WORKING WITH MARGINALISED GROUPS AND
MISSING A COMMON LANGUAGE

GUIDELINES AND EXERCISES

ENGLISH VERSION WITH EXTRAS

by the More Than Words Partnership

More than Words

Training Module and Toolkit for professionals working with marginalised groups

Content

Foreword

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

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

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

1. General description of the publication

Why and how was it created?

We are aware of the difficulty inherent in training and educating in intercultural environments where a common language is incapable of providing the base for effective communication. Europe was and is socially and culturally a diverse continent. It is increasingly populated by people whose mother tongue is not the vernacular of the space in which they live. Europeans and non-Europeans move around and settle down far away from their birth places. This means that migration, cultural diversity, social differences concern every one of us – the members of the European Union and professionals working with these groups and topics. Even so there is a diversity of experiences according to the specific contexts in which different organisations and professionals operate. What is common is the lack of or limited common language. So, the primary aim of our project was to create appropriate professional educational tools and training processes for professionals working with marginalised groups (especially, but not exclusively with refugee and migrant populations) that have particular difficulties with the language of the country or community in which they live. In many cases multicultural, multilingual groups also face language barriers or verbal limitations even if they do not have difficult life experiences. For trainers, social workers, youth workers, teachers and others facing such kind of groups our material can be a supporting instrument, finding activities offering participation with more than words.

We built on four different non-verbal methodologies practiced by the partners: Participatory Theatre, Clown, Digital storytelling and techniques and approach of Integral Expression and Dance Therapy (later on we often simply refer to this as

"body and movement"). In the partnership we cooperated closely with organisations representing individuals and groups from the target group.

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

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

What can it offer? What to expect?

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

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

The curriculum is based on the non-verbal methods of the partners (participatory theatre, digital storytelling, clown, body and movement), resulting in an innovative educational tool to empower marginalised groups. The curriculum allows socially and culturally marginalised adults and professionals working with them to support integration, communication and other needed skills going as far as possible over the linguistic and intercultural barriers. In addition they learn about creative arts, to further extend their creative skills.

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

These include input on modular trainings, focusing educational work around objectives, or needed and possible preparatory aspects that influence our work with this target group. To have a clear overview on the whole process to guide the participants in a safe and educative manner, is a must. Structuring the training on

their emerging needs, evaluating step by step, the possibility and ability to change and adapt to the emerging specific situations is not to be neglected.

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

2. Basic considerations, fundamentals

While the Toolkit describes activities of the different methods, the Training Module deals with the context of how any of these activities should be approached, planned and run. *We strongly advise the readers that they consult both before realising any activities.* It is important to know that this publication cannot replace proper *education and practice* with feedback and professional reflection. Working with marginalised groups, with vulnerable individuals is demanding. One must have sufficient knowledge and experience to work on this field in a responsible way. We hope that our publication gives inspirations and ideas for it.

Self-understanding contributes to all educators' work. It is a component that cannot be neglected, especially when working with marginalised groups. On the professional level it means that one is aware of the experiences accumulated by or along with her work and can reflect on the reasons and effect of it on herself and the group as well. Knowing our emotional, cognitive energy or other limits and boundaries is essential in not offering more than we are capable of handling. This ensures not only our well-being but also the trust, reliability and relatability essential in this work. Seeking supervision is an excellent tool to work on it. Honesty toward oneself is obligatory. Professional self-knowledge does not happen overnight, it is a lasting and probably never-ending process. We can always inquire ourselves about our personal and professional motivations. Do I want to run this programme/exercise because of me (I am good in it, it was powerful when I took part in it, to play my attractive side, and so on) or is it needed, helping the people I work with (they are ready emotionally, asked for it, need to learn something they want, and so on).

3. What is a Training Module and how to use it?

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

The components of a module are:

- topic

- time frame

- learning goal

- information

- competence to be developed (skill + knowledge + attitude)

- expected approach, attitude

- recommended practice

Modules are the parts, the puzzle elements of the whole training programme. They are coherent, following them through provides the participants with the intended learning process and the modules' pieces become a whole programme this way.

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

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

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

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

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

4. Procedural, organisational considerations

Our Training Module is one way to educate professionals on nonverbal approaches and tools when working with marginalised people. This module is based on what we found the most beneficial after sharing, debating and evaluating our work.

However, this is only an option. If you choose the module to run by yourself please note that changing the order, or proportion of topics will affect your outcomes. Also, if you are not experienced in this field, we'd like to discourage you from realising this programme. There are many factors contributing to the outcomes – such as emotional intelligence or practical knowledge that may seem as a minor modification or seemingly not relevant – which is not discussed in great details in our materials but are essential for success. Also, there are big differences between marginalised group and marginalised group, so it may be that our module and activities do not fit the type of issues, people you work with. Please keep this in mind when reading, working with our materials. Bear in mind that you are responsible for what you do, even if it is based on our outcomes.

Our work is free to be used, if you mention us as the source and we do appreciate if you let us know about it. Feedbacks, comments, suggestion for development are more than welcome. You can connect with us here: info@ikte.hu, info@bordercrossings.org.uk.

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

1. Your personal motivation to do this work.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

5. Target group

Our Training Module addresses two groups of recipients. *Firstly*, we invite educators, trainers working with marginalised groups, from the migrant community, socially or culturally excluded or verbally limited. It is required that the participants of our module have already proper knowledge of education or training work in an intercultural environment. They should be aware of the challenges and limitations faced by educators working with groups of a migrant or other type of difficult background, including the language barrier which makes it impossible to communicate in the language of the majority or the host country. They are aware that work based on the language of the majority group or host country will be very difficult or even impossible. If the leader is unaware of the social, cultural or religious diversity of the group with which he works, non-verbal communication could be another source of problems. Things such as interpersonal distance, touch, dressing and more can rapidly and easily generate preventable tensions. Lastly, the group leader must consider any other restrictions when preparing the programme, such as problems with eyesight, hearing, mobility, etc. The module we prepared is intended as a source of guided inspiration with specific examples, however, knowledge of,

skills with and experience in intercultural environments and/or marginalised groups are always a must. We hope that our recommendation on work ethics in an intercultural environment will also be of help, you can find them in Chapter 6.

The *second group* we address with the Training Module are future participants of the trainings based on our materials, keeping in mind that these are likely to be people of different groups and needs. "More Than Words" project largely focused on marginalised migrant groups. However, we need to keep in mind that these groups are also typically composed of people of many different cultures. Individuals migrate to another country for various reasons. Their experiences may be burdened with trauma, which is why when working with them awareness and skills are essential. The group is never homogeneous: they come from different countries, have different economic status or education, not to mention the cultural or religious determinants. In general, the target group of recipients are people whose position in the host country, community is worse than that of the majority. They may be marginalised because of their origin, gender, religion, culture, lack of education or knowledge of the language of the new country of residence. Our training is expected to aid their integration into the host community and encourage them to engage in social and cultural activities. We strive to unleash their potential, even if their verbal skills or host language level may impede free communication.

6. Ethics and moral considerations

Certainly, general professional considerations are relevant and should be kept during this work as well. Here we wish to point out additional ones that we find relevant for this type of work. Below you'll find points to consider and follow. The nature of our work, i.e. working in a nonverbal, often physical and emotional field, requires a particular moral attitude, at times differing from those used on exclusively verbal programmes. When working with marginalised groups the situation may become more vulnerable and their reactions can differ greatly from those of others with different life experiences. The group leaders have to be aware and conscious about these and plan, maintaining a safe environment from different perspectives, including their own behaviours and actions.

General recommendations

- The group leader should have realistic notions concerning methodologies, outcomes, levels of participation, venue, etc. The group leaders shall rely on their professional background while maintaining our recommendations. The Training Module offers space to be filled in by their experiences.

- When selecting the participants and organising the group, special needs may arise. The individual needs versus the group needs have to be considered. In all cases an individual need should not prevail over the group needs, blocking others from benefiting from the programme. Vice versa individual needs, that are blocking one's participation should not be neglected. Decisions such as working with a smaller sized group or having an extra team

member to support the person with strong individual needs might work as solution.

- When working with marginalised groups it is strongly recommended that the group leaders have a work culture where professional debates, dialogue, a will to face conflicts openly and constructively, reciprocal support, professional focus and planned, structured work are real part of their work. Moreover, knowing and maintaining boundaries and ethical behaviour are even more important than with other groups where work is verbal and participants are less vulnerable.

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

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

Training Module specific recommendations

- Essential participation: Sometimes participation can be very challenging for people with difficult past experiences. Still, encouraging them to stay in the group even while being overwhelmed with difficult emotions or burdening stories is a priority a group leader should keep in mind. This way they can work with it, using the support of the others and the group leaders. Additionally, the group leaders also need to consider how they can support someone outside the training room, while working with the group.

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

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

- Mental health issues: many marginalised people suffer from some psychological and/or psychiatric issues that might have an effect on the programme. It is important to point out that the group leaders are not there for therapeutic purposes; even if they are competent in doing so, and especially if they are not educated in the field. With preparatory steps, interviewing and getting to know the participants, it is a topic that can be addressed. If you know up front that someone is arriving with a special psychological condition, it is an important choice to make, based on one's skills and education if the person is or is not allowed to take part in a programme like ours. This decision has to be made on the basis of clear facts and factors, such as the aim of the programme, the ability of the group leader, the need of the group and the person's issue. Taking someone on board and not being able to hold the person and the process is more dangerous than declining their participation.

- If any mental or psychological condition surfaces during the programme it is advisory to initiate a private discussion. It is highly important that the human rights and dignity of the person are maintained during the discourse. The aim of the discussion should be to see whether the condition allows the participant to take part in the programme safely or whether external support is needed. The effect on the group should be also contemplated. It is very important that the group leaders should not exceed their own capacities, knowledge and energies. In case of uncertainty ask an external professional to help you in making decisions.

- Confidentiality: during the programme it is important that there is an open, honest and trusting atmosphere so that also difficult issues for the participants can be tackled. To reach this a climate of trust is indispensable. To develop and maintain this is the job of the group leader. This confidentiality should be maintained after the programme as well. This means that group members and group leaders should not pass on any information gained during the programme to outsiders. It is possible to speak about one's experiences or thoughts, but not to share specifics about other people and what they said or did. Personal identities and stories should remain anonymous.

- Group leaders' ethics: Any kinds of emotional, physical, sexual abuse and misuse of the participants by the group leaders is unacceptable. When working on non-verbal level all kinds of different emotions may be aroused. Attraction, disgust, fear, adoration, anxiety are only few of them. It can appear not only in the participants, but also in the group leaders. It is their obligation to notice them, reflect on them but in no situation are they allowed to act on them. To set and maintain such boundaries is fundamental in non-verbal work. In addition to this, the background and histories of participants create a highly sensitive and often vulnerable field where the group leaders need to maintain a safe reflection point to turn to. If needed the group leaders should seek supervision to work out their parts.

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

7. General recommendations when working with marginalised groups

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

In order to carry out ethical, empowering trainings while simultaneously ensuring a safe and welcoming work atmosphere it is vital for trainers to be sensitive about certain criteria and to take several recommendations into consideration when working with so called "marginalised groups". Some of these criteria and recommendations shall be listed in the following paragraphs. Many more criteria and recommendations exist, but these were the factors listed as most important by individuals who themselves come from differing marginalised groups:

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

- In an attempt to recognise participants' situations, show real interest and understanding of *how various social constructions and political factors have forced them into a position of marginalisation*. This approach aims to place the needs and wellbeing of the participants at the centre of the training, creating an atmosphere in which participants can be treated as equals. Some of the techniques in the Training Module serve to generate debate around the structural factors that may have contributed to the participants' marginalised status, and can help them to understand their position in political terms. This can be immensely beneficial, as it helps them to see that

they are not themselves to blame for the challenges they face. It can also serve to generate greater awareness among the wider group, including group leaders, which can in turn shift perceptions and lead towards progressive change.

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

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

Critical self-reflection is key

- Working with people from marginalised groups does not only require an attempt to understand their circumstances. In order to be an *ally* towards the participants in the group requires your *own critical reflection on your societal position and privileges* that come along with this position. To reflect on your own privileges enables you to be aware of prejudices and stereotypes that exist about the participants and their cultures or backgrounds. This critical self-reflection should support you to *avoid falling into an oppressive, patronising position and from reproducing certain power relations* within the training or workshop. Being an ally is a constant work in progress. It takes time to understand your own privileges and to change even the most mundane actions in your own everyday life.

