

# Gamification

and

non formal methods  
for active citizens

toolkit for promotion  
of cultural diversity



DOMINOU  
ASSOCIATION

# CITIZEN TIME

EVE  
POLSKA



ASSOCIATION  
EURO  
MEDITERRANEAN

GOLETA K.A.N.E.

ACT



SENGLIA  
MALTA

prism  
PROMOVENDO A DIVERSIDADE CULTURAL

PLAY

INVOLVE

EDU2  
GROW

adefis  
JUVENTUD  
INTERNACIONAL

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## Introduction

The book describes how to use gamification and non formal methods to activate citizens and promote inclusion and integration of migrants. It was created inside the Europe for citizens project Citizentime and contains good practices from 7 countries: Portugal, Romania, Italy, Greece, Spain, Poland and Malta.

The target group for the book are citizens who are facing cultural diversity without being prepared for it and citizens who want to be involved in civil society activities dealing with migration.

The tool was created inside the Europe for citizens project Citizentime: act, play, involve! implemented by Dominou Association, co funded through the Europe for Citizens program of the European Commission.

The tools described in the book were tested inside the voluntary activities realised during the Citizentime project.

More about the project:

<https://citizentime.org/>

Aims of the presented tools and activities:

- to stimulate citizen involvement in inclusion and integration of migrants and minorities
- to involve citizens (especially young ones) in volunteering, both local and international (European Solidarity Corps), civil society organisms
- to raise awareness about issues in our societies about cultural diversity and discrimination
- to promote non formal and gamified approaches in citizen awareness activities
- to motivate citizens to change behaviors or to drive innovation.

### Description

**The book contains knowledge on how to gamify a learning/ awareness creating process and examples of games/non formal activities from 7 countries. The structure of the book is:**

Introduction - about the project

Intro to gamification

Gamification tools and techniques: octalysis

Examples of gamification for change activities

Non formal and gamified activities:

1. Lip dub
2. Labyrinth theatre Best practise file!
3. Photovoice
4. Living library
5. Image theatre
6. Euro-Rail “A la carte” - awareness about stereotypes, prejudice and discrimination
7. Youth work with migrants/ minorities in youth centres

## **What is Gamification?**

**(A simple question, no simple answers)**

There are many definitions for Gamification, but probably the more encompassing one would be the one Gartner coined: “Gamification is the use of game mechanics and experience design to digitally engage and motivate people to achieve their goals.” This definition highlights gamification’s reliance on digital technology and the design of the user experience.

The key elements of this definition are:

- Game mechanics as, for example, the use of elements such as points, badges and leaderboards that are common to many games.
- Experience design describes the journey players take with elements such as game play, play space and story line.
- Gamification is more often than not a method to digitally engage, rather than personally engage, meaning that players interact with computers, smartphones, wearable monitors or other digital devices, rather than engaging with a person (but it doesn’t always have to be the case)
- The goal of gamification is to motivate people to change behaviors or develop skills, or to drive innovation.
- Gamification focuses on enabling players to achieve their goals. When organizational / educational goals are aligned with player goals, the organization achieves its goals as a consequence of players achieving their goals.

### **Gamification Techniques everyone can use**

Gamification is normally employed as a strategy to make user interfaces more engaging to achieve learning goals and promote cooperation, as an example. There are hundreds of

different techniques, some of the most commonly used are listed below, but before you get started make sure of the following:

**Take the long view:** Regardless of who or what you're trying to gamify, it's very important that you take the long view. It's very easy to get people riled up, and in any group of people, there are going to be those that love competition and those that do not. One of the more important things to avoid when it comes to gamification for social good is going too deep too early.

Make sure that whatever you do is appropriate for the audience and not going to be a one-size-fits-all type of program.

**Don't overemphasize rewards:** Thinking that people will only participate in your program if the rewards are big and flashy is a fallacy. The best gamification programs are about the experience itself (sometimes a competitive experience, others a collaborative one). Focusing on the rewards only often creates false incentives (people end up cutting corners and doing things you really don't want them doing, just for the win).

**Level the playing field:** Starting by clearly understanding what framework to use and share the rules, goals and expectations with everyone involved (you can even create those together, if the opportunity and the conditions are there). This helps everyone understand how the game works, what they have to do, and how to succeed. Of course, gamification in the social environment should preferably be about some larger goal and having the rules of the game out in the open helps everyone participate, regardless of who ends up winning or not.

**You're all winners!** This probably goes without saying, but when we talk about gamification, most of the times the competitive aspect is very strong, but even in the more competitive scenarios performance should be measured at least in part based on participation, let alone in projects of the cooperative kind. If 90% of your participants are fully engaged in your program (whatever it is), that's a huge win, regardless if the top 10% are driving the majority of the results. Gamification in the context we are working is about the team, about every single participant.

### **Where to start?**

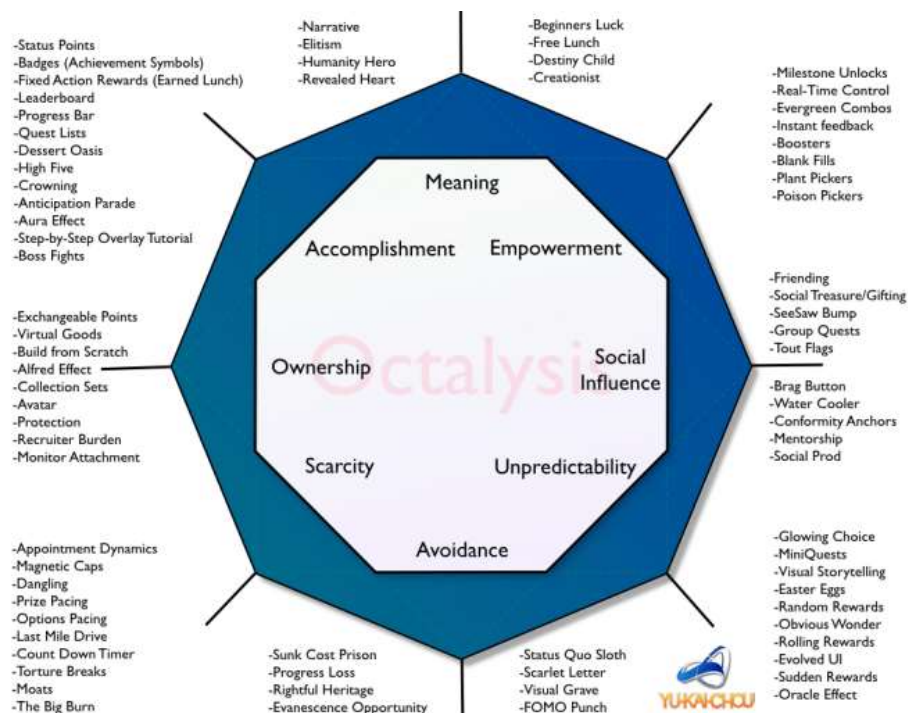
The concepts we are sharing here may seem quite simple but one can easily get lost in the process. A game is most successful when there is a clear theme and goal, and when the game is designed to help the player achieve those goals. Picking the right style of game for the right case or issue is also important.

