it's the Palestinian refugees - for 15

	<p>minutes.</p> <p>*Each group will discuss each two of these questions, in the mean while the moderator walks around, listens to the discussions and can also help facilitate them.</p>
Timeline	<p>1 hour and 30 minutes:</p> <ul style="list-style-type: none"> <li>- 10 minutes introduction and dividing the groups.</li> <li>- 15 minutes discussing the first question.</li> <li>- 15 minutes discussing the second question.</li> <li>- 20 minutes for the plenary discussion, 5 minutes each group.</li> <li>- 10 minutes reflection.</li> <li>- 15 minutes for the presentation.</li> <li>- 5 minutes for any questions, wrapping up the session.</li> </ul>
Outputs/Outcomes	<ul style="list-style-type: none"> <li>- the participants gained understanding on the concept of a “refugee”, types of refugee and their rights,</li> <li>- the participants gained knowledge about specific case studies from Jordan,</li> <li>- the participants formed better understanding of the conditions in which the refugees live.</li> </ul>
Materials	<p>This session is better implemented in a closed space, good control with lighting, contains an empty wall on which you can project the presentation and big enough so the participants can discuss in groups without being affected by each other’s sounds.</p> <p>You will need:</p> <ul style="list-style-type: none"> <li>1- 4 A4 Papers.</li> <li>2- A marker.</li> <li>3- Projector.</li> <li>4- Laptop.</li> </ul>
Literature and links	-



# Labelling ourselves workshop



Name of the session	<b>Labelling ourselves workshop</b>
Background of the session	This session is crucial for our EMT training, since it provides the participants the possibility to understand how the groups are formed, how group identities are formed, why we need groups and how it can lead to stereotypes. This topic is crucial when it comes to minorities and people from disadvantaged backgrounds.
Aims and objectives	<ul style="list-style-type: none"><li>- to equip the participants in the knowledge and deep understanding of how groups are formed,</li><li>- to provide the space and time for reflection about diversity, tolerance and group dynamics processes,</li><li>- to give the participants the chance to reflect on one's identity,</li><li>- to show them the example of the tool of how they can</li></ul>

	work with their youth groups on topics such as identity and diversity.
Authors/moderators	Khadijah Joudeh
Methodology and methods	Participants will be asked to close their eyes and get different stickers on their forehead. After opening their eyes, they are forming groups of not more than 4 persons without speaking. After that they will reflect about their identity of their group and the group process.
Timeline	<p>1. 5 minutes - Participants are asked to stand in a circle and close their eyes. The trainers tell them that they can trust that only a small change will be made on their forehead. If someone feels uncomfortable about this, he or she can be an observer of the activity.</p> <p>2. 4 minutes - One trainer goes around and sticks differently colored stickers on the foreheads of the participants and leave 2-3 participants without any sticker (Example for 14 participants: 2 round and red, 2 square and red, 2 found and yellow, 2 yellow-red, 2 silver stars, 2 square green).</p> <p>3. 15 minutes - Participants are asked to open their eyes again and form groups of no more than four persons without speaking. They get 15 minutes for this task. An open process begins - this should not be interrupted or commented by the trainers.</p> <p>4. After 15 minutes the participants sit together in their groups formed during the process. They answer the following questions:</p> <ul style="list-style-type: none"> <li>• Why are you a group, which are important criteria for your group?</li> <li>• Are you a strong and stable group?</li> <li>• Are you better than other groups?</li> <li>• What is the name of your group?</li> </ul> <p>5. In plenary, groups are presenting their answers and</p>

	<p>are being asked with respect to issues of identity, diversity and discrimination:</p> <ul style="list-style-type: none"> <li>• Do you know who you are? Who told you? How did you feel without sticker?</li> <li>• What was your identity?</li> <li>• How relevant were the stickers? Were you able to abstract from them?</li> <li>• What were the reasons for forming a group? Did you feel welcome, were you moved to a certain group?</li> <li>• Is a diverse group better than a homogenous one?</li> <li>• Would you welcome others in your group?</li> <li>• Why did you stick to certain rules (not speaking, no more than four) - were they more important than issues of integration and diversity?</li> </ul>
Outputs/Outcomes	<ul style="list-style-type: none"> <li>- the participants were able to realize the constitution of one's own identity through the identity of others,</li> <li>- the participants acquired the knowledge and deep understanding of how groups are formed,</li> <li>- the participants strengthen their openness for diversity and tolerance attitudes,</li> <li>- the participants got to know the example of the tool of how they can work with their youth groups on topics such as identity and diversity.</li> </ul>
Materials	<p>Differently colored stickers. Can be held indoor or outdoor.</p>
Literature and links	-