- Pay attention to what you say and how you say it. Many people attempt to avoid generalisations and stereotypes, but there are still many who are guilty of using language that causes offence. If you are not using your mother tongue, and need to rely on a language that you do not know so well, this may need even more attention. Even if you do not realise this, the common usage of words like "gay" or "crazy" to describe situations or people are *exclusionary, derogatory and offensive*. It is best to think about what certain words mean for other people and understand whether they negatively impact people coming from a marginalised group. A further *vital task is to show your intolerance for intolerance*. Should people in your workshop use equally demeaning language, it is important to point this out. This can be done in a neutral dialogue with the person using such language, by explaining the genealogy of the word and the affect it can have on people.

- Something many people struggle with, even those with the best intentions, is the will to *accept correction*. Every person can make mistakes or have

misunderstandings of people from differing backgrounds. If someone points these errors out to you, especially if you are a trainer working with marginalised groups, you should be *ready to learn from that experience and not react in sheer defensiveness*.

Empowerment

We recommend that the work should focus on Empowerment, because marginalised groups often *assume or are allocated unequal positions and statuses in societies across the world*. Since the early 2000s the term has been gaining ground as a global phenomenon. From the "International Year for woman's empowerment" in India to numerous global "Youth empowerment programmes", this multi-dimensional social process has been recognised as a tool necessary to empower marginalised groups by providing them with equal opportunities and also *gaining control over their own political, social and economic strengths*.

Empowerment is at once a process and a goal. If participants are to become empowered as citizens, then they need to be empowered within the training process itself. This means that the exercises used, and the manner in which they are led, should serve to emphasise the contributions and creativity of the participants themselves, and NOT to demonstrate the expertise of the trainers. Work with marginalised groups needs to recognise that their specific viewpoint is not one that is often heard in mainstream discourse, and so should honour and privilege their contributions, acknowledging the genuinely innovative aspects of their work. In the longer term, this approach serves to generate confidence and a sense of self-worth, which will enable the empowered participants to become more active and valued citizens.

One of many important factors to ensure an empowerment process in trainings is that one or more trainers conducting the training has a *similar background to the participants of the group*. Exposure to such a trainer can inspire and give hope to those participating in the training that they too can reach a desired goal. Seeing a representation of one's own culture working in an already empowered position can greatly influence how one thinks, feels, and behaves, all which is ultimately related to the construct of identity and vital for breaking the perpetuated picture of people who hold power.

8. Fundamental methodological and attitudinal requirements for using this module

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

Considering the following elements can contribute to this process.

1. Know the group well

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

The trainers can prepare for such work. They can check the participants' profiles through application forms, interviews, meetings, or recommendations from the sending partners. It can be helpful to use the first moments of the training to clarify the needed information in order to prevent challenging situations and address sensitive issues that might occur later on.

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

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

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

- Who can work better with whom?

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

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

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

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

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

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

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

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

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

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

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

5. Cultural sensitivities
When designing the activities, the trainer should consider cultural aspects and differences with regard to body language and non-verbal communication. There

are some sensitive components that can occur during the activity and may affect the flow and the outcomes of the programme. Such as:

a. Eye Contact

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

   o Direct eye contact differs from one culture to another, some might look directly into the eye while others may avoid eye contact. Both are just a representation of their cultural context. It is important to make sure that these differences are not a barrier but something to build on and discuss.

b. Body language and gestures

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

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

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

c. Physical contact

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

d. Gender

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

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

e. Sensitivity

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

6. Tips for work & Technicalities

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

a. Concrete and coherent structure

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

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

b. Connection between the activities

- o It is possible to have multiple activities in one session, but it is important to have connections between them. It will make the message clear and firm and will enhance the participants' learning process.

c. Time management

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

d. Activities explanation

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

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

e. Simplicity and misguidance

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

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

f. Creativity

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

g. Engaging aspects

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

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

h. Using music

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

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

i. Using drawing and art

- o The trainer need to emphasise that it is not about aesthetic results, that the participants can make it as simple as they want. Not all the participants' competencies are equal, in the same time using drawings and art can allow participants to express themselves with no or fewer words.

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

j. Theatre and role playing:

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

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

9. Training module

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

Arrival day	Day 1 NEEDS	Day 2 LANGUAGE	Day 3 THE GROUP	Day 4 CULTURE	Day 5 CONCLUSIONS
Arriving to the venue	The needs of a culturally and linguistically diverse group	Leading a group without a shared language	Creating a welcoming atmosphere for non-verbal programmes	Western methodologies and participants from other cultures	Ways of empowerment
	Knowing your group	The role of words and messages in non-verbal context	Group dynamics	Effective connections and combination of different methodologies	The use of the Training Module
Lunch Break					

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

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

10. Introduction for the Toolkit

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

The first sections of the Toolkit are based on the trainings offered by some of the partners in their own disciplines during the first two years of the MORE THAN WORDS

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

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

DAY 1 - NEEDS

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

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

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

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

DAY 2 - LANGUAGE

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

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

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

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

DAY 3 - THE GROUP

- How can we create a welcoming atmosphere when people do not share a common language?

- How do you deal with group dynamics?

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

DAY 4 - CULTURE

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

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

- How can we develop the exercises across the art forms and sectors?

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

DAY 5 - SUMMATIVE QUESTIONS

- How do participants become members of a new community?

- What is empowerment and how can it happen?

On each day of the Synthesis Training week, the partners divided into groups, and each group developed a workshop in response to the framing questions of the day. They then led these workshops with the entire group. This was followed by discussion and evaluation, from which the most effective approaches emerged. The exception to this was the approach on Day 5, where the emphasis shifted from an inward-looking workshop to an outward-looking presentation: on this day, each group created a presentation which could communicate the feelings of target community members to a wider public.

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

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

11. Toolkit

1. Circle of emotions

Description of the exercise: The facilitator gestures for the group to come together in a circle. The facilitator passes a smile to the person next to them and encourages them to respond to the smile and pass it on to the next person. When the smile comes back to the facilitator they change it into another expression or emotion and the game continues. As it continues the emotions should get more complex and the exchanges should last longer.

Aim of the exercise, learning outcomes: To encourage a participant to express themselves without words and communicate with each other using non-verbal communication. The exercise is useful for groups not experienced in theatre to develop confidence to explore theatre physically.

Structure: Whole group

Target population: Any group, particularly useful with groups where there is no common language

Verbal/nonverbal aspects to be aware of when working with language difficulties: No language required.

Multicultural aspects to be aware of: If any group member wears a full niqab, then they might need reassurance/ encouragement that they can do the exercise still. If a male and female are sitting next to each other they might be reluctant to make eye contact- which is fine. The group will find their own approach to make the exercise work in a way that is culturally appropriate.

Minimum-maximum group size: Least 5 up to 60

Conditions: Good warm-up to use with group for first time as it is simple to do and requires no language skills or prior theatre knowledge

Duration: 10-15 mins as a warm-up but can be developed into longer exercise.

Equipment: None

Development of the exercise, possible variations: The game can develop to pass imaginary "objects" such as chewing gum which is chewed played with and passed around. If working with groups with limited local language the game could be developed to teach language, so the group learns the words for the emotions such as happy/sad/angry etc.

Original method: Theatre

2. My Name Is…

Description of the exercise: Each participant works individually to begin with. They find a movement or gesture to express each of the following: (i) „My name is…" (ii) „I like to…" (iii) Something they like about themselves (iv) Something they don't like about themselves. These gestures are then shown to the group, with the appropriate spoken words. The words should be spoken in the participant's own language: they can be translated for the group but they don't have to be. Three participants are then asked to stand in front of the rest of the group. They begin by showing their gestures with the language, and keep repeating the sequence, allowing the gestures to flow into one another so that a simple choreography evolves. The facilitator fades in music, and the participants stop speaking as this happens.

Aim of the exercise, learning outcomes: To enable participants to engage with the group and to introduce themselves non-verbally. To demonstrate the potential of gesture in a fun way which is easy to watch. To overcome the inhibitions some participants may feel regarding physical expression.

Structure: Individuals, then three at a time, with the whole group spectating.

Target population: The exercise works best in culturally diverse groups, and is especially effective when there is not a single group language.

Special aspects to be aware of when working with vulnerable/marginalized groups: The exercise works well with all kinds of participants.

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

Multicultural aspects to be aware of: The exercise is intended for multicultural groups. Facilitators may want to point out how the movements are expressive of the cultural backgrounds contained in the group (assuming they are!).

Minimum-maximum group size: Up to 30.

Conditions: Can be used quite early in a theatre workshop process.

Duration: For most groups, around 30 minutes. Larger groups take longer. The facilitator needs to allow enough time for each group of three to perform fully - many people only become fully engaged after some time.

Equipment: Recorded music. Nothing too fast or strident. Classical Western music works well, as does minimalist music and Asian music.

Development of the exercise, possible variations: Participants could progress to a "duet", varying their movements as they interact with one another.

Meta-feedback, debriefing: The experience of people watching is as important as that of the performers. Take note of what it feels like to watch. Make sure that the comments of spectators are used in a way that builds the confidence of the performers.

Original method: Theatre

3. The Paintings Exercise

Description of the exercise: Participants work in pairs. They select one person to be blindfolded. The facilitator gives the sighted person a copy of a painting. The sighted person has to convey the painting to the blindfolded person WITHOUT WORDS. They can move them, touch them, make sounds, etc etc. When they have finished, they hide the painting and take off the partner's blindfold. The whole group then observes each pair in turns, as the person who was blindfolded describes the painting to the group. The person who was not blindfolded holds the painting behind them, so the group can see but their partner cannot. The facilitator can prompt the person describing the picture with open questions (e.g. „do you have any sense of colour?"). When the description is complete, the facilitator tells the person to look at the painting. Allow time for their response. Then swap over, so that everyone gets a go at both sides.

Aim of the exercise, learning outcomes: The exercise compels people to work non-verbally, and draws off a wide range of approaches to communication, which participants may rarely use. It also demonstrates how effective and detailed such communication can be.

Structure: Pairs, then the whole group.

Target population: Any group

Special aspects to be aware of when working with vulnerable/marginalized groups: Care has to be exercised over the use of blindfolds. This should be avoided when people have been or may have been traumatised. The exercise can be done with eyes closed voluntarily in this case (it's just quite tempting to peep!).

Verbal/nonverbal aspects to be aware of when working with language difficulties: While the core of the exercise is non-verbal, there is language used quite heavily in the second part of the exercise. A variation, which works well with linguistically diverse groups, is for the person who has been blindfolded to draw or paint their own version of what they think the painting is, and for this to be compared with the original in front of the whole group.

Multicultural aspects to be aware of: In some groups it may be sensible to avoid paintings that depict nudity, sex or violence. Some groups, for example those with Muslim participants, may be wary of touching people of the opposite sex. With such groups, the facilitator should just mention that there will be touch involved at the „find a partner to work with" stage.

Minimum-maximum group size: Up to 30.

Conditions: Participants should be at a stage where the first inhibitions have passed - but it can still be quite early in the process, as it encourages fuller contact between participants and develops non-verbal skills.

Duration: Depending on the size of the group, an hour to 90 minutes.

Equipment: There need to be lots of paintings – at least one for each participant. Facilitators should choose paintings which they feel are likely to work for each pair. Be prepared to offer an "easier" painting if someone feels lost. Contemporary paintings work best. Figurative art is better for a group doing this for the first time: more advanced participants can work well with abstracts.

Development of the exercise, possible variations: See the section on language.

Meta-feedback, debriefing: The experience of people watching the reporting back is as important as that of the people "on the spot".

Original method: Theatre

4. What can you tell about this person?

Description of the exercise: A volunteer is selected to leave the room. This person is then asked to walk into the room and stand or sit in the space, while not saying anything. The rest of the group observe them, and are asked to shout out words or phrases to say what they know about the "character" who has entered the space. The facilitator writes a list. (The volunteer does not necessarily consciously adopt the "character" of another person – the exercise is more to do with the other participants "reading" non-verbal signals, which may be conscious, unconscious or inherent.)

Aim of the exercise, learning outcomes: Group gains an understanding of how much we can learn from non-verbal signals. This includes information which we often absorb without being aware of it, and even prejudices.

Structure: Whole group.