1. Recognize the theme. Figure out the problem, cause, issue of interest.

2. Figure out the GOAL. What is the point of the game? What would you like the players to be able to do upon completion of the game?
3. Plan how to realize the goal you set through the game engine. Is it a simulation game? Trivia game? Strategy?
4. Reward player understanding and knowledge acquisition.
5. Know the audience. The players determine the course of the game you are developing and how successful that game is.

### Octalysis tool

Having a good framework makes the process a lot more manageable, easier to measure and to replicate in different countries / contexts. The framework we found to be more robust, complete while fairly easy to understand is the Octalysis tool, developed by the Gamification Expert Yu-Kai Chou. Chou regularly offers his Udemy courses on Gamification for free and they are extremely informative and clear.



The **Octalysis** Framework is a human-centric gamification design framework that lays out the eight core drives for humans motivation developed by Yu-Kai Chou. The framework is based on the premise that systems are “function-focused”, designed to complete a task as quickly as possible, similar to a factory process assuming workers

will complete their tasks in a timely manner because they are required to do so. However, human-focused design acknowledges that people, unlike machines in a system have feelings, insecurities, and reasons why they want or do not want to do certain things, and therefore, optimizes for their feelings, motivations, and engagement.

### **Why does Gamification make sense in the Citizen Time project?**

- More than just gamification, this project is using the power of play to foster interconnectedness, to go back to the basics of what it means to be a human being, to use emotional tools that cause visceral and emotional reactions and connect to those who might seem different at first, but are so alike when we look closer. It's the best place to see the other as just another part of ourselves. What better tools to promote empathy than to play music together, to be part of a theater play, to go back to that childlike place when we play an engaging game, either something physical, like football, a board game, or even a digital collaboration game online?
- **How could these experiences of play help?**  
Jean-Michel Blottière, Co-President Games for Change Europe said it in the best possible way:

“We don't pretend we can solve the extremely complex issues involved in two days. They will take far longer to understand and master. We don't think videogames are a kind of “magic wand” to be waved at Immigration or Integration. We certainly don't claim we are specialists in answering these questions. Instead, our plan was simply to bring together game designers, researchers, activists, artists and others who recognize the importance of the topic, experts who are willing to explore how video games can help. Two of the most important areas where video games have proven to be successful are to educate, and to tackle critical issues without preaching. Combine those strengths with a game's proven ability to build self-esteem in players, and they seem a perfect way for exploring such an important and timely subject. Video games already offer extremely powerful alternative education models. Would it be possible to create games that would educate migrants and refugees who don't speak the language of the country where they've just arrived, but who can master the universal language of video games?



We wanted to see if it is feasible to create videogames that would help restore the self-esteem of people who have been deprived of their social position, their everyday way of life, and find themselves living in tents in mud pools or hiding in trucks; people who are trying to cross borders, most of the time without success, even losing loved ones in the attempt. We know video games can influence gamers for better or worse. Some of them merely strengthen “fixed mental attitudes,” reinforcing stereotypes about women and other cultures. Europe is made up of old countries, proud of their “identities.” But it should be possible to create videogames which could help French, English, German, Italian citizens to better understand “others,” “strangers,” “invaders.” Can video games assist in changing these “fixed mental attitudes” as well? We could add to this list many other topics ripe for exploration. Social entrepreneurship can offer the possibility of a meaningful and productive future for refugees who see no future at all. Videogames can restore pride in one’s traditions and culture. There are even more needs to be addressed such as getting “papers” please, and locating lost family members. Marie Gillespie told us how important cell phones are for refugees to get information about which border is open or closed; to alert coast guards when Zodiacs are about to sink; or to help sick people to explain, via translation tools, their symptoms. What will work? What won’t? We don’t know. Not yet. This was a beginning dialogue. The dialogue began. Where it goes after this is up to you. Au travail!

### **Some inspiration / examples**

So how can a game be used for social change or as behavior change tool? With Gamification the idea is that you take something as routine as vocabulary building, recycling, or exercise and turning it into something exciting. Let’s face it; some of the good habits we really want to and are trying to develop can be tedious. By turning these events into games, you can change these tasks into something exciting, and make it easier to learn or sustain a behavior too. It would be wonderful if we could ALWAYS have enough intrinsic motivation to change certain habits or states of mind without external aids like gamification, but while we work of those more permanent internal shifts, any help is welcome. Let’s look at a few brilliant examples of using gamification for social change.

- [Vermontivate online game](#) is an annual challenge designed to help players of all ages and experience levels take meaningful action on climate change. You can play as an

individual, or as a team member for a school, a community or workplace. You can “win” prizes by collecting points for completing an extensive array of suggested climate-friendly tasks, as well as being recognized for submitting photos or other sharing activities.