# Hello, my name is streetworking



Name of the session	<b>Hello, my name is streetworking</b>
Background of the session	Streetworking is one of many forms of work with young and not only. It is famous for many specific methods and alternative approaches youth workers. During the workshop, participants will be able to learn the basics of street work, what tasks a youth worker is facing. They will also learn street work from the Polish perspective, as one of the youth workers taking part in the EMT training is a streetworker. Since streetworking youth workers work with really disadvantaged young people (homeless, children/youth which face violence in their homes, etc.), this session was very important for our EMT project, in order to get to know in detail another category of minorities/young people from disadvantaged backgrounds.
Aims and objectives	<ul style="list-style-type: none"><li>- to equip the participants in the knowledge about what streetworking is,</li><li>- to give an overview on possible methods of</li></ul>

	<p>working with the “street youth”,</p> <ul style="list-style-type: none"> <li>- to give the example of streetworking in Poland,</li> <li>- to enhance the analytical competences of the participants when it comes to case studies.</li> </ul>
Authors/moderators	Agnieszka Banaszak
Methodology and methods	<ul style="list-style-type: none"> <li>- teamwork,</li> <li>- presentation and analysis of the case studies,</li> <li>- playing with metaphorical cards.</li> </ul>
Timeline	<ul style="list-style-type: none"> <li>- 15 minutes — introduction. The participants sit in the circle and they have to choose one card from the cards scattered on the floor. The cards are different imagination metaphors (you can use the cards coming from for example the game DIXIT). The participants need to choose one or more pictures that are for them the definition of streetworking. Then everyone talks about their association.</li> <li>- 15 minutes — presentation about what the streetworking is. During this presentation the participants get to know the definition of streetworking, tasks and features of the street worker, steps in the process of working with street youth. It is the moment of sharing the experience of working on and with the street.</li> <li>- 15 minutes - participants are divided into 4 groups, each gets a case study and makes a tasks in 30 minutes, which describes different stories of people who were involved in street work. After reading the history of the person, the task of the participants is to write as many strengths of the situation as they can and what steps they can take in which areas to start working with the charges.</li> <li>- 20 minutes - the participants sit in circle. They answer the questions from the case stdy. And they talk about their feelings and impressions about the session: they discuss they understanding of working with street youth, they identify the characteristics of working with this kind of youth, etc.</li> </ul>
Outputs/Outcomes	<ul style="list-style-type: none"> <li>- The participants got knowledge and deeper</li> </ul>

	<p>understanding about streetworking and the person who can work on the street with street youth,</p> <ul style="list-style-type: none"> <li>- they got to know the stages of youth work in case of streetworking,</li> <li>- they got the skill of identifying the strengths in the specific case study and situation,</li> <li>- they got to know the real-life examples of streetworking in Poland and the experience of the street worker from Poland.</li> </ul>
Materials	computer, projector, space, study case, pens and paper
Literature and links	<ul style="list-style-type: none"> <li>- <a href="http://www.facebook.com/spsriposta/">www.facebook.com/spsriposta/</a></li> <li>- <a href="http://www.sps-riposta.org">www.sps-riposta.org</a></li> <li>- <a href="http://www.gpaspraga.org.pl">www.gpaspraga.org.pl</a></li> </ul>