Target population: Any group

Special aspects to be aware of when working with vulnerable/marginalized groups: Need to be aware of labelling and choosing a volunteer who is happy to be talked about.

Verbal/nonverbal aspects to be aware of when working with language difficulties: The exercise is practically non-verbal then does rely on discussion. The discussion could be quite in depth or if used with a group with limited language, it can be used to teach/reinforce basic words such as man/old. In this case the facilitator can lead the exercise more and help the group find words. The exercise could also be used as a development of the circle of emotions- and the person entering the room could enter using one of the emotions used in the warm-up game.

Minimum-maximum group size: any size works

Conditions: Important to look beyond the person and not just stereotype.

Duration: 20 mins

Equipment: None

Development of the exercise, possible variations: None

Meta-feedback, debriefing: Debrief takes place during the exercise.

Original method: Theatre

5. Projected spaces

Description of the exercise: The whole group is seated in front of a large projection screen, which should be raised, with an empty space in front of it. The facilitator shows a prepared series of still images, projected onto the screen. Music is played as this happens. The facilitator prompts participants to enter the space and respond to the image. At various times, people are in the space alone, in pairs and in groups of three or more. The facilitator may also prompt people to leave the space and return to the audience.

Aim of the exercise, learning outcomes: The exercise allows participants to create powerful and immediate non-verbal drama, with only basic stimuli.

Structure: Whole group.

Target population: Any group.

Special aspects to be aware of when working with vulnerable/marginalized groups: The choice of images should be appropriate for the group.

Verbal/nonverbal aspects to be aware of when working with language difficulties: The entire exercise can easily be conducted without any use of words.

Multicultural aspects to be aware of: The exercise works well with multicultural groups. It can be interesting to include images which relate directly to the cultures, and even politics, of participants' countries of origin. With refugees or vulnerable groups, care should be exercised over any potential triggers.

Minimum-maximum group size: Up to 30.

Conditions: This exercise works well after several days of work, when participants are more at ease performing and have acquired a physical awareness.

Duration: Around 30 minutes. Make sure there is enough music for it to go on longer if the group goes that way.

Equipment: Screen, projector, and a prepared powerpoint presentation. The choice of images is crucial. Recognisable generic spaces (streets, beaches, forests) are often good to begin with. More specific spaces become useful as the group gets the idea. Make sure there are LOTS of images and be aware that some will work better than others, and should be allowed to remain in place for a while as participants explore them. The exercise also needs recorded music. "Spacey" music works best, as it is open to a range of emotional readings.

Development of the exercise, possible variations: Avoid the temptation to try it without music. People sometimes say that the music tells you what to feel and so does the work for you. Not true. The music makes the space, as the image does, but what the participants feel is their own. The exercise doesn't work without the elevation of space that music offers.

Meta-feedback, debriefing: This exercise can be difficult to "de-brief". Make sure that you don't just rush on to the next thing, though. Participants will need time to process the experience.

Original method: Theatre

6. Multilingual scenes

Description of the exercise: Two people are chosen, each of whom speaks a language the other doesn't know. A short improvised scene is performed in front of the rest of the group. One person is only given the setting (e.g. you are a shopkeeper/ or you are walking in town). The other person is given a secret instruction (such as you wish to buy a spoon or you are lost and need directions/ need help). The scene is performed in 2 languages and they have to try to communicate with each other.

Aim of the exercise, learning outcomes: Group gain an understanding of how we can still make ourselves understood even if we don't speak the same language. The group can also see dramatic potential of working in more than one language.

Structure: Pairs to perform scenes in front of the whole group. Suggest 3 different scenarios.

Target population: Any group- though best with group made up of people who speak different languages. If group all speak same languages then gobbledegook (made-up languages) could be used.

Special aspects to be aware of when working with vulnerable/marginalized groups: Some participants might be reluctant to stand up and perform in front of the rest of the group. It is best to choose people at the beginning who are willing to have a go and build to including others.

Verbal/nonverbal aspects to be aware of when working with language difficulties: Mother tongue languages are used- facilitators might need to demonstrate with a volunteer first to help the group understand what they need to do.

Minimum-maximum group size: any size works

Original method: Theatre

7. Tell your stories in three pictures

Description of the exercise: The group is divided into small groups. Every participant needs to find two or three photos on their mobile phone which they think represents either a funny story, something connected to their life or connected to the topic of the training they are participating in. They show the photos to each other in their smaller groups without explaining anything. The others in the group have to analyse the photos and tell a story, that they think the photos could represent. At the end the original person confirms or rejects the story and tells their reason for choosing the pictures.

Aim of the exercise, learning outcomes: improvising stories, ice breaking, introduction to storytelling, understanding the role and availability of digital tools in our everyday life

Structure: individual towards the group

Target population: any

Special aspects to be aware of when working with vulnerable/marginalized groups: none

Verbal/nonverbal aspects to be aware of when working with language difficulties: This game can work non-verbal, as the story is told in pictures and is left to everyone to imagine.

Multicultural aspects to be aware of: none

Minimum-maximum group size: from 2 upwards

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

Duration: 20 minutes

Equipment: mobile phones of participants

Development of the exercise, possible variations: the context of the three pictures can be changed, even opening the exercise to build a longer narrative, if necessary

Original method: Storytelling

8. Storyboard

Description of the exercise: Draw six boxes on a piece of paper. In the first box, let the participants establish a character and a location. In the second let them create a situation with possibilities of what might happen. In the third involve the character in the situation, in the fourth they should create a potential solution of the situation, in the fifth they should engage the character with the potential solution and in the last the participants should create a surprising but logical solution of the story.

Aim of the exercise, learning outcomes: learning to structure stories, visualise them and collaborate to create a common narrative

Structure: depending on learning purpose

Target population: any

Special aspects to be aware of when working with vulnerable/marginalized groups: none

Verbal/nonverbal aspects to be aware of when working with language difficulties: none

Multicultural aspects to be aware of: none

Minimum-maximum group size: from 2 upwards

Conditions: Can be used at any time, best combined after the three-act-structure

Duration: 1,5 hours

Equipment: paper, marker

Development of the exercise, possible variations: could be done with a skilled group and an equipped location digitally

Original method: Storytelling

9. Three-Act-Structure

Description of the exercise: The participants are told to think about an instant story. The facilitator is asking the room to name (1) A character, a place and problem/situation (Set-Up), then (2) a conflict/incident, setting the story in motion and finally (3) a resolution with and ending. After the facilitator demonstrated this verbal, the participants break in small groups and create their small stories, which can be, depending on the context either free associated and created or following a specific topic.

Aim of the exercise, learning outcomes: learning how "easy" it is to tell a structured story, storytelling, narrative structure

Structure: depending on learning purpose

Target population: any

Special aspects to be aware of when working with vulnerable/marginalized groups: based on western storytelling tradition, variation if needed for other audiences

Verbal/nonverbal aspects to be aware of when working with language difficulties: this exercise needs basic listening skills

Multicultural aspects to be aware of: based on western storytelling tradition

Minimum-maximum group size: from 2 upwards

Conditions: Is an easy introduction to telling stories and letting people know how easy it is. Thus it should be moderated in a fun and easy way. It could be followed by the storyboard exercise.

Duration: 30 minutes

Equipment: paper, marker

Development of the exercise, possible variations: to be investigated

Original method: Storytelling

10. The What – The How – The Why – Easy Discourse Analysis

Description of the exercise: Explain briefly the three most important layers of a narrative (1) The Textual: The Description of the content of the story (What is said in the story?) (2) The Composition: The Explanation of the content of the story (How is the content expressed in the story?) (3) The Context: Contextual interpretation of content of the story (Why is the storyteller expressing themselves in this way?) After this divide the group into smaller groups and hand them out different newspaper articles or stories, pictures etc. Let each group create a huge paper where they will write down the What, the how and the why. Let them discuss the stories and write or draw down their ideas. When the groups rejoin let the whole group discuss (a) what do the stories have in common, (b) what is different, (c) what are anomalies of the story and (d) why the think the differences, common ideas and anomalies exist.

Aim of the exercise, learning outcomes: understanding narratives, learn to analyse them and critical thinking

Structure: small groups, pairs

Target population: any

Special aspects to be aware of when working with vulnerable/marginalized groups: none

Verbal/nonverbal aspects to be aware of when working with language difficulties: this exercise needs (basic) reading and listening skills

Multicultural aspects to be aware of: none

Minimum-maximum group size: from 2 upwards

Conditions: The exercise has the potential for controversial discussions, depending on the content of the articles/stories, as we work with bias. A facilitator should be fully aware of the risk

Duration: 2 hours

Equipment: paper, marker, printed out articles, stories or pictures

Development of the exercise, possible variations: to be investigated

Original method: Storytelling

11. Two truths – one lie

Description of the exercise: The group is best sitting in a circle – every person should tell two true and one false sentence about themselves. The group has to investigate which is the false story.

Aim of the exercise, learning outcomes: icebreaking, creating narrations, getting to know each other, creative thinking

Structure: Whole group

Target population: any

Special aspects to be aware of when working with vulnerable/marginalized groups: none

Verbal/nonverbal aspects to be aware of when working with language difficulties: this exercise needs basic listening and talking skills

Multicultural aspects to be aware of: none

Minimum-maximum group size: from 6 upwards

Conditions: when a group is introduced to storytelling

Duration: 20 minutes

Equipment: none

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

Original method: Storytelling

12. Albatros – understanding perspectives in storytelling

Description of the exercise: SIMULATION

Choose 2 girls and 2 boys to participate in this simulation exercise. Explain their role in this exercise but do not explain any of the historical context behind the true Albatrossian culture until after the discussion has ensued.

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

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

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

She then – upon a clicking cue from the man – rises to retrieve food and offers the food to each male in turn first before offering the food to the other female. She sticks her hands into the food and stuffs a little into the mouths of each male. Upon being fed the Albatrossian man indicates his appreciation by a rubbing of the stomach. Afterwards, she then offers the food to the other female. She returns the food to the table and then she returns to her kneeling position next to the Albatrossian man. During these pauses, which should be prolonged for effect, the Albatrossian man gently pushes the woman's head from time to time downward as she kneels.

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

After another pause, the two Albatrossian males indicate to the kneeling females to follow them, and the four people leave the area, concluding the first part of the exercise.

Aim of the exercise, learning outcomes: understanding bias and power of imaginaries, critical thinking, questioning perceptions

Structure: whole group, with four performing

Target population: any

Special aspects to be aware of when working with vulnerable/marginalized groups: this exercise is often used in intercultural education. For people from mariginalized background it might be sensitive to perform the exercise.

Verbal/nonverbal aspects to be aware of when working with language difficulties: none

Multicultural aspects to be aware of: The exercise is designed to make people not just aware of what is behind the story, but as well of their cultural bias or "lenses". Especially for people playing the part, it can be an overwhelming experience and they should be safeguarded by the facilitator.

Minimum-maximum group size: 10-20

Conditions: The people who will act in the exercise need special observation and care, as it happened in some cases, that the simulation could open past traumata or make the "performers" exposed to emotions they are not aware of. Thus the facilitator should check on them and should prevent vulnerable participants from engaging in this exercise without their consent. Not only those performing, but spectators as well can be highly affected (e.g. victims of sexual or domestic violence).

Duration: 60-90 minutes

Equipment: 2 Chairs, food, bowl, a crown or any other ornaments to wear

Development of the exercise, possible variations: none

Meta-feedback, debriefing: Cultural assumptions and rationale – Extended discussion questions

As elaborated later, part of the point of the Albatross exercise is to provide an opportunity for people to learn by observation, to infer meaning from the totality of what happened. Since this "cultural observation" aspect is important, it is best to conduct the exercise with as much consistency as possible, within some frame of reference agreed on by all Albatrossian performers. Following are some of the "standard" cultural assumptions, which usually are in play, and which the participants have the problem of figuring out as the exercise goes on.

Discussion of the Albatros

1. What Happened? (Early exploration – no confirmation or denial)

2. Objective Observations (Tell participants to screen out own feelings and reactions, and tell only what they observed. This can be written on newsprint)

a. What did you see happen?

b. What did the Albatrossian man do? What did the woman do?

c. Describe the Albatrossian language.

3. Personal Feelings and Reactions

a. What did you feel as you participated in this exercise?

b. What, in your opinion, is the role of the Albatrossian woman in the society…The Albatrossian male? Why?

c. What are some similarities between your culture and the Albatrossian culture? Some differences?