[World Peace Game](#) The World Peace Foundation recognized children’s potential, and set out to educate them using a system called the World Peace Game. This game was developed almost twenty years ago and is a political simulation which takes up an entire classroom and typically involves the participation of at least twenty-five students. The game starts with each child, who has been chosen to represent a particular country, inheriting some form of conflict upon their country be it economic, political, resource related, and so on. The idea is that each child must then use their thinking skills and imagination to work out this problem in a peaceful way.

[GeoQ: Game Based Training Tool For First Responders](#) GeoQ is a web-based, open source workflow and exploitation platform, which enables analysts to work with each other and first responders in a collaborative mapping environment.

[Freeric](#) is a multiple-choice game that has you pick the definition to a word. The United Nations World Food Program owns and supports this web-based game. For each right answer, you donate ten grains of rice. The donated rice is then given to underprivileged countries. Not only are you learning definitions to words you didn’t know the existence of, you’re donating rice to a hungry family.

[MOTOVATE](#) is an app-supported incentive program for families and fleets to improve driver behavior and reduce distracted driving.

[Samaritan App](#) The samaritan app reveals the story of unsheltered people whom you pass by daily. You can give towards critical needs and create lifelines of hope

[MaximusLife](#) Raise money and awareness for good causes when you walk, run, workout, bike, do yoga, lose weight, drink water or any other activity based challenges you choose. Every check-in allows you to easily raise awareness, earn sponsored donations and enters you to win big prizes for your social good! Everyday you check-in to your challenge you earn points for rewards and earn entries to win rewards and experiences from our sponsors & celebrities.

[We365](#) What if everyone took one positive action, big or small, every day? We365 is a community of people making the world more awesome by accepting inspiring challenges that impact hundreds of causes. From the environment to human rights, We365 makes taking positive action and tracking your impact easy.

## To help you get started

Even though the Octalysis Framework can be quite helpful, there are already a few ready-made, very good tools to assist you in taking those first steps, that are often the more challenging ones:

[Classcraft](#) is an amazing resource to use to gamify a learning environment like a classroom or a workshop

[Quest to Learn \(Q2L\)](#) is similar to Classcraft but aimed at students from middle to High School.

[Quizizz](#) Free self-paced quizzes to review, assess, and engage – easily integrates with Google Classroom too.

[Gamification Badge Kit](#) for you are looking for something simple to give that gamification feel, but ease into it slowly, you can download this free Gamification Badge Kit to recognize participants in your programs for their achievements, commitment, team work, etc.

[Gamification.co](#) A blog about gamification, with lots of examples, free resources, webinars about how to use gamification

[Games for Change Festival](#) If you are interested in how serious games and gamification can be a tool to solve problems around the world, you will want to check out a festival designed to highlight the impact games can have across many different industries. Every year the Games for Change Festival showcases cutting edge games that target areas of concern in healthcare, environmental impact, research, human rights, economics, education and many other major issues.

## Activity ideas, concepts and best practices

### Playshops

An activity similar to games nights that revolves around the theme of immigration and features games connected to that theme, including, but not limited to videogames, board games, VR experiences or Adventures where the idea is to step into an immigrant's shoes in an immersive way. Because these games exist already and this isn't a simple addition of game elements to already existing experiences, we normally refer to this type of activities as Game based learning.

There are a number of games that could be used and here we list only a few that we have played and know can be impactful and generate debate. All of the games listed here are free to play (the reason why games like [Papers, Please](#) are not included here).

## Videogames

[The migrant trail](#) The Migrant Trail is a single-player simulation game examining the life of migrants and border patrol agents on the U.S.-Mexico border as part of The Undocumented transmedia campaign (pairing the game up with The Undocumented documentary).

[Cloudchasers](#) Journey of Hope – Guide a trailblazing father and daughter team through the deadly deserts of a dystopian future.

[Way](#) WAY's non-verbal gameplay is meant to elicit feelings of connection with random strangers from no particular part of the world. As players are unknowingly paired up with one another, they must adapt to gameplay changes while depending on a stranger to help them succeed and vice versa. This unique gameplay style is meant to spawn feelings of kinship and personal connection, which can be shared on a global message board on the game's website.

[Choosing my way](#) , Choosing My Way is a video game where players decide how to respond to opportunities and challenges after resettlement in the United States. Players choose goals, collect resources, and respond to situations. The goals and situations change every time, so the game is never the same.

[Syrian Journey](#) A powerful game likened the Choose Your Own Adventure style that asks the questions: If you were fleeing Syria for Europe, what choices would you make for you and your family? Take our journey to understand the real dilemmas the refugees face. Along with this game, because it centers around empathy the activities that have been conducted included writing a journal from the perspective of a Syrian refugee. Prior to the game, other media are used, including the video clips like "[What's Happening in Syria?](#)" These are followed by the question, "How many refugees have left Syria since the beginning of the war?" Next, students read through [Bana Alabed's Twitter feed](#). Alabed is a girl who, with her mother, fled Syria and regularly tweets about the refugee crisis. In the experiences described by some teachers who have used this game, they also asked participants to view videos on the [I Am Syria website](#), answer questions, and create a Venn diagram comparing their lives to those of children in Syria. According to the teacher Matthew Farber, the participants were also required that their diagrams had at least eight differences and four similarities. When students play Syrian Journey, they take notes on the decisions and choices made, and describe the difficulties and challenges faced. As Syrian refugees, readers decide whether to deal with

smugglers or to take a dangerous raft ride across the Mediterranean Sea. The culminating activity is a student journal that includes the country they are headed to and whether asylum was granted.

[Immigration Nation](#) To frame themes of immigration, try iCivics' free game . Also play [Parable of the Polygons](#), a playable blog post on the makeup of society.

[Mission US: City of Immigrants](#)In the past several years, the National Endowment of the Humanities (NEH) has supported and funded digital games, including Mission US: City of Immigrants, a game about the immigrant experience. You play as Lena Brodsky, a Jewish immigrant in 1907 New York. It's a great teaching tool as you quickly realize how difficult it can be to assimilate to a new country. The game includes an [Educator Guide](#) with lesson plans and primary sources.