# Language of body



Name of the session	<b>Language of body</b>
Background of the session	<p>It is crucial for youth workers to work with their youth in theatre activities also using the body movement, not only the intellect. This is why this session was very important during the EMT project. Body language is the symbolic element of the poses and movements of various parts of the body, with the help of which thoughts, feelings and emotions are conveyed consciously or unconsciously. Body language, including, includes facial expressions, gestures, various postures, gait.mental states of a person are directly related to the movements of his body. In other words, if you move in a certain way, you can easily influence the state of your soul — which is especially important when it comes to empowering people and giving them self-confidence or when it comes to enhancing the process of healing of traumas and stress that the minority</p>

	groups suffer from on a daily basis.
Aims and objectives	<ul style="list-style-type: none"> <li>- to give the youth workers tools to work with their youth who are experiencing stress,</li> <li>- to teach others how to feel their body and to concentrate on it,</li> <li>- to learn how to teach others to be present - “right here, right now in this exact moment”,</li> <li>- to enhance the skills of youth workers of self-expressions and proposing the methods of how to teach self-expression to others.</li> </ul>
Authors/moderators	Viktorija Grappa
Methodology and methods	Contact improvisation, body movement, authentic movement, body-mind-centering.
Timeline	<ol style="list-style-type: none"> <li>1. 3 minutes — introduction (explaining what is the methodology of the whole session, explaining the importance of authentic movement and contact),</li> <li>2. 5 minutes - game zip zap zup , a fun useful game for concentration,</li> <li>3. 10-15 minutes - warming up, mirroring exercise (energetic music) — the participants repeat different warming-up exercises after the facilitator,</li> <li>4. 7 minutes - a game on speed and space. The participants are asked to feel themselves and the space with movement (any type of movement — authentic movement which is currently in their soul, body and mind),</li> <li>5. 10 minutes — game “the zoo” - each participant tries to feel and be a wild animal. When music of different styles is played, the task of the participant is to display the music, or its relation to it.</li> <li>6. 15 minutes — contact improvisation exercises in pairs.</li> <li>7. 10 minutes - “emotions”. The participants move</li> </ol>



	<p>freely and authentically in the room and then the trainer names different emotions and the participants have to show with their body movement how they feel this emotion (sadness, anger, joy, etc.).</p> <p>8. 15 minutes — visualisation — divide the participants in groups of 4 people. Each team chooses one theme and one song and they need to improvise a performance about this theme and to this music. They can visualise it only through their movement, without talking.</p> <p>10. 10 minutes — presentations of the task above.</p> <p>11. 10 minutes — debriefing of the session, discussing with the participants questions such as “how did your body feel after the exercises in comparison with how it felt before the exercises”, “in which kind of emotion/as which kind of animal did you feel the best”, “how did you feel in contact improvisation exercises”, etc.</p>
Outputs/Outcomes	<ul style="list-style-type: none"> <li>- the participants gained more connection with their inner selves and their body,</li> <li>- they could enjoy and feel their body and soul, let go of fears, get rid of blocks, be self-confident, gain inner power, learn to understand yourself, everybody and space,</li> <li>- they could understand why teaching authentic movement is important in youth work,</li> <li>- they learn a skill to be more self-confident,</li> <li>- they got knowledge about new ways of authentic self-expression and stress-releasing exercises for people from minorities.</li> </ul>
Materials	Large, spacious room, without chairs, music.
Literature and links	-

# How to use photography to bring attention to the problems of minorities



Name of the session	<b>How to use photography to bring attention to the problems of minorities</b>
Background of the session	Photography is one of the strongest mean of sharing the message. Most of people percept information because of the eyes, so skills of how to build a good message with the help of images is very important while speaking about raising awareness, draw attention of the society and just share your thoughts and ideas. This session is tightly connected to other workshops held during the project as an additional technique of non-verbal communication, alongside with theatre techniques and body language. Nowadays, each project, NGO and activity needs to be promoted wisely and the youth workers should be equipped in competences to promote their projects via online methods and for that they need competences of good photo-taking and story-telling. This is why this session