At this point, you can explain the underlying values of the Albatrossian culture.

Original method: Storytelling

13. Silent Movie

Description of the exercise: Divide students into two or more groups. For the first half of the class, some students will be screenwriters and other students will be actors. Roles will switch for the second half. The screenwriter students will write a silent movie scene, with the following directions in mind:

Silent movies tell a story without words. It is important to start the scene with a person doing an obvious task, like cleaning the house or rowing a boat. This scene is interrupted when a second actor (or several actors) enters the scene. The appearance of the new actor/s has a big impact. Remember that the new characters could be animals, burglars, children, salesmen, etc. A physical commotion takes place. The problem is resolved. The acting groups will perform the script(s) while the rest of the class sits back and enjoys the show. Popcorn is a good addition to this activity. After each silent movie, the audience should guess the story, including the conflict and resolution.

Aim of the exercise, learning outcomes: applying storytelling methods, improvising, collaboration

Structure: smaller groups

Target population: any

Special aspects to be aware of when working with vulnerable/marginalized groups: none

Verbal/nonverbal aspects to be aware of when working with language difficulties: none

Multicultural aspects to be aware of: none

Minimum-maximum group size: 8 upwards

Conditions: none

Duration: 45 minutes upwards (depending on group size)

Equipment: popcorn (optional), paper, pen

Development of the exercise, possible variations: to be investigated

Original method: Storytelling

14. Introduce "The Other"

Description of the exercise: In a circle, each participant presents the one on his right, without knowing him, saying the name and describing all the salient features, like work, family, hobbies, etc.

Aim of the exercise, learning outcomes: Ice breaking

Group building

Develop Creativity

Awareness

Structure: Whole group

Target population: any population

Special aspects to be aware of when working with vulnerable/marginalized groups: Give more defined indications about the features to describe to avoid some possible vulnerable aspect of someone in the group (like family in refugees group)

Verbal/nonverbal aspects to be aware of when working with language difficulties: In a group with language difficulties it's possible to do this exercise without words, using pantomime technique. In this case, of course, you can do this exercise after you did some pantomime exercises.

Multicultural aspects to be aware of: No special limits, just pay attention to the respect for each one, in order also of multicultural aspect.

Minimum-maximum group size: No limits

Conditions: In the verbal version, can be used at the start of the training. In the non verbal version, after the pantomime exercises. Is important the role of the trainer to stimulate creativity, pay attention to the respect of each participant and underline them that is not requested to foresee the reality, is important to share what anyone "sees" about the other.

Duration: 1-2 minutes for each participant.

Equipment: Nothing

Development of the exercise, possible variations: From verbal to non verbal version.

Could be useful (only in the verbal version), after this round, to make a round where each one introduces himself. It is not to discover how many information correspond to the reality (it isn't requested), but to take awareness about how many aspect that you see in the others are, actually, what you would to see in you.

Meta-feedback, debriefing: In the debriefing you can start asking the feeling of each participant listening to his/her creative description from another. It is also

important to underline the importance of the border between what I see in the others and what is the reality.

Original method: Clown

15. A-I-O

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

Aim of the exercise, learning outcomes: Ice breaking

Body warm-up

Develop attention

Structure: Whole group

Target population: any population without physical disabilities.

Special aspects to be aware of when working with vulnerable/marginalized groups: Pay attention to physical disabilities.

Verbal/nonverbal aspects to be aware of when working with language difficulties: Non verbal exercises

Multicultural aspects to be aware of: The shooting could be a lunch of something (like a ball) to avoid the possibility that someone feel violence in the exercise.

Minimum-maximum group size: From 8 to 30 participants

Conditions: Invite the participants to use voice and body with energy and to pay attention and be focused on the whole circle.

Duration: It depends on the group size.

Equipment: Nothing

Development of the exercise, possible variations: No special development

Meta-feedback, debriefing: No

Original method: Clown

16. Rods Movement

Description of the exercise: Divide the group in couples. In each couple, each one has to stay in front of the other, maintaining eye contact. When the music starts, each couple has to start a very simple movement, mirroring each other. After some minutes, add, for each couple, a little wooden rod, putting it between the two first finger on the hands of participants. Continuing mirroring they have to move slowly in the space, maintaining contact through the eyes and the rods. Slowly, one by one, link the couples adding new rods, till you make one complete group. Let the group free to move in the space without leaving the contact through the rods. Ask the group to make slowly a nice circle, continuing moving in the space and without leaving the rods. In the circle ask to the participants to leave the rods without leaving the eyes contact with the others. Say thanks with the eyes to the others, make a common obeisance and clap the circle.

Aim of the exercise, learning outcomes: Group building

Confidence exercise

Body warm-up

Get to know each other in a nonverbal way

Respect the time of yourself and the one of your partner/partners

Non verbal communication

Synchronized movement

Structure: In pair first, then in whole group

Target population: any population

Special aspects to be aware of when working with vulnerable/marginalized groups: Pay attention to physical disabilities for the second part in circle

Verbal/nonverbal aspects to be aware of when working with language difficulties: Non verbal exercises

Multicultural aspects to be aware of: With some cultures (and also in general way) could be some difficult to stay in eyes contact, give them the right time to enter in this deep communication and help them.

Minimum-maximum group size: From 8 to 24

Conditions: Invite the participants to maintain eye contact and don't use words. Help by encouraging them to go slowly and use simple movements.

Duration: From 30 minutes to 1 hour (it depend from the group size)

Equipment: Music, wooden rods of about 80-100 cm

Development of the exercise, possible variations: Is a starting point for a lot of exercises about non verbal relation and communication.

Meta-feedback, debriefing: Feeling of participants about eye contact, contact through the wooden rod, time of movement, attunement, synchronized movement.

Original method: Clown

17. Clown relation

Description of the exercise: Moving in the space, without words, choose a partner and don't lose sight of him/her. When the music stops, go close to the partner chosen and look at them with the body and the eyes. In the second step, invite the participants to choose two people at the same time, trying not to lose sight of either. When the music stops go close to one of these two with your body and turn just your head and eyes to the other one, looking towards him/her.

Aim of the exercise, learning outcomes: Non verbal relation/communication

Clown relation

Body language

Structure: first in group, after in pair, then in trio

Target population: any population

Special aspects to be aware of when working with vulnerable/marginalized groups: Eye contact could be sometimes too deep and intense - pay attention!

Verbal/nonverbal aspects to be aware of when working with language difficulties: It is a non verbal exercise, but the leading of the exercise is necessarily verbal, even if there are not so many indications to give to the participants. Thus you can have some problem with groups with language difficulties.

Multicultural aspects to be aware of: With some cultures (and also in general way) it could be some difficult to maintain eye contact. Give participants enough time to enter in this deep communication and help them.

Minimum-maximum group size: From 12 to 24

Conditions: Invite the participants to maintain eye contact and don't use words. Help by inviting them to go slowly and take their time.

This should done after exercises with movement in space and eye contact/communication, with a good level of confidence in the group.

Duration: From 30 minutes to 1 hour (it depend from the group size)

Equipment: Music

Development of the exercise, possible variations: Using the clown relations you can go from this exercise to the plastic clown picture exercise.

Meta-feedback, debriefing: Feeling of participants about relation through body language (active and passive).

Original method: Clown

18. Clown plastic picture

Description of the exercise: In group of minimum 6 persons, make a big "human" picture using the body and the clown relation, composing the picture one by one and then staying motionless for 15 seconds

Aim of the exercise, learning outcomes: Non verbal communication

Clown relation

Body language

Transformation of reality

Structure: Groups of 6 or more

Target population: any population

Special aspects to be aware of when working with vulnerable/marginalized groups: Pay attention to the respect of some cultures. For example pay attention with body contact for some cultures.

Verbal/nonverbal aspects to be aware of when working with language difficulties: Non verbal exercises, but could be fine to close the exercise calling another participant who have to say the name of "Masterpiece" and explicate the picture.

Multicultural aspects to be aware of: Pay attention to the respect of some cultures. For example pay attention with body contact for some cultures.

Minimum-maximum group size: From 6 to 10 for each group.

Conditions: Stimulate creativity and transformation of reality by the participants. This should be done after the successful completion of exercises about relation and clown relation, with a good level of confidence in the group.

Duration: 5 minutes for each group.

Equipment: Music

Development of the exercise, possible variations: It's possible to mix this exercise with the Clown Relation exercise.

Meta-feedback, debriefing: Don't need special debriefing

Original method: Clown

19. Transform objects

Description of the exercise: Groups of maximum 8 people in circle. Give them one object. Each one of them has to watch the object and slowly transform it into another object, with movements, sounds, etc. Then he has to pass it to the participant on his right side who has to take the transformed object, repeating the movements and sounds, and then transforming it again. When the object will finish the round you can introduce in the circle another object.

Aim of the exercise, learning outcomes: Clown tools

Non verbal expression

Transformation of reality

Ice breaking

Structure: Groups from 4 to 8 persons

Target population: any population

Special aspects to be aware of when working with vulnerable/marginalized groups: No special needs

Verbal/nonverbal aspects to be aware of when working with language difficulties: Non verbal exercise

Multicultural aspects to be aware of: No special needs

Minimum-maximum group size: Groups from 4 to 8 persons

Conditions: Invite the participants not to use words.

Duration: 30 minutes

Equipment: Nothing

Development of the exercise, possible variations: From this exercise you can go to the transformation of the body.

Meta-feedback, debriefing: You can work, with debriefing on the relevant theme of different point of view of the reality and also in the clown relation with objects.

Original method: Clown

20. From the chaos to the creation

Description of the exercise: Standing in a circle, one by one each participant goes to the centre of the circle. Starting from a very free, fast, uncontrolled and "crazy" movement of the body, let the body create a new unsuspected action, (like having a shower, driving a car, playing a musical instrument, painting, or something else) transforming the unknown and involuntary movement in an appropriate action. Play this action for some seconds.

Aim of the exercise, learning outcomes: Clown tools

Clown creation

Non verbal expression

Transformation of reality

Structure: Whole group, maximum 25 persons.

Target population: any population. May require some variants for disabled people

Special aspects to be aware of when working with vulnerable/marginalized groups: Pay attention to physical disabilities or special body pains (back pains).

Verbal/nonverbal aspects to be aware of when working with language difficulties: Non verbal exercise

Multicultural aspects to be aware of: No special needs

Minimum-maximum group size: Groups from 4 to 25 persons.

Conditions: Stimulate the participants to take their time, but also to start from chaos, without any control on the movement. Invite them to start with fast movement, using all parts of the body.

Duration: It depends on the group size.

Equipment: Nothing

Development of the exercise, possible variations: It is possible to mix this exercise with transformation of objects.

Meta-feedback, debriefing: Don't need special debriefing

Original method: Clown

21. Discover your Clown

Description of the exercise: Give one red nose to each participant who has to put it around his/her neck. Starting from some relaxing exercise in front of the trainer who will lead, bring participants, through a visualisation, into a prehistoric world where they are animals. Each participant will choose an animal, and will start to move and sound like that animal. With this animal's mood, lead participants into relationships with others, discovering the aspects that belong to them. Invite them to pay attention to their movements, to experiment with ways of communication, and to express emotions. When the trainer feels that each participant is fully inhabiting this new mood, ask them to go slowly to an initial position, close their eyes and put the red nose on their nose. In the meantime put some clothes (like jackets, hats, scarf, etc.) and object on the space. Then invite them, without losing the animal feeling inside, to open their eyes and discover their clown's mood and feeling.

Aim of the exercise, learning outcomes: Discover of the clown

Clown tools

Non verbal communication

Non verbal relation

Structure: Whole group, maximum 25 persons.

Target population: any population

Special aspects to be aware of when working with vulnerable/marginalized groups: Pay attention to the reaction of each participant

Verbal/nonverbal aspects to be aware of when working with language difficulties: It is a non verbal exercise, but the leading of the exercise is necessarily verbal. Thus you can have some problem with group with language difficulties.

Multicultural aspects to be aware of: Pay attention to the respect of some cultures. For example pay attention with body contact for some cultures.

Minimum-maximum group size: Groups from 8 to 25 persons

Conditions: The role of the trainer is fundamental to lead participants, step by step, through a visualisation, in the right mood. Only for clown expert trainers.

Duration: At least 1 hour

Equipment: Music, Clothes, Objects, Red Noses

Development of the exercise, possible variations: It's possible to develop this exercise in several way, depending on the level of participants in clown training

Meta-feedback, debriefing: Is very important to do a debriefing after this exercise about the feelings and the emotions of the participants during the exercise.