[The Waiting Game](#) ProPublica and WYNC produced The Waiting Game, an online game designed to introduce users to the experiences of asylum seekers before, during, and after their attempts to make it to the United States.

## The VR experiences

### Carne y Arena

[Carne y Arena](#) premiered at the 2017 Cannes Film Festival as part of the official selection and was the first virtual reality project to ever be featured at the festival, written and directed by Alejandro González Iñárritu it immerses “viewers into the harsh life of an immigrant”. The experience is not available to the general public, but there's plenty of information, videos and accounts of the experience that almost feel like we can experience it first-hand.

### Limbo: a virtual experience of waiting for asylum

[Limbo: a virtual experience of waiting for asylum](#) What is it like to flee your home and start again in a new country? Asylum seekers live on £5 a day while they wait to hear whether they can stay in the UK. This exclusive Guardian virtual reality film allows you to experience how this period of limbo feels, waiting for a decision that will affect the rest of your life

## Board Games

Maybe even, a more simple, less technology and more community centered board games event where participants could gather and play board games like:

[The immigration Game](#) According to the Game Designer ” The tiles for the The Immigration Game are all based on true stories collected from my personal experience as an immigrant, books, Internet blogs, and interviews conducted with friends, family members and neighbors about their immigration experience to the US. Research on how to share this experience is

still on-going. The goal is to educate native born Americans about issues surrounding the process of immigration and the life of immigrants, especially cultural and identity issues that are often not spoken about in the news.”

Refugee Journeys is based on a simple “snakes and ladders” game concept – players move forward, backward, or miss turns based on the cards they draw or the spaces they land on. Cards include integration experiences of real refugees, drawn from academic research, news and media, and the game creator’s personal experiences. Examples are: “You are 65 years old. You want to learn English, but the topic is always about finding a job. Move back a space.” “You were sponsored to a rural area, where there is no bus transportation. You always have to ask for rides. Move back two spaces.” “Your child has made a friend at school. Move forward a space.” Players move through the game using an “Identity card” which details their country of origin, family background, housing situation, gender, and many other identity markers.

As they move through the game, their identity influences the path they take.

Forced to flee This is rather a simulation exercise, more than a board game, but it goes in the same direction and follows similar precepts. The goal is to work together in “family units”, making difficult decisions to maintain their supply of food, money, and health while securing their future post-conflict.

The idea would be to play these games, either individually – in the case of video games and VR – or collectively – with the boardgames and then discuss the experiences, the challenges, the struggles, the frustrations they encountered but also ideas and insights that might have come up during the play session.

### **Immersive play**

Immersive theatre often uses game mechanics and techniques to induce a sense of agency in the participant. Site, specific, interactive, immersive forms of theatre help in getting “immersive” as defined by the concept of ‘immersive theatre’; to describe performance where the audience member is an active participant and experiences the piece from literally being inside it. This can include walking around the set, touching things and interacting with performers. In many immersive shows, the decisions that the audience members make have a bearing on the actions of the actors and the direction of the story. Consider questions of empathy. What kind of emotions will the audience be feeling? What kind of environment were they in before they entered the show?

Are they stressed/anxious? How can we remedy this? Design decisions are frequently questioned throughout the process to check how they will impact the audience. Immersive theatre often includes elements of gamification. As with apps where users are rewarded for their time spent using them, gamification in theatre is often used to encourage audience participation and risk-taking. For example, renowned immersive theatre company Punchdrunk are known for their ‘one on one’ experiences, where an audience member finds themselves alone with an actor. Naturally exhilarating, fans of Punchdrunk will often spend their shows deliberately seeking these out and ‘collecting’ them like Easter eggs in video games.

Akin to this, multi-sensory techniques used in immersive theatre, such as [Sensory Labyrinth Theatre](#) add another deeper, more meaningful and more empathetic layer to these practices. This type of immersive theater was created by Iwan Brioc, Artistic Director of Theatr Cynffin, as an applied theatre methodology inspired by Enrique Vargas’s ‘Poetics of the Senses’. In this form of play, that relies greatly on game-like mechanics to enter the labyrinthine ways of human connections (as described by the Brioc himself on his website): “individual audience members journey alone through a darkened three-dimensional labyrinth and along the way encounter moments and meetings that provoke subconscious sensory memories (sensory portals) into which they are gently invited to fall. In accepting this invitation constructs such as time and space, me and you, the inner and the outer start to collapse. Framed for the audience as ‘theatre,’ this space also takes on the added dimensions of the aesthetic space – memory and imagination: so that consciousness and this conditioned process of construction we call ‘reality’ can become an observable phenomenon – observed by the ‘character’ of the traveller in the performance. One function of this technology is to support the emergence of ‘communitas’-the quality, first described by anthropologist Victor Turner, without which community is just a term to describe a group of people and not a feeling of common humanity with a shared meaning within that group of people. Sensory Labyrinth Theatre has the capacity to bring about ‘communitas’, an unifying sense of meaning from having touched together the ineffable mystery of our being, undermining any cultural, religious or ethnic barriers that otherwise divide us.”

**Mixed realities (when we mix everything up and shake it up a bit more)**

Using game elements doesn’t necessarily mean that the experiences or projects created don’t have to be games, per se: There are some very interesting programs using tools like [Storyboard That](#) to create graphic novels, while others interview immigrant family members and publishing the interviews on [StoryCorps](#), a podcasting site for oral histories. A good way

to start is by reading this guide about [Community Storytelling](#) best practices and how to's. These tools use storytelling as their core mechanics, which is commonly used in games as well, while not exclusive to games.

Other enthralling tools that can be used for immersion and gamelike scenarios are, for example, [BreakoutEDU](#) – To play, you figure out a series of puzzles that open a series of locks. As a result, participants are embodying the push and pull factors of immigration through the core mechanics of a breakout and escape game. Other tools can be used for creating location-based games using [ARIS](#) or [TaleBlazer](#). An example, just for you to get an idea around this topic is [Jewish Time Jump](#), an ARIS location-based augmented reality game about the immigrant experience. Set in Greenwich Village, New York, in 1900, it is playable on a smartphone.