	was very important in our EMT training.
Aims and objectives	<p>The aim of this session is to teach participants how to make storytelling photography and use it to communicate with the world in more progressive and strongest way.</p> <p>The objectives of this session are:</p> <ul style="list-style-type: none"> <li>- to share the skills with participants how to make a strong story with the images,</li> <li>- how to speak louder with photos than just a regular text,</li> <li>- how to use techniques of photography to make a story stronger.</li> </ul>
Authors/moderators	Lidiia Kozhevnikova
Methodology and methods	<p>First part of this session took part before this session - Lidiia took different photos of the participants of the EMT training, in natural surroundings and she did that in a way that th photos were creating a story together. She used that during the session as a case-study to show how to create a story through photos. Another methods used were: discussion, presentation, storytelling, brainstorming, identifying stories and narratives, case-studies of other photo campaigns.</p>
Timeline	<ul style="list-style-type: none"> <li>- 5 minutes - introduction - what is storytelling in photography,</li> <li>- 5 minutes - interaction - sharing e example of the storytelling photo. Trying to guess the meaning of it together, as a group,</li> <li>- 10 minutes - presentation - how to tell a strong story with photo series.</li> <li>- 15 minutes - discussion - what was in the story. Highlights and sharing emotions,</li> <li>- 20 minutes - learning - how to make a good narrative for the story telling through photos - brainstorming.</li> </ul>

Outputs/Outcomes	<ul style="list-style-type: none"> <li>- participants got to know what is storytelling in photography,</li> <li>- got the knowledge how to make photography more essential and readable,</li> <li>- which life hacks to use to make the photography message stronger,</li> <li>- how to provoke feelings of observers and motivate them to follow your message with the help of photography.</li> </ul> <p>Outputs:</p> <ul style="list-style-type: none"> <li>- photos taken during the photo session before the activity, they could be used later for an exhibition.</li> </ul>
Materials	Materials used for this workshop were photos prepared during the project and also some of the photos from archive of the speaker.
Literature and links	<p><a href="http://www.lid-ko.com">www.lid-ko.com</a> - concept photography website of the author</p> <p><a href="http://www.lidkophoto.com">www.lidkophoto.com</a> - commercial photography website</p> <p><a href="http://www.nice2beme.com">www.nice2beme.com</a> - blog</p>



# Designing an advocacy campaign



Name of the session	<b>Designing an advocacy campaign</b>
Background of the session	Advocacy is recognized as a strategy for influencing policies, programmes, strategies and social practices in development programming. The session was planned to help the participants integrate different kind of arts while they are designing a campaign to influence decision makers and public opinion in an issue connected with minority rights.
Aims and objectives	<ul style="list-style-type: none"><li>- Identifying the issues, questions that are most relevant for participants and deepening our understanding of these issues,</li><li>- Acquiring artistic techniques and methods that youth workers and activists could use,</li><li>- Putting the ideas and art techniques together to express the issues in activist language, sharing the</li></ul>

	campaigns with special target audiences.
Authors/moderators	Mohammad Issa
Methodology and methods	<p>Artivism was the main methodology of this session. Artivism = Arts + Activism. According to Johan Jordan (<a href="https://www.degrowth.info/en/catalogue-entry/blog-artivism-injecting-imagination-into-degrowth/">https://www.degrowth.info/en/catalogue-entry/blog-artivism-injecting-imagination-into-degrowth/</a>): “Artivism is not really a movement. It is more an attitude, a practice which exists on the fertile edges between art and activism. It comes into being when creativity and resistance collapse into each other. It’s what happens when our political and social actions become as beautiful as poems and as effective as a perfectly designed tool”. Artists use different kinds of arts while they are designing their campaigns. These arts are painting, dancing, theatre, percussions, singing, etc. Percussion is the main method that was used to carry out this session during our EMT training. Participants were divided into three groups. Each group was provided by objects that can make different sounds. The moderator asks the groups to compose a percussion piece that represents the minority rights. Each group has to compose its percussion piece. At the such a moment all the groups were unified in one group. The exercise was a simulation for what the artists are doing to influence decision makers through the use of drummings or percussion sounds. Artists sometimes use this method when they protest or demonstrate.</p>
Timeline	<p>5 minutes - division into groups, explaining the task,  20 minutes - group work (composing their pieces),  20 minutes - the unified orchestra and its “concert”.</p>
Outputs/Outcomes	A percussion piece was composed. This piece was used as a background music for a produced video. This video is produced as one of the main promotional materials of the program.

Materials	Objects form the environment (sticks, stones, rubbish, etc.)
Literature and links	-



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