This debriefing could be also the moment to start to give them some more deeper information about the clown.

Original method: Clown

22. The painter: pantomime

Description of the exercise: After giving the participants some basic movement of pantomime, ask them to choose a place in the space. They are painters who have to make their masterpiece on an imaginary canvas. Invite them to start painting with an imaginary brush. Then, slowly, they have to transform the lines and the drawings painting, in movements with their body, using pantomime movements.

Aim of the exercise, learning outcomes: Body language

Non verbal expression

Clown tools

Transformation of reality

Structure: Individual

Target population: any population

Special aspects to be aware of when working with vulnerable/marginalized groups: No special needs

Verbal/nonverbal aspects to be aware of when working with language difficulties: Non verbal exercise

Multicultural aspects to be aware of: No special needs

Minimum-maximum group size: From 8 to 25

Conditions: It is important before the exercise to show an example to the participants, also asking them to follow the trainer.

Duration: 45 minutes

Equipment: Music

Development of the exercise, possible variations: Possible variation is to let one participant lead the others who have to follow him/her.

Meta-feedback, debriefing: Don't need special debriefing

Original method: Clown

23. Red Nose Spotlight

Description of the exercise: One by one, each participant has to go on stage (the others are the audience) with red nose and, through a double view has to discover the audience. Then he has to make eye contact with each person in the audience, one by one, and then leave the stage.

Aim of the exercise, learning outcomes: Clown relation

Non verbal communication

Clown tools

Structure: Individual

Target population: any population

Special aspects to be aware of when working with vulnerable/marginalized groups: No special needs

Verbal/nonverbal aspects to be aware of when working with language difficulties: Non verbal exercise

Multicultural aspects to be aware of: No special needs

Minimum-maximum group size: From 8 to 26

Conditions: Is very important to have silence in the room. If you want you can use music.

Duration: It depends from the group size.

Equipment: Music, red nose

Development of the exercise, possible variations: It is the starting point of each clown improvisation on the stage.

Meta-feedback, debriefing: Feeling and emotions of the participants both in the clown role and in the audience role.

Original method: Clown

24. Mirror game

Description of the exercise: The group members form pairs and stand in front of each other. One of them is the model, the other one follows, mirroring any movement as best he/she can. Then they change roles. No problem if it's not "perfect"!

Aim of the exercise, learning outcomes: Body warm-up

Body empathy

Attunement

Group building

Structure: pair, or whole group process (see development)

Target population: any population

Special aspects to be aware of when working with vulnerable/marginalized groups: None

Verbal/nonverbal aspects to be aware of when working with language difficulties: Demonstrating the exercise helps in understanding instructions if language difficulties are present. Demonstration is advisable even in case of no language difficulties because it has a facilitating/model effect.

Multicultural aspects to be aware of: Pay attention to cultural aspects when demonstrating the exercise, adjust proximity and/or physical touch accordingly.

Minimum-maximum group size: any size with an even number of participants (if there are two group leaders one can participate in case of odd number)

Conditions: Give enough space for moving freely to each pair.

It is a rather easy exercise that can be used at the beginning of a new group process, it has a warm-up effect as well.

Duration: With inexperienced groups a shorter time (3-5 minutes) is recommended before changes. If the group is immersed in the task, more time is possible.

Equipment: No material necessary. With or without music. When you use music: lively music preferably without lyrics is recommended.

Development of the exercise, possible variations: Possible development 1: they do not decide on the roles, and still maintain the mirroring. Both of them model and mirror at the same time.

Possible development 2: Repeat the exercise with different persons as partner.

Possible development 3: It can be extended to the whole room with the whole group where half of the group is on one side, half on the other. Each person on one side has a partner on the other. As if there was a long mirror across the whole room. If people interact on one side this interaction is mirrored on the other by the partners of the interacting persons.

Meta-feedback, debriefing: Pay attention to dealing with constantly changing situations and improvisation. Experiences in terms of empathic attunement via bodily encounter in space.

Original method: Body & Movement

25. Introduction via objects – Group mandala

Description of the exercise: Prior to the training, the group members are asked to bring an object with them that they feel is characteristic of themselves.

Groups of 5 are formed – preferably out of people not very well acquainted with each other.

The subgroup creates an installation of the personal objects, (each is allowed to move his or her object only!) and discusses it for a while, giving it also a title.

The subgroups create also a representation of the installation out of their bodies, transfer the position of the objects in a creative way on a body-sculpture.

Exhibition – each group shows their installation of objects and installation of bodies.

The whole group is creating a group object mandala, everybody can say some words about their chosen objects, introduce themselves through the object they brought along and everybody puts the small object in the middle of the circle in the mandala.

At the end of the whole group process (which may take several days), in the big circle everybody takes back their small objects, and say if there was some difficulty for them and what they take with themselves from the training.

Aim of the exercise, learning outcomes: Group building

Creative work in a team

Work with self-image

Structure: small group (consisting of 3-5 persons) process

Target population: any population

Special aspects to be aware of when working with vulnerable/marginalized groups: Participants with a migration background might be emotionally affected by selecting an object, as it is likely they had to leave a lot behind when leaving their homes. It is advised to play close attention to the emotional charge in their object description, and to the types of memories the object brings up.

Verbal/nonverbal aspects to be aware of when working with language difficulties: In case of language difficulties participants would only say their name, and should let the object "speak" on their behalf. As an alternative to a verbal introduction, participants could also hand around their object, so that the others can get in touch with it via vision and touch.

Minimum-maximum group size: any size

Conditions: This activity works both as an introduction exercise at the beginning of the group process, or to deepen connections later on.

Duration: First phase: 30 minutes, 2nd phase 2-3 minutes per person.

Equipment: A large plate or cloth (a square shawl or decorative tablecloth) on which to place the group mandala.

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

Meta-feedback, debriefing: No feedback or debriefing required.

Original method: Body & Movement

26. Marketplace game

Description of the exercise: At the start of the process the facilitators offer various categories to form small groups. These should be obvious, transparent categories, such as clothing, hair colour, and should move to more complicated, less obvious categories, like profession, hobby, favourite dish, month of birth, and can move to even more personal areas like marital status, age, etc.

Group members should find out on their own who belongs into the same group with them, but they even can try and convince each other to join. This can create a "marketplace vibe", where people are calling out their groups, calling on the others to join. Participants can experience how in every round they are in a group with different people, that they can connect to different individuals through different shared experiences. This is also a great icebreaking process.

Aim of the exercise, learning outcomes: Ice breaking

Group building

Relating to each other

Getting to know each other

Giving a structural frame, thus safety to the group process

Structure: whole group

Target population: any population

Special aspects to be aware of when working with vulnerable/marginalized groups: In case of an international group or a group including people with migrant backgrounds a round with place of birth is also advised, where people create groups on an imaginary map.

Verbal/nonverbal aspects to be aware of when working with language difficulties: The complexity of the categories should match the group's level of verbality. Body language can be encouraged to bridge linguistic divides.

Minimum-maximum group size: min. 6 persons

Duration: 20 min

Equipment: no special needs

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

Meta-feedback, debriefing: No feedback or debriefing required.

Original method: Body & Movement

27. Dance with sticks

Description of the exercise: Two people are in contact via two thin sticks held between them only by the light pressure they apply at the two ends of them by their index fingers. Explore movement possibilities! First slowly, later with more dynamism.

Aim of the exercise, learning outcomes: Attunement

Physical contact through an object

Structure: The basic setting is in pairs, but it can be developed into trios, or groups of more people, even the whole group is possible.

Target population: any population with basic fine motor skills in their arms and hands

Minimum-maximum group size: 5 to 30

Conditions: This exercise enhances concentration in the group. It is good to use when you want to deepen the process.

Duration: 4-10 minutes each turn

Equipment: Thin sticks. Each pair has to have two.

Development of the exercise, possible variations: Possible development 1: Changing partners can give an impression how different the connection to different people can be.

Possible development 2: We can work in the direction of the whole group. Create trios of groups of four connected by sticks held in place by the fingertips. Or groups of six, or the whole group can be connected.

Meta-feedback, debriefing: The following topics could be addressed: adaptation to changing situation, differences in the encounters with different persons, characteristics regarding leading/following, personal talents.

Original method: Body & Movement

28. Dance with objects

Description of the exercise: The facilitators offer objects which can be used for free movement, dance or to connect to each other. These can be shawls, blankets, balloons, ropes, feathers, etc. Facilitators can offer uniform objects to all pairs or individuals, or they can offer a selection of different objects from which pairs or individuals choose. This activity encourages motion, as most of the attention will be on moving the object.

Aim of the exercise, learning outcomes: Body warm-up

Non-verbal communication

Liberating body movement

Physical contact through an object

Structure: pair

whole group

Target population: any population

Special aspects to be aware of when working with vulnerable/marginalized groups:

Verbal/nonverbal aspects to be aware of when working with language difficulties: nonverbal

Multicultural aspects to be aware of: Certain objects can be culturally sensitive, e.g. certain types of shawls can be considered veils by participants.

Minimum-maximum group size: 4 to 30

Conditions: Releases tensions that are connected to movement and connecting to others.

Duration: 4-10 minutes each turn

Equipment: objects

Development of the exercise, possible variations: If the exercise is done in pairs, in several rounds different objects can be offered, and the observation can focus on how the different objects influence the connection in the pair.

Meta-feedback, debriefing: It is advised to offer the pairs the option to discuss their experiences with each other at the end of this activity.

Original method: Body & Movement

29. Drawing – drawing in a group

Description of the exercise: Create a drawing, a painting, a visual representation of your (previous) experience.

Aim of the exercise, learning outcomes: Use a different artistic expressive modality. Encounter in visual art modality.

Structure: Mostly individual, but it can be used in pairs or little groups. Even the whole group can create something together.

Target population: any population

Special aspects to be aware of when working with vulnerable/marginalized groups:

Verbal/nonverbal aspects to be aware of when working with language difficulties: Nonverbal

Minimum-maximum group size: any size

Conditions: This exercise works well following another nonverbal exercise e.g. with movement. It can help in bridging the nonverbal/nonsymbolic and the verbal/symbolised worlds of experience.

It is good to emphasise that the focus is not on the aesthetic value but rather on the expressive quality of the drawings.

As drawing is physically less challenging, it can be alternated with movement exercises.

Duration: 15 min - 1 hour

Equipment: Sheets of paper, drawing and painting material is necessary.

Development of the exercise, possible variations: There is an inexhaustible source of possibilities, a whole art therapy approach is dedicated to visual arts modality. Some possible development ideas:

1. Drawing can happen individually, but it can be a means of encounter, when two persons communicate with each other in drawing.

2. Or a group of four can have turns and draw something on the paper making it more and more complex with each turn - all this without speaking. In the end their task might be to write the fairy-tale "that they just drew the illustration for".

3. The choice of painting/drawing material can make the creation quite a different experience. Using water-colours for example takes more time and reaches deeper emotional levels.

4. After some symbolic or relational work the experiences can be put on a visual level before verbal sharing.

5. Movement and drawing can alternate, inspiring each others.

Meta-feedback, debriefing: How do the participants relate to the various expressive artistic modalities?

There is a possibility of giving and receiving feedbacks.

Original method: Body & Movement

30. Painting with challenge and support

Description of the exercise: The group is sitting in a circle. Each person has a sheet of paper and chooses 3 different colours from the available paint. Make sure to use thick (but water based) paint that can overlay previously painted forms, e.g. tempera.

The group leader starts by telling: We are going to create a special work of art. Please start to paint a personal design, whatever comes to mind. Everybody starts painting.

At one point the trainer says STOP, and asks the group members to hand over their own painting to the person sitting on their left. Instruction: Look at the picture you received, and then paint on it something challenging! You'll have a couple of minutes for it. Then, please, give it back to the owner. You also receive yours back. Now look at it, be aware of the effect that the other's contribution has on you, and continue your painting.

Yet again, at one point the trainer says STOP, and asks the group members to hand over their own painting to the person sitting on their right. Instruction: Look at the picture you received, and then paint on it something supporting. You'll have a couple of minutes for it. Then, please, give it back to the owner. You also receive yours back. Now look at it, and feel the effect.

Finish your painting as long as you wish.

After that, look at your painting, find some words, and write a poem about it. It can be in your own language.