## Good practices from partner countries

### Lip dub for inclusion

**Organisation proposing the activity: Dominou Association, Romania**

#### Introduction

A lip dub is a type of music video that combines [lip synching](#) and [audio dubbing](#) to make a [music video](#). It is made by filming individuals or a group of people lip synching while listening to a song or any recorded audio then dubbing over it in post editing with the original audio of the song.

We can use this tool for engagement of young people in promoting tolerance, diversity and being together in a common world

#### Activity Objectives

- To encourage the participants to be creative
- To encourage the collaboration of citizens for eliminate stereotypes and prejudice about other people and minorities.
- To create a powerful message for fighting against discrimination and hate speech.
- To promote social inclusion and equality

#### Contents



**Lipdub** = music video that is filmed in one shot along a given route lined with a group of people. ( [http://en.wikipedia.org/wiki/Lip\\_dub](http://en.wikipedia.org/wiki/Lip_dub) )

### **Structure**

**Step 1:** Assemble a lipdub team. Define: cameraman, a director, a musical director, a video editor, and set designers! Form small teams for the different parts of the song.

**Step 2:** Select a song. You should choose something catchy and upbeat. It can convey a deeper message or have special meaning to the group of people you are working with.

**Step 3:** Make work teams and create a route for your cameraman that matches the length of your song. Time where the lyrics of the song are on the route. If there are key areas of your school, community, or workplace that you want to showcase, make sure to include them! Place groups of people along the route. (school groups, work teams, random groups etc.)

**Step 4:** Have the song with you all the time to divide the route into sections, and assign one planning committee members to each section. It will become their responsibility to make sure that everything goes smoothly in that part of the route. Each group should also have one person in charge of the smooth transition from one group the next.

**Step 5:** Make a story to the song and decide in the groups who will be the main carriers of the lipdub. Do some dry-runs but don't use the props (confetti, balloons etc.). Set a time when you'll start filming!

**Step 6:** Start filming. The lipdub is only one video-take. It will be needed to shoot it several times!!! Have fun 😊

**Step 7:** Edit the video adding opening and end title, e.g. logo of your organisation.

### **Training Methods**

Working in groups and plenary discussion

### **Expected Outcomes**

Lip-dubbing can be a good tool in working with young people, it grew into a popular theme of user-generated videos on YouTube, with exceptionally high participation from the office crowds and college students. All the messages that you want to transmit will be understood very fast.

Using this creative and dynamic tool we can approach a lot of topics (Promote the idea of volunteerism, Promote social inclusion and equality, Promote diversity, tolerance and respect, Promote respect to human rights, Promote social inclusion and equal opportunities etc) and

we can help in organizing community awareness campaigns on the benefits of having immigrants.

### **Materials used**

- one song. You should choose something catchy with a powerful message
- Print the lyrics of the song selected for each team
- Copies of activity sheet, one per participant.
- Camera (ideally a GoPro) and portable speaker
- Costumes and accessories
- Balloons, confetti

List of nice camera effects:

- Light
- Angle/Perspective
- Whole group running down a street/alley
- All the group comes together for the end of the lipdub

### **Suggested reading**

## **Sensory Labyrinth theatre**

**Organisation proposing the activity:** Edu2grow Association, Portugal

### **Introduction**

Inspired by the work of Theatre Anthropologist Enrique Vargas, Sensory Labyrinth Theatre is a participative arts process that leads to the creation of a site-specific installation performance.

By creating a localized experience, this method allows the participants to immerse themselves in the message and narrative created for them.

Audiences enter the installation alone and journey on a path along which they encounter ‘sensory portals.’ These portals are co-created with community volunteers or professional artists through research methods.

### **Activity Objectives**

At the end of the module participants will:

- Have a better perception of the social topic addressed.
- Realize situations from the point of view of the migrants
- Increase their awareness of the topic not only by learning, but by feeling and sensing.

### **Contents**

Topics include:

- Life of a refugee
- Challenges on the road
- Challenges on integration
- dealing with xenophobia and exclusion

### **Structure**

The performance is assembled by joining together the volunteers and people from the performative arts together with refugees able to express themselves and with a story to tell.

Together they analyse the reality of the refugees that will be addressed in the labyrinth, and start deciding on the sensorial narrative they wish to create.

After teamwork and team building, the labyrinth creators decide the steps and phases of the labyrinth, and from there create spaces and stops for the audience to go through.

Usually all or part of the labyrinth is being experienced blindfolded, to help the audience to experience with all their senses: touch, hearing, smell. The labyrinth created by our team was called The refugee journey, and it involved running from war in the home country, spending time in travelling trucks, boats and camping tents, meeting representatives of the authorities, losing loved ones on the way.

After all is prepared, the audience starts the show, and one by one they pass through the labyrinth and sense the experiences created for them.

In the end, they are received by someone from the team, debriefed and asked if they wish to talk and share about their experiences in order to help them better integrate it. As the experience can be quite rough for some, it is recommended that the team member is a psychologist or has experience in facilitation or coaching.

### **Training Methods**

Due to the nature of this method, it is required to create a bond between the people creating the performance, bond realised through ice breakers, getting to know each other activities and team building games.

As such, a series of theater related exercises designed to foster creativity are used, as well as team building and connection exercises to help create a bond between the several creators of the experience.

### **Expected Outcomes**

It is expected after this experience for the audience:

- To have better perception of the issues regarding the life of migrants
- To develop better empathy for migrants and the issues they face
- To engage more in the migrant issues, and directly or indirectly become more active towards these issues

For the volunteers:

- To have better perception of the issues regarding the life of migrants
- Learning better activities to help with interpersonal connection and creative expression

For the community:

- Increase on acceptance of migrants and efforts to include them
- Develop better bonds between the migrants and the local community

### **Materials used**

Material may vary, according to the design that participants will develop.

It is necessary to have a quite big space, versatile (with a few rooms at least, or means to divide the space - cloth, cardboard, big plastic sheets).

It is expected there to be blindfolds at least, and materials that might help activate the senses (for creating sounds, smells, tactile experience according to the labyrinth journey)

### **Suggested reading**

<http://www.meldymaria.com/uncategorized/spiraling-the-imaginative-sensory-labyrinth-theater/>

<https://www.therepublicoftheimagination.org/sensory-labyrinth-theatre/>

<https://www.therepublicoftheimagination.org/sensory-labyrinth-theatre-2/>

## **Photovoice**

**Organisation proposing the activity: Local Council Isla, Malta**

### **Introduction**

Developed by Caroline C. Wang and Mary Ann Burris in the early 1990s, photovoice engages people who do not usually have a say in the decisions that affect their daily lives as a way for them to deepen their understanding of an issue. It can also be used for awareness rising in a community that marginalizes them. The goal of Photovoice is to support the self-empowerment of participants by providing them with the opportunity to express their experiences and “speak” through photographs about issues that bother them, advocate for change and connect with others in their community, either in the same situation or unaware of their issues.

### **Activity Objectives**

- To allow people in a community to express the concerns and issues most important and relevant to them
- To stimulate people to think differently about themselves, others and the community
- To empower marginalised/ disadvantaged groups
- To raise awareness in the community about discrimination and inequalities

### **Contents**

Photovoice is a qualitative method used for community-based participatory research to document and reflect reality. It is an empowering and flexible process that combines photography with grassroots social action and is commonly used in the fields of community development, international development, public health, and education.

<https://en.wikipedia.org/wiki/Photovoice>

### **Structure**

Three key steps:

1. Planning the photovoice project: Involves thinking about who needs to be involved, participants recruiting, resources planning, establishing the timeline.
2. Organising the photovoice project:

- introducing the Photovoice method to the group of participants
- reviewing ethical guidelines
- photography training
- sharing and discussing photographs taken by participants inside the group: meanings, stories, themes

### 3. Exhibiting Photographs and Creating Social Action:

- Event planning with the participants
- Improvement of the process in order to create social change.

### **Training Methods**

In the beginning, the facilitator will use getting to know each other activities, group building, so the participants feel safe inside the group and can express their creativity.

The 5 whys or the problem tree methods can be used to explore the community issues relevant to the group of participants. Creativity methods can be used to spark debate (brainstorming, photo brainstorming, 6-3-5 Brainwriting method etc).

If the group is disadvantaged, there can be advantages in using empowering games and some coaching tools to keep them motivated about the project.

### **Expected Outcomes**

- Community awareness about the inclusion/ integration issues presented
- Empowerment and raised self esteem of the disadvantaged participants
- Media awareness and accurate view regarding the community issues
- Increased community visibility for the civil society organisms involved
- Local authorities and policy makers support to solve the presented issues

### **Materials used**

- Overhead Projector & Projection Screen (or light-coloured, blank wall)
- Computers
- Video Camera, tripod, and good microphone
- Photocopier
- Tape
- Pens /Pencils/Markers
- Paper
- Poster Boards/Flip Chart Paper
- Easel

- Handouts (e.g., Consent forms, etc.)
- Post-It Notes

### **Suggested reading**

<https://pdfs.semanticscholar.org/b188/85426931d741bf002913b2ce40b01e909a52.pdf>

<https://en.wikipedia.org/wiki/Brainstorming>

[https://en.wikipedia.org/wiki/6-3-5\\_Brainwriting](https://en.wikipedia.org/wiki/6-3-5_Brainwriting)

<https://www.odi.org/publications/5258-planning-tools-problem-tree-analysis>

## **Living library**

**Organisation proposing the activity:** Adefis Juventud Internacional, Spain

### **Introduction**

The Living Library is a tool that seeks to connect the community with their issues, challenge prejudice and discrimination. It works just like a normal library: visitors can browse the library catalogue for the available titles, choose a book they want to read, and borrow it. After reading, they return the book to the library and, if they want, borrow another. The difference is that in the Living Library, books are people, and reading consists of a conversation with a real life person that talks about their experiences.

The first-ever Living Library (Menneske Biblioteket in Danish) was organized in Denmark in 2000 at the Roskilde Festival.

### **Activity Objectives:**

- to raise awareness of the wider public of the importance of human rights
- To connect the public to the experience of being a migrant or minority in their respective countries
- to challenge stereotypes, stigma, prejudice and discrimination
- To empower migrants/minorities to present and own their stories
- Facilitate a greater acceptance, tolerance and social cohesion in the community
- To reach policy makers and local authorities in order to create a change

### **Contents**

Preparing the human library steps:

- Assemble a group of books (people with a story, in this case migrants or minorities) and librarians (facilitators, people with storytelling experience)

- Organise getting to know each other/ team building/ empowerment/ trust games
- Explain the living library methodology to both books and librarians
- Organise meetings between books and librarians to select, structure and polish stories
- Write summaries for the books and organise them in a catalogue
- Promote the living library event in the community and mass media
- Enroll interested readers and try to organise a schedule

### **Structure**

Reader experience steps:

Step 1: The readers find out about the library from media or other direct communication means and preferably, enroll in the event

Step 2: They come to the library building/place and are greeted by a librarian at the borrowing desk

Step 3: The librarian is showing them the catalogue with the available living books and their summaries

Step 4: The reader decides which book he or she wants to read and fills in a library pass for the borrowed book, mentioning the title, time of borrowing and of return

Step 5: The librarian is guiding the reader towards the living book and indicates both the allocated time.

Step 6: The living book and the reader spend together about 30 minutes together of storytelling and conversation

Step 7: In case of necessity, a living dictionary with the translation of the book is available.

Step 8: The reader returns the book

Step 9: If other books are available and the reader is interested, another scheduling takes place.