Show your picture, tell us your poem. No matter if we don't understand.

Aim of the exercise, learning outcomes: Non-verbal communication

Tuning in to others

Integration of outer and inner impulses

Deepening self-knowledge

Experimenting coping strategies

Structure: whole group

Target population: any population

Special aspects to be aware of when working with vulnerable/marginalized groups: When working with traumatised persons, the feeling of being exposed and unprotected can emerge. Make sure to work on trust in the group first otherwise there is a danger of interpreting the others' contributions as boundary violations and/or abuse.

Verbal/nonverbal aspects to be aware of when working with language difficulties: non-verbal

but the mutual understanding might be important

Multicultural aspects to be aware of: If the final poems are in the mother tongue, an appreciation of the cultural diversity can happen.

Minimum-maximum group size: 4 to 30

Conditions: The exercise needs a basic trust in the group. The members need to understand that the goal of the exercise is not to hurt or make harm.

Duration: 1 h

Equipment: Sheets of paper, drawing and painting material is necessary.

Development of the exercise, possible variations: The exercise can happen in small groups of four.

The exercise can happen not necessarily with paint but also with other materials, e.g. with clay. Clay has the characteristic that the contribution of the other can be entirely undone, the piece of art can restart at any time. Even in this case, it might be important to understand why someone did not use the others' contributions, when debriefing.

Meta-feedback, debriefing: We advise to use a whole-group debriefing because the exercise can evoke a multitude of feelings. The others' contributions can induce anger, sadness, a feeling of exposition, but also the joy of new possibilities, excitement, humour etc. is possible. We can guide the awareness towards the possibilities of coping with challenges and receiving support. The divers feedback can help in differentiating the experiences.

Original method: Body & Movement

31. Crystal dance

Description of the exercise: Free movement or dance in the room. When someone stops somewhere as a statue, all the others stop moving around and go to that person, touching him/her while taking up a chosen position, thus crystallising as a group statue. Then the first person starts moving again, and the whole statue dissolves. All move and dance again until the next person stops, and so on. It is possible that without intending to two persons stop around the same time: this can create a two-core crystal.

Aim of the exercise, learning outcomes: Relating to each other

Creating together

Experiencing that I am the centre

Experiencing that I am part of the whole

Structure: whole group process

Target population: any population

Special aspects to be aware of when working with vulnerable/marginalized groups:

Verbal/nonverbal aspects to be aware of when working with language difficulties: Demonstrating the exercise helps in understanding instructions if language difficulties are present. Demonstration is advisable even in case of no language difficulties because it has a facilitating/model effect.

Multicultural aspects to be aware of: Pay attention to cultural aspects when demonstrating the exercise, adjust proximity and/or physical touch accordingly.

Minimum-maximum group size: 5 to 30

Conditions: It can be used around the beginning of the group process thus helping the group cohesion. Or it can be used at the end as a fare-well exercise.

Duration: 4 to 8 minutes

Equipment: use it with any nice music

Development of the exercise, possible variations: You can use the structure of this exercise for mapping the relationships in a group. You can observe and in a way measure the likes and dislikes in the group by the choice of position and distance in correlation to each other.

Meta-feedback, debriefing: This exercise creates an opportunity for reflection on the roles and relationships in the group.

Original method: Body & Movement

32. Creating a collage on a chosen topic (Humanogram)

Description of the exercise: The collage method is applicable for the processing of a specific subject (appropriate for that particular workshop, chosen by the trainers). The subject can be introduced by free movement, relaxation, with a brief verbal introduction, or by writing a few keywords on the wall, etc. As a next step, magazines with lots of images are offered for the group, where they can look for and cut out images and pieces of text that they believe will be good illustrations for the topic. Each participant receives a clean sheet of paper on which they can organise a collage.

Aim of the exercise, learning outcomes: Use a different artistic expressive modality.

Work with self-image

Deepening self-knowledge

Deepening of the process

Structure: individual

Target population: any population

Special aspects to be aware of when working with vulnerable/marginalized groups: The magazines should be diverse in the areas and views they address.

Verbal/nonverbal aspects to be aware of when working with language difficulties: non-verbal

Minimum-maximum group size: any size

Conditions: This activity is useful for the processing of specific themes, topics

Duration: 45 min- 1,5 h

Equipment: scissors, magazines, glue, white paper A2 size

Development of the exercise, possible variations: We can offer more than one topic: e.g. the topics of the Humamogram: body, emotions, intellect, material, spirituality, chaos and order, emptiness, social bonds. We can also offer topics that are related to the group's setup: e.g. strengths, vulnerability, roots (every aspect is written on a paper and the group chooses to put them on the wall.

Meta-feedback, debriefing: This activity enables participants to investigate their attitudes towards the topic or topics offered. As this connection is expressed via images, it can be less scary or difficult to present even more challenging topics. Discussion of the final collages can be done in small groups or with the whole group. Before the creator describes their own collage, the others can offer verbal associations.

Original method: Body & Movement

33. Abstract symbols into group choreography

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

Aim of the exercise, learning outcomes: Work in a team

Creative work in a team

Enhancing connections in the group

Structure: small group (consisting of 5-7 persons) process

Target population: any population

Verbal/nonverbal aspects to be aware of when working with language difficulties: non-verbal

Multicultural aspects to be aware of: Make sure the symbols you use are NOT representing anything special in the cultures represented in the group.

Minimum-maximum group size: 15 to 30 (3-4 subgroups)

Conditions: It helps if you have separate rooms, spaces for the subgroups to use for rehearsal. If necessary, the subgroups can work in the same room as well but it is not ideal, they might disturb each other, the surprise effect is gone.

Since it is a rather structured exercise, it can be used earlier in the group process.

Duration: ca. 20 minutes for preparing the choreographies, then ca. 1-2 minutes for the performances.

Equipment: Identical sets of cards featuring abstract symbols is needed. Each subgroup will need one.

No music is necessary.

Development of the exercise, possible variations: After the performing subgroup checks the solutions of the spectators they might repeat the performance.

Meta-feedback, debriefing: This exercise makes it possible to reflect on one's role taking in a working small group. Do I take a leading or rather a following role? How

do I manage (or do I not manage) to give my input? How do I cooperate? How do I deal with different ideas and opinions? Ask for and give feedback! How do you perceive the others? How do they perceive you?

Original method: Body & Movement

34. Tribe game

Description of the exercise: Create groups of 5-8 participants. Explain to the small groups that each group is a tribe. They can have a tribal leader, a council, members. They can imagine the characteristics of the tribe, they can pick a totem (animal, plan, symbol) which represents them. They can develop a tribal dance, which they show the other tribes. After the tribal introductions, members of the different tribes meet each other in pairs, or threes or all together in a common tribal dance.

Aim of the exercise, learning outcomes: Creative work in a team

Enhancing connections in the group

Group dynamic, roles in a group

Building consensus, being able to convince each other, creating a dialog.

Attitudes to belonging somewhere and to rivalry. Observing, tolerating differences.

Structure: half or one third of the group

Target population: any population

Special aspects to be aware of when working with vulnerable/marginalized groups: This activity can address experiences of belonging to an ethnic, religious or other minority. It is advised to create small groups which are as mixed as possible, so that participants can share a moment of connection with those they are least likely to encounter otherwise.

Verbal/nonverbal aspects to be aware of when working with language difficulties: In order to start a dialog in the small groups, a shared language might be important. However, it is possible to offer non-verbal solutions, like using body language, drawing or an imaginary language to come to a consensus.

Multicultural aspects to be aware of: The word "tribe" can have various connotations for participants. Using the more neutral word "community" can be a good approach.

Minimum-maximum group size: 12 to 30 person (2-4 subgroups)

Conditions: This activity can generate conflicts in the small groups; it is advised to introduce it only once group cohesion has started to form in the group.

Duration: 2-3 hours or more

Equipment: Sheets of paper, drawing and painting material is necessary.

Development of the exercise, possible variations: 1. We can support the process in the small groups by asking the groups to use three elements in their tribal dance from the "Abstract symbols" activity.

2. The activity can be extended into an outdoor activity by instructing the tribes to create their tribal homes as well – this way the activity might take up a whole day even.

3. The tribes can form in different ways. It enriches the process if it includes accepting the leadership position, the choice to join the tribe. However, it can also be interesting to create random groups to build the tribes. Make sure nobody is forced into a role or group against their will.

Meta-feedback, debriefing: This activity can elicit strong emotions, tensions in and between the small groups. Verbal debriefing is therefore crucial. Use the debriefing to focus on what participants have learned about themselves, and how they have participated in group work.

Original method: Body & Movement

35. Clay work

Description of the exercise: Get in touch with the material, with the clay. Knead it without intending to reach any specific form. Then create a clay sculpture or figurine.

Aim of the exercise, learning outcomes: Use a different artistic expressive modality

Create something in 3D

Deepening of the process

Structure: Mostly individual, but it can be used in pairs or little groups. This doesn't happen often though.

Target population: any population

Minimum-maximum group size: 5 to 30

Conditions: It is advisable to give time at the beginning just for exploring and getting the clay warmed up in the hands. This also makes the clay more plastic.

It is good to emphasise that the focus is not on the aesthetic value but rather on the expressive quality of the clay work.

Duration: 15-30 mins

Equipment: clay in enough quantity for the whole group

bowl with water to moisten the clay

optionally some tools for shaping the clay

Development of the exercise, possible variations: 1. When the small figurines are ready they can be shown at an improvised exhibition where the group walks around and the maker gives sharing about the process.

2. You can create a related exercise by creating pairs where the two persons work on the clay in turns.

Meta-feedback, debriefing: How do the participants relate to the various expressive artistic modalities?

What specific insights are gained from working with clay?

There is a possibility of giving and receiving feedbacks.

Original method: Body & Movement

12. More than words methodology – Excerpts from the Luxembourg Training Lab

36. Three Images

Description of the exercise: The workshop begins with an Exercise to encourage participants to think in physical terms. They stand in a circle, and each person in turn says their name, accompanied by a gesture. The rest of the group responds with that name and gesture.

Participants then draw three images about themselves, relating respectively to the past, present and future.

The images are shared with the group - ideally without talking. Other participants interact by adding a drawing of themselves to others where they feel a sense of commonality.

Aim of the exercise, learning outcomes: This workshop is intended to gather information about a group which does not share a common language, and to assess their needs.

Structure: Groups

Target population: Linguistically diverse

Special aspects to be aware of when working with vulnerable/marginalized groups: Some people may have vulnerabilities around their past or future.

Verbal/nonverbal aspects to be aware of when working with language difficulties: Can be done without a common language. Facilitators should speak slowly, and use gestures to explain what they are asking for.

Duration: 30 mins

Original method: Integration Training Lab

37. Language pairs

Description of the exercise: Divide the group into pairs. The two people in each pair should not speak the same language. The pairs can either sit together, working with objects, or stand together, working with the body. Facilitators should demonstrate both approaches, being sure that people understand they have a choice.

The pairs offer objects and body parts, naming them in their own language, and learning what they are called in the other language.

Each pair creates a short sequence of exchange, using movement and the names of objects / body parts.

These sequences are performed back to the group as a whole.

Aim of the exercise, learning outcomes: This workshop addresses the question of multiple languages in the group, and celebrates different languages, as well as initiating language learning and better contact between group members.

Structure: Pairs in a larger group.

Target population: Linguistically diverse

Special aspects to be aware of when working with vulnerable/marginalized groups: Some people may have concerns over touching. They should be encouraged to work with objects

Verbal/nonverbal aspects to be aware of when working with language difficulties: Can be done without a common language. Facilitators should speak slowly, and use gestures to explain what they are asking for.

Duration: 40 mins

Original method: Integration Training Lab

38. I See You

Description of the exercise: The workshop begins with participants exploring the space. They sing together to test the acoustic of the room, and to feel the sound they can all make together.

One person is asked to leave the room. While they are out, the facilitator appoints a "leader". When the person returns, the entire group is doing the same thing. Standing in the centre of the circle, the person has to work out who is leading the movement. This should be repeated several times.

Working in pairs, participants explore how they can push against one another with their hands, taking one another's weight. They explore moving together with hand contact (or palms very close together without touching).

Participants then approach one another, stopping opposite a partner on their journey through the room. They can take hands if it feels appropriate, but this is not forced or essential. They look into their partner's eyes, and, when they feel they have a strong sense of the partner, they say (in their own language) "I see you".

Aim of the exercise, learning outcomes: This workshop helps to build group sensitivities and mutual awareness. It validates each individual, regardless of language.

Structure: Various through the workshop

Target population: Linguistically and culturally diverse

Special aspects to be aware of when working with vulnerable/marginalized groups: The "I see you" moment can be upsetting, as it is a profound encounter with another person. Facilitators should be ready to approach anyone who seems disturbed and to validate their feelings with a further "I see you".

Minimum-maximum group size: 10-30

Duration: 45 minutes minimum (this could take a whole day)

Equipment: Music needed

Original method: Integration Training Lab

39. Image Theatre

Description of the exercise: The workshop begins with a warm-up based on striking statue-like poses. Participants are then encouraged to manipulate one another into statues.

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

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

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

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

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

Structure: Full group, then groups of four or five.

Target population: Linguistically diverse

Special aspects to be aware of when working with vulnerable/marginalized groups: The workshop involves touching. If this is an issue, it is best addressed at the warm-up stage. It may be possible for some participants to be given gestural indications rather than having physical contact - although touch definitely works better.

Minimum-maximum group size: 10-20

Duration: 45 minutes to 2 hours, depending on the group.

Equipment: Flip chart or blackboard useful

Development of the exercise, possible variations: Can be developed into moving statues by changing the positions to show all three concepts agreed on: storytelling, body & movement (therapy).

Original method: Integration Training Lab

40. My name is… and I like, Part 1.

Description of the exercise: Group is a circle. Leader starts and says "my name is x and I like…" then does a gesture to indicate something they like. The group can guess the word. The word could be said in all the languages of the group. If the group is learning the host language they could repeat: "her name is and she likes…" and then the gesture. It is repeated round the circle till all have had a turn.

Aim of the exercise, learning outcomes: Basic language can be taught, it encourages everyone to speak and share something about themselves. Simple non verbal communication is used, and useful to learn names.

Structure: Whole group

Target population: Particularly good for group with limited host language or linguistically diverse.

Duration: 10 mins

Development of the exercise, possible variations: This exercise could be done on its own or with Part 2 (detailed below).

Original method: Integration Training Lab

41. My name is… and I like part 2

Description of the exercise: Group is split up into small groups. Leader demonstrates (says "my name is x and I like…" then does a gesture) and adds a rhythm/sound. Each group makes a silly song using all the names and sounds. Such as Juuuuuuu-liiiiiiiiie, banana na na na nana ba nanna na na na nan na, which is repeated and then next name added. Each group performs to the rest of the group.

Aim of the exercise, learning outcomes: This builds on previous exercise and builds on group cooperation. It's a good way to mix up group early on, and builds on group dynamics. Introduces idea of playing with everyday words and sounds to make more theatrical.

Structure: Small groups

Duration: 15 mins

Original method: Integration Training Lab

42. I am…

Description of the exercise: Group sits in a circle. Leader stands up walks around the circle showing how they are feeling. E.g Happy, sad, angry, clumsy. They sit down and say to the person next to them "I am sad" and the person next to them says "are you sad?" They reply "yes I am sad" then whole group then says "He/she is sad" If co-leader volunteer they should go next so group learn what to do without explanation.

Aim of the exercise, learning outcomes: The game builds are the obvious emotions are taken and the group get more imaginative. The language structure is repetitive and teaches basic language. The game allows people to develop performance skills without putting them in centre of circle so feels

Structure: Whole group

Target population: Particularly good for group with limited host language or linguistically diverse

Duration: 10-15 mins depending on group size

Equipment: chairs

Development of the exercise, possible variations: introduction of more complicated statements

Original method: Integration Training Lab

43. "I am" poem

Description of the exercise: Sheet it given out with starter lines of a poem.

I am/ I believe/ I understand/ I worry/ I hope/ I cry/ I believe/ I am. Each person is asked to fill out. They share their poem with a partner, who then reads out to the group. (if they are happy to share)

Aim of the exercise, learning outcomes: Develops language skills and shares views of world, culture on individual level. Empower for people who have limited host language to have a medium to express themselves.

Structure: Individual/ pairs

Target population: Any, though good for group with limited host language or linguistically diverse. Participants can use one word or several words so good when language skills are mixed.

Special aspects to be aware of when working with vulnerable/marginalized groups: Support might be needed to fill out- some participants might need a scribe and help finding words.

Verbal/nonverbal aspects to be aware of when working with language difficulties: It is verbal but very limited language is needed as could be as little as one word used in sentence.

Minimum-maximum group size: any

Conditions: Some people might not want to share their work as personal. Some people might need help reading/writing and support should be offered sensitively.

Duration: 20 min.

Equipment: Best with pre printed sheet then very easy to fill in.

Original method: Integration Training Lab

44. Let's go

Description of the exercise: Leader starts with "Let's go…" and adds in an action/or place e.g for a walk. The group replies "yes, let's" and all do the action. The leader does a couple, then encourages someone else to try, until group naturally changes the activity.

Aim of the exercise, learning outcomes: Encourages group to join in/ follow leader and free with improvisation.

Structure: Whole Group (though could be done in pairs)

Target population: Any

Special aspects to be aware of when working with vulnerable/marginalized groups: People might be reluctant to join in, so good to start with simple instructions

Verbal/nonverbal aspects to be aware of when working with language difficulties: Some people might not understand all the language but as the group all do the action it is easy to follow. "Let's go" and "yes let's" are repeated through the exercise and are easy to learn.

Multicultural aspects to be aware of:

Minimum-maximum group size:

Conditions: It could get too silly: if so leader should step back in with a more sensible "let's go"

Duration: 10-20 (good to have time to let the game develop)

Original method: Integration Training Lab

45. Circle of presentations

Description of the exercise: Starting from a little warm up of the body, stay in circle and then, one by one, say your name. After the first round, go in the second one adding a gesture representative of one's own person. In the third round add at the name and gesture an emotion (love, anger, sadness, happiness, etc.).

Aim of the exercise, learning outcomes: To break the ice with a funny presentation of each member of the group, learning in the same time first bases of nonverbal communication through the body language.

Structure: Whole group

Target population: Any group, particularly useful with groups where there is no common language

Special aspects to be aware of when working with vulnerable/marginalized groups: Nothing special because any choice is up to the participants.

Verbal/nonverbal aspects to be aware of when working with language difficulties: No language required.

Minimum-maximum group size: From 8 to 30 participants

Conditions: Good warm-up to use with group for first time- as simple to do and requires no language or skills.

Duration: 10-15 mins as a warm-up but can be developed into longer exercise.

Equipment: None

Development of the exercise, possible variations: The exercise could be the starting point of a lot of exercises and games. In this situation is directly connected with the following exercise, Hello circle.

Original method: Integration Training Lab

46. Hello circle

Description of the exercise: Start from a little work about some gestures to express with the body and the eyes contact message like: Stop, I don't want; Sorry, for me is too much; Yes, come closer to me; etc. Then ask to one participant (one by one) in circle to say hello in their own mother tongue to another one, adding a behaviour which could go from a simple handshake to an hug, or other cultural behaviours of greetings. The participant who receive the greeting can answer with the gestures learnt before expressing welcome, difficulty or refusal.

Aim of the exercise, learning outcomes: Working on the bases of body language, start to understand the needs of a culturally and linguistically diverse group of participants. To experience different ways of contact (eyes, little contact, hugs, etc). Starting work on the group dynamics. Is a nonverbal exercise, but with some very common words in mother tongue, to share with the group a way to say hello in different cultures, language involved.

Structure: Group

Target population: Any group, particularly useful with groups where there is no common language

Special aspects to be aware of when working with vulnerable/marginalized groups: Is important that the trainer is really focused on the reaction of each participant living the different behaviours. Is also important to be clear about the possibility to choose a behaviour and accept the answer.

Verbal/nonverbal aspects to be aware of when working with language difficulties: No specific or common language required. You can also explain the exercises without words, working with mirror technique, directly demonstrating deliveries.

Multicultural aspects to be aware of: In the way to say hello to another person there are a lot of aspects of different cultures to be aware during a training process.

Minimum-maximum group size: From 8 to 30 participants

Conditions: One of the first exercises in a training program, good to use with new groups.

Duration: 15-20 minutes. Of course it depends from the group size.

Equipment: None

Development of the exercise, possible variations: It can be used also for other typical cultural behaviours like saying hello.

Meta-feedback, debriefing: Take note about the behaviours and the reactions of the participants.

Original method: Integration Training Lab

47. Relaxing Pantomime

Description of the exercise: Staying in a nice circle led by the trainer like a mirror starting from a little warm up and waking up the body, with the right music. Then the trainer continue teaching, still like in a mirror, some basic pantomime techniques using his own language to associate words to pantomime gestures and movement. Finally the trainer tells a very simple story through a pantomime, asking the participants to repeat movements and words like in a mirror.

Aim of the exercise, learning outcomes: Introducing pantomime techniques. Awareness of body language skills. Associating words to body language. Associating verbal and non verbal communication.

Structure: Whole group

Target population: Any group without particular body disabilities.

Special aspects to be aware of when working with vulnerable/marginalized groups: Pay attention to physical disabilities

Verbal/nonverbal aspects to be aware of when working with language difficulties: No specific or common language required. You can also explain the exercises without words, working with mirror technique, directly demonstrating deliveries.

Multicultural aspects to be aware of: Overcome and pay attention to stereotypes about gender and cultural stereotypes, above all telling the story. The pantomime technique involve in some gestures some stereotypes, but is possible to modify movements in order to overcome the issue.

Minimum-maximum group size: From 8 to 30 participants

Conditions: It could be done in each part of the training with several aims.

Duration: 30-45 minutes

Equipment: Music

Development of the exercise, possible variations: This exercise has a lot of possible development, above all with non verbal storytelling, working as individual, in couple, in little or big group. After the first step you can also ask to the participants to lead the big group telling another story.

Original method: Integration Training Lab

48. The Encounter

Description of the exercise: With music, starting with a free movement in the space, with eyes contact with the others, let the group split up into pairs. Give for each couple one sheet and markers and ask them to expertise an encounter painting one by one on the same sheet a piece of a common drawing. After this step, ask to couples to stand up, staying in the same couples one in front of each other, in contact through the eyes. One of them is the model, the other one follows, mirrors any sample movement as best he/she can. Then they change roles. In the final step of this exercise ask to each participant to give to his/her partner a feedback, as a gift, for the shared experience. They can chose a drawing or a pantomime message to give as gift to their partner.

Aim of the exercise, learning outcomes: Introducing mirror techniques as a common language and a new communication skill. Introducing painting as a non verbal language to express yourself and communicate with others. Pantomime communication. Telling a story through different non verbal language

Structure: Pair

Target population: any

Special aspects to be aware of when working with vulnerable/marginalized groups: none

Verbal/nonverbal aspects to be aware of when working with language difficulties: Not so easy to explain without words, but it's possible to use pantomime and also a demonstration to explain the steps of the exercise. Is suggested to associate anyway sample words (also in mother tongue) with movements and pantomime.

Multicultural aspects to be aware of: none

Minimum-maximum group size: From 8 to 30 participants

Conditions: For this exercise is must have played before exercises about pantomime techniques, as Relaxing Pantomime.

Duration: 45-60 minutes

Equipment: Music, paper, markers

Development of the exercise, possible variations: This exercise is already a combination of mirror game, pantomime and painting encounter. So is clear that is possible to develop and combine it in several ways.

Meta-feedback, debriefing: The final gift is in a way a debriefing inside the couples, but if is possible could be good a debriefing session with a verbal sharing in the big group.

Original method: Integration Training Lab

49. The breath of the Circle

Description of the exercise: In a circle, with music, each participant has to choose a personal object to put in the centre of the circle building a sort of Mandala of the group. Then, led by the trainer, starting from the big circle, move the body together to and from the centre of the circle, like a breath of the circle.

Aim of the exercise, learning outcomes: Relaxing exercise, to create a good atmosphere in a multicultural setting and to feel own presence as a group.

Structure: Whole group

Target population: any population

Special aspects to be aware of when working with vulnerable/marginalized groups: Pay attention to physical disabilities

Verbal/nonverbal aspects to be aware of when working with language difficulties: Non verbal exercise without words based on the imitation technique.

Multicultural aspects to be aware of: none

Minimum-maximum group size: No limits

Conditions: To use in the starting point of the day.

Duration: 10 minutes

Equipment: Music

Original method: Integration Training Lab

50. Perform Arts

Description of the exercise: Put in the space icons representing different types of arts (dance, theatre, music, painting, etc.). Moving freely in the space, ask the participants to stop next the icon they perceive as their own. In this way you can divide the big group in small groups and ask them to express themselves (as a group) through a performance with the chosen art. Of course you have to give to the groups some minutes (at least 10-15) to build together the performance.

Aim of the exercise, learning outcomes: Express ourselves through arts in group work and in a creative way, keeping everybody safe while reaching artistic goals.

Structure: small groups

Target population: any population

Special aspects to be aware of when working with vulnerable/marginalized groups: When you chose the arts icons, pay attention to the attitudes of the group.

Verbal/nonverbal aspects to be aware of when working with language difficulties: Non verbal exercise without words based on the imitation technique, even if some instructions need to be explained by words.

Multicultural aspects to be aware of: none

Minimum-maximum group size: maximum 5 persons for each small group

Duration: 45-60 minutes

Equipment: It depends from the arts you chose for the performance.

Development of the exercise, possible variations: This exercise could follow or introduce other exercises about arts and performance. It could also follow "The Encounter" exercise, expressing through the art and performance, the lived encounter.

Meta-feedback, debriefing: The debriefing has to go on the group dynamics during the preparation of the performance.

Original method: Integration Training Lab

51. We did so: traditional game of the past

Description of the exercise: Putting a sort of map on the flow, divide the groups in order of the provenance of participants. Then give to each group some minutes to remember typical game they did in their childhood in their Country. Then ask to each group to show the game, involving after also other participants from other groups, playing together. Then make a debriefing. During the debriefing you could discover a lot of point in common, through the traditional games, between different Countries and Cultures.

Aim of the exercise, learning outcomes: Ice breaking, Energizer, Group building and Intercultural exercise to make host culture methodologies accessible for people from other cultures. Important also to discover several points in common between different cultures.

Structure: small groups

Target population: any population

Special aspects to be aware of when working with vulnerable/marginalized groups: Pay attention to physical disabilities. Pay attention to someone who could have not good experience in the childhood or about Country of provenance.

Verbal/nonverbal aspects to be aware of when working with language difficulties: Not so easy to explain without words, but it's possible to use pantomime and also a demonstration to explain the steps of the exercise. Is suggested to associate anyway sample words (also in mother tongue) with movements and pantomime.

Multicultural aspects to be aware of: Pay attention to cultural aspects and physical difficulties when you involve someone in the game.

Minimum-maximum group size: No limits

Conditions: Is important to discover and underline points in common between Countries and Cultures.

Duration: 45-60 minutes (debriefing included)

Equipment: It depends on the games chosen.

Development of the exercise, possible variations: You can change games with any other thing coming from the cultural tradition (song, tale, lullaby, food, dance, etc.)

Meta-feedback, debriefing: Very important is the debriefing to analyse points in common and any difficulties and cultural limits experienced during the games.

Original method: Integration Training Lab

52. The village of personal needs

Description of the exercise: Create subgroups of 4-6 persons from the whole group.

Paint/draw a village map together. Please, each and every one of you make sure that you add items that represent value for you in a village or community. Things that express your personal needs and interests. – 10-15 mins

Each person should use a different colour, and only one colour, so that afterwards it is clear who drew what.

In the end we present the village drawings/maps in an exhibition, where everyone explains their contributions to the map for the whole group – 10 mins

Aim of the exercise, learning outcomes: group-building, assessing needs present in the group

Structure: small groups of 4-6 persons

whole group integration

Target population: any

Special aspects to be aware of when working with vulnerable/marginalized groups: nothing in particular

Verbal/nonverbal aspects to be aware of when working with language difficulties: Drawing as a nonverbal method can create bridges across language barriers.

Multicultural aspects to be aware of: Multicultural aspects can be seen and appreciated when the village maps are presented.

Minimum-maximum group size: 4-25

Duration: ca. 15 mins for creating the village map

10-15 mins for presentation (depends on the size of the whole group and the number of subgroups)

Equipment: big sheets of paper, crayons or colour pencils

Meta-feedback, debriefing: Make sure every person has the opportunity to explain their contributions to the village map and their rationale behind it.

Original method: Integration Training Lab

53. Language learning with personal symbols

Description of the exercise: All the facilitating happens in the mother tongues of the facilitators (German, Italian, Hungarian, Luxembourgish), and happens with demonstration

- Participants draw a name tag with a symbol for themselves, and also create a sculpture or bodily expression that represents that symbol

- Each participant's names are written on the board – next to that, one by one the participants come and draw their symbol – next to that they write it in their mother tongue – next to that the group leader can writes it in an agreed language too. On name tags we have only the symbols. The persons also show the bodily expressions of their symbols.

- In circle everyone (tells their names and) shows their movement/statue once again

- In the middle we create group statues out of 3-4 people, using their own symbols

- We take turns.

Aim of the exercise, learning outcomes: group-building in multilingual groups with language barriers

learning of host country's language

Structure: whole group

Target population: multilingual groups with language barriers

Special aspects to be aware of when working with vulnerable/marginalized groups: nothing in particular

Verbal/nonverbal aspects to be aware of when working with language difficulties: The exercise was created for bridging language barriers.

Multicultural aspects to be aware of: The language aspect of the multicultural range is focused on in this exercise.

Minimum-maximum group size: 6-30

Duration: 20-40 mins (depends on group size, can be developed)

Equipment: a big sheet of paper, markers, small post-it papers, pens, pencils

Original method: Integration Training Lab

54. Encounter of hands

Description of the exercise: the facilitators demonstrate

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

Aim of the exercise, learning outcomes: group building, building trust in the group, facilitating personal encounters without language

Structure: whole group, pairs, trios

Target population: any

Special aspects to be aware of when working with vulnerable/marginalized groups: close personal space can feel threatening, make sure to show a wide range of possibilities when demonstrating

Verbal/nonverbal aspects to be aware of when working with language difficulties: The whole exercise can be done without any spoken word, just by demonstrating and following the demonstration.

Multicultural aspects to be aware of: Depends on culture. In some cultures connecting freely to strangers is prohibited. Be conscious when setting up the group.

Minimum-maximum group size: 6-25

Duration: the whole process can take up 30-50 mins

Equipment: very big sheet of paper (smaller pieces can be stuck together), water-based paint

Original method: Integration Training Lab

55. Lullabies

Description of the exercise:

- First: individual work, finding a lullaby from your childhood, or one that you know.
- Then small groups – 3 cross-cultural groups: they present their lullabies, tell about it, and the pictures that appeared in them.
- And then they create a performance – using one or more of the lullabies, maybe using movement, drawing etc.
- Presentation, performance of the groups.

Aim of the exercise, learning outcomes: show the cultural diversity of the group

group building

Structure: individual

small groups

whole group

Target population: culturally heterogeneous group

Special aspects to be aware of when working with vulnerable/marginalized groups: Calling up past experiences most probably evokes a multitude of feelings some of which might be difficult emotions. With vulnerable/marginalized persons this can be even more pronounced.

Verbal/nonverbal aspects to be aware of when working with language difficulties: Own mother tongue can be used that helps multicultural groups to work together.

Multicultural aspects to be aware of: Own mother tongue can be used that helps multicultural groups to work together.

Minimum-maximum group size: 6-25

Duration: 5-10 mins for finding the lullaby

15-25 for working in small groups

10-20 for presentation

Equipment: none

Meta-feedback, debriefing: Make sure people have the opportunity to express difficulties if present.

Original method: Integration Training Lab

56. Rhythms of life

Description of the exercise: We all have rhythm in our body. We heard our mother's heartbeat in the womb. We have a pulse, we draw breath. Our world is defined in rhythm.

People get in a circle. One of the facilitators starts a rhythm by saying the numbers (in the hosted language): 123456 123456 1-2

Continue saying the numbers, but now repeat them with a simple and easy to catch melody. Repeat singing the numbers until everybody joins in. Now the melody can go around the circle starting with the facilitator which "hands" the melody over to the next person on the right and so on. When it goes around, the next person starts the new line/rhythm (but keeping the melody), until the circle is completed. Start over again as often as you like or until everybody is in the groove.

Now the facilitator can start to play around repeating the melody in different emotions: singing the line angry – the participants repeat the line in the same emotion. The facilitator sings the line very sad – people repeat and so on. A pair of facilitators can demonstrate using the song to communicate on any topic (e.g. having coffee). They can use props or not and they can demonstrate different stories using the song to communicate.

After that being done, the group gets divided in pairs or smaller groups of 3 to 4 persons. Now people can start a "conversation" playing around with the song "talking" to each other using the lines in different emotions, speeds or fooling around with them.

Aim of the exercise, learning outcomes: Group-building, Energizer

Learning basics of host country's language (counting)

Structure: Whole group

Target population: Multilingual groups with language barriers

Special aspects to be aware of when working with vulnerable/marginalized groups:

Verbal/nonverbal aspects to be aware of when working with language difficulties:

Multicultural aspects to be aware of:

Minimum-maximum group size: 6-30

Duration: 20-40 mins (depends on group size, can be developed)

Development of the exercise, possible variations: Extendible with rhythmic clapping or tapping or any other body percussion tools.

Try a Rap, or experiment with different music styles.

Original method: Integration Training Lab

57. Everyday Labels (artistic outcome/ presentation exercise)

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

These label sometimes fit, but more often they don't. So what happens if we're able to change them?

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

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

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

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

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

Presentation: The audience can be seated on one side of the room for the classical (proscenium) stage situation, while the flip-charts with the silhouettes of the performers were placed at the back of the performance space/ stage area. Start (the music with the fast disturbing tune) the voice recordings reading the labels when the performer are entering the stage and starting to put the labels on each other in a big fuss (remembering which colour belongs to which person). Slowly the music changes into a softer relaxing tune and the performers became aware of the tags sticking on them. Taking their time they started to remove the post-its with the stereotypes from their bodies and put them on to their silhouettes (on the flip-charts) starting to change them, rearrange them or finding new labels for themselves. Every participant has the creative freedom to decide on their own how to work with her or

his labels. Some can transform the given tags into new (positive) ones by changing or adding letters and sub-blocks to them. Others can destroy the old labels by ripping them apart and write new self-chosen labels on their Silhouettes. Again others can leave some of their labels on their bodies because they fit or they can relate to them (sometimes they may don't notice them, which can also happen in real life), or also put them on their silhouettes. The presentation finished with that being done and when the performers had nothing more to add or change on themselves and their silhouettes. Find a good ending: e.g. it can be a freeze (music stops/movement stops).

Aim of the exercise, learning outcomes: Empowering. Creativity. Critical thinking. Artistic outcome.

The performance (or the exercise) shows how empowering it can be when people, being aware of their assigned labels (more often being constantly confronted with them or being pointed to them), start to change their tags with self-awareness into their own concept of identity. It shows that labels might stick with us, but we're (often) able to change them.

Structure: Whole group

Target population: advanced group with good basic knowledge of the shared language

Verbal/nonverbal aspects to be aware of when working with language difficulties: Requires good basic (host) language knowledge.

Minimum-maximum group size: Recommended for smaller groups

Duration: 20-40 mins (depends on group size, can be developed)

Equipment: Plain label to write on, or post-its in different colours (preferably as many colours as participants), Pens, Flip-charts, plain posters/ paper to draw on, (something to pin the posters on, sticky tape), Additional for presentation: music, sound system to play music, voice recording machine/ media devices

Development of the exercise, possible variations: Leaves room for creativity. Can be expanded in every direction.

Original method: Integration Training Lab

13. List of contributors

Organisations

BORDER CROSSINGS **bordercrossings.org.uk**	Border Crossings creates new intercultural, multi-media theatre in response to the contemporary globalized world.
CRN www.comparative-research.net	CRN is actively involved in scientific research, teaching and cultural activities that link the realm of ideas with everyday experience.
euro-net www.euro-net.eu	Euro-Net Long-experienced in EU project it is the ideal subject for the creation of innovative products because since 1998 it has realized more than 450 European projects gaining a great experience in different fields e.g. communication, comics, picture books, interactive games, multimedia, short films and cartoons.
www.ikte.hu	IKTE The Hungarian Association for Expressive Arts and Dance Therapy (in Hungarian: Integrált Kifejezés- és Táncterápiás Egyesület