Step 10: At the end of the library experience, both the reader and the book are invited to leave their reflections about their experiences in a feedback form

### **Training Methods**

- getting to know each other/ team building/ empowerment/ trust games
- Facilitation techniques

### **Expected Outcomes**

- Increase authentic communication and it can have a great impact on participants
- Get stakeholder buy in for further projects
- Local authorities/ policy makers involvement



- Increase tolerance and appreciation for cultural diversity
- Attract migrants and minorities to volunteer in the community as books
- Increase the community interest and involvement in integration activities

### **Materials used**

Very important is a suitable space for the reading experience, compartmented or intimate enough to encourage connection and empathy during the storytelling.

Other materials needed are generic training materials for the sessions with the books and librarians, computers for creating visual materials, online promotion.

### **Suggested reading**

<http://humanlibrary.org>

<https://www.coe.int/en/web/youth/living-library>

[https://www.erasmusplus.ro/library/files/Ghiduri%20Connector%202017/Human%20Library\\_Connector%202017.pdf](https://www.erasmusplus.ro/library/files/Ghiduri%20Connector%202017/Human%20Library_Connector%202017.pdf)

## **Image theatre and analysis of human rights violations**

**Organisation proposing the activity:**PRISM – Promozione Internazionale Sicilia - Mondo

### **Introduction**

In image theatre, still images are used to analyze realistic situations by exploring relationships, emotions and feelings. This technique was developed by Augusto Boal as part of Theatre of the Oppressed, as a form of theatre where people become active and explore, show, analyze and transform the reality in which they are living. Image theatre works across language and culture barriers and frequently reveals unexpected universalities. Through image theatre participants gain more clarity in the analysis process by decoding the situation they are observing.

### **Activity Objectives:**

To explore forms of internalized oppression, unconscious thoughts and feelings related to migrants and refugees in the hosting community.

### **Contents**

Analysis and identification of violation of rights through theater and drama.

### **Structure**

Guidelines on how to prepare the scene:

- Create a scene that should be showing still images concerning an existing violation of migrants/ minorities rights in the targeted community, as identified in the problem tree analysis.
- Still images could be realistic, allegorical, surrealistic, symbolic or metaphorical. The only thing that matters is that they correspond to reality.
- In the scene, there should be one OPPRESSED, who is the person affected by the existing violation of rights, and several OPPRESSORS, the persons affecting the oppressed.
- Each character in the scene must have a specific role. The scene performed should be dramatic: showing real problems as experienced in daily life.
- There should be one facilitator who is coordinating the activity.

The facilitator starts questioning the characters (both the oppressors and the oppressed) in order to explore their role in the scene: about their life and work experiences, their social and cultural background, problems, needs, including unconscious thoughts, feelings, reasons behind a certain way of doing or thinking.

Here are some example questions: Who are you? Where are you from? What do you do in life? What is your social background? What does your family do? What is your religion? What are your values? What are you doing in the scene? What are your problems, needs at this moment? Why are you acting this way? Where did you learn this behavior/value/idea from? Have you studied? How do you spend usually your day? Where do you sleep at night? What are your hobbies and interests? Are you religious? What is your religion? What are your dreams about? Etc.

The characters in the scene are only allowed to answer the questions while keeping still. Participants are asked to observe the images and reflect on what they witness and hear. As the inquiry process develops, the facilitator invites the audience to raise further questions in order to get more and more in depth into the analysis process related to the identified existing situation / problem.

You can invite participants or “spect-actors” (spect -- to watch; actor -- to act) to take the role of the facilitator in order to experience themselves how to facilitate the scene on stage.

### **Training Methods**

- Image theatre as part of Theatre of the Oppressed (Augusto Boal).
- Cooperative and peer to peer learning.

## **Expected Outcomes**

Participants learn:

- How to undertake a “right based analysis” in order to identify the violation of migrants and refugees’ rights in a targeted local community
- How to identify problems and needs, explore forms of internalized oppression, unconscious thoughts and feelings as experienced directly by migrants and refugees in a targeted local community

## **Materials used**

Any kind of material that participants might creatively use to perform their scene on the stage.

## **Suggested reading**

Forum and Image Theatre Manual - Toolbox — For Training and Youth Work:

<https://www.salto-youth.net/tools/toolbox/tool/forum-and-image-theatre-manual.1503/>

## **Euro-Rail “A la carte”**

**Organisation proposing the activity:** EUROMED EVE POLSKA

### **Introduction**

None of us is a racist but... This activity is about looking at prejudice using an everyday situation: travelling together on a train.

### **Activity Objectives:**

At the end of the module participants will:

- To challenge participant's stereotypes and prejudice about other people and minorities, and about the images and associations the text raises.
- To reflect on the perceptions different participants have of minorities.
- To raise self-awareness about the limits of tolerance.
- To confront the different values and stereotypes of the participants.

### **Contents**

Topics include:

- Prejudice and limits of tolerance.
- Images and stereotyping about different minorities.

## **Structure**

1. Give a copy of the activity sheet to each person.
2. Briefly describe the scenario and tell them to read the descriptions of the people travelling on the train.
3. Now ask each person individually to choose the three people they would most like to travel with and the three they would least like to travel with.
4. Once everybody has made their individual choices, ask them to form into groups of four to five and to:
  - Share their individual choices and the reasons for them.
  - Compare their choices and reasons and check where there are similarities.
  - Come up with a common list (the three pluses and three minuses) by consensus.
5. In plenary, ask each group to present their conclusions including the reasons for their common choices. They should also say in which “cases” there with the most disagreement inside the group.

## **Training Methods**

- Working in pairs, Working in small groups, Plenary discussion

## **Expected Outcomes**

The debriefing and discussion will be based on the group's reports. Comparing the different results is a good way to introduce the discussion.

You may continue by asking questions such as:#

- How realistic are the situations presented?
- Has anyone in the group experienced a similar situation in real life?
- What were the major factors that determined your individual decisions?
- If the groups did not manage to reach common conclusions, why was this?
- What was most difficult?
- What factors prevented you coming to a consensus?
- Which stereotypes does the list of passengers evoke?
- Are the stereotypes in the descriptions given or in our minds and imagination?
- Where do we get these images from?
- How would it feel to be in a situation in which nobody would want to share a train compartment with you?

Tips for the facilitator

Be aware that the list of passengers enclosed is very long and makes it difficult for the groups to come up with a common list, consequently you may require more time for both the individual and the group part. If you wish, you may reduce the list to a maximum of 10-14 passengers and adapt it to the local or national situation of the group you work with.

It is very important that some of the passengers' descriptions correspond to minorities which are familiar to the group including "invisible" minorities such as homosexuals, people with disabilities, someone who is HIV positive etc. In many cases the groups will not manage to come up with a common list. Do not emphasize this aspect of the activity especially as it may lead to a false consensus. It is equally interesting to check why it is difficult to reach a consensus on a matter like this. It is important for everyone to respect each other's opinions and not attack people for their personal views.

If some choices seem doubtful it is more relevant to discuss the reasons which lead to a particular choice rather than to question personal decisions. In fact both the participants and you, the facilitator, will be in difficult positions: it's very easy to turn this activity into a condemnation session! For this reason beware not to let the discussion develop into "who's got the least prejudice?" but rather to work on the fact that we all have prejudice. It is also important to discuss and explore the fact that the description of the passengers is very brief, we know little about the personality or background of people. But isn't that the way we normally react to information in newspapers and television, and in conversations or when meeting people for the first time?

### **Materials used**

- Copies of activity sheet, one per participant.
- A pencil for each participant.

Activity sheet:

THE SCENARIO You are boarding the "Deer Valley Express" train for a week-long ride from Lisbon to Moscow. You are travelling in a couchette compartment, which you have to share with three other people. With which of the following passengers would you prefer to share?

1. A Serbian soldier from Bosnia.
2. An overweight Swiss financial broker.
3. An Italian disc-jockey who seems to have plenty of dollars.

4. An African woman selling leather products.
5. A young artist who is HIV positive.
6. A Roma man (Gypsy or traveller) from Hungary just released from jail.
7. A Basque nationalist who travels regularly to Russia.
8. A German rapper living a very alternative life-style.
9. A blind accordion player from Austria.
10. A Ukrainian student who doesn't want to go home.
11. A middle-aged Romanian woman who has no visa and a 1-year old child in her arms.
12. A Dutch hard-line and aggressive feminist.
13. A skinhead from Sweden ostensibly under the influence of alcohol.
14. A wrestler from Belfast apparently going to a football match.
15. A Polish prostitute from Berlin.
16. A French farmer who speaks only French and has a basket full of strong cheese.
17. A Kurdish refugee living in Germany who is on his way back from Libya.

#### Instructions

1. Individually select your three best choices of the people you would most like to travel with and the three you would least like to travel with. You have 15 minutes to do this.
2. In groups, share your choices of the 3 best and the 3 worst companions, and discuss the reasons which led to your decisions. Then try to come to a consensus on a common list of the three most favoured and the three least favoured companions. You have 45 minutes for this part of the activity.
3. In plenary, each group presents its conclusions followed by a debriefing and evaluation of the exercise.

#### **Suggested reading**

*This activity may be followed up by another dealing with images such as 'First impressions' (page 83) or 'What do you see?' (page 176). Alternatively, ask yourselves questions about what you really know about what it is like to be a refugee or an immigrant and face prejudice and discrimination using the activity 'The Refugee' (page 151).*

*Book "All aware, all active"*

<http://www.eycb.coe.int/edupack/pdf/31.pdf>

<https://rm.coe.int/1680700aac>

## Youth work with migrants/ minorities in youth centers

**Organisation proposing the activity:** K.A.N.E. (Kalamata), Greece

### Introduction

The presentation below centralises ideas of activities which were developed by the CITIZENTIME volunteers who worked directly with the Roma kids and teenagers who are coming to the Youth Center of Kalamata

### Activity Objectives:

At the beginning of the project:

a) the volunteers:

- will develop and apply different activities when volunteering with the Roma kids/teenagers
- will adapt the activities based on the needs of the kids/teenagers who are visiting the Youth Center
- will monitor the results obtained and try to come with improvements for each activity already applied

At the end of the project:

b) the next volunteers

- will be able to make an image on the activities done with the Roma kids who were joining the Youth Center
- will be able to choose some activities and apply them when interacting with the kids
- will observe the feedback of the activities already applied by the previous volunteers and will be able to come with improvements to the activities, in order to maximize the results already obtained
- improve/update the set of activities already mentioned

c) the Roma kids/teenagers

- will be able to integrate more easy in the local community
- will improve their learning skills
- will improve their social skills
- will spend time in a positive environment for their development

### Contents

A set of educational and creative activities

### Structure

The volunteers organised two types of activities: either educative (which stretch the memory of the kids, improve their language skills, exercise their logic, etc) or recreational activities (which require/develop their creative skills).

Each activity was organised based on the aim/details/resources needed/expected results.

The activities started with icebreakers and followed with experiential activities or activities of self knowledge and awareness, coaching tools.

The activities finished with games/ trust games / motivational games to encourage the children youth to come again to the activities of the centre.

### **Training Methods**

- Non-formal methods (games, creative activities, discussions, etc.)
- Coaching / counselling tools

### **Expected Outcomes**

- Inclusion of Roma children and youth in the community
- Empowerment and elevated self esteem of the disadvantaged groups involved
- Personal and professional growth of the volunteers
- Better view of volunteering in the local community

### **Materials used**

laptop with internet connection, paper, (coloured) pens, printed materials, scissors, etc. (according with the instructions of each activity)

### **Suggested reading**

<https://youthgroupgames.com.au/youth-group-icebreaker-games/>

[https://www.salto-youth.net/downloads/toolbox\\_tool\\_download-file-2097/how-to-stop-youth-dropout-A4-v4-small.pdf](https://www.salto-youth.net/downloads/toolbox_tool_download-file-2097/how-to-stop-youth-dropout-A4-v4-small.pdf)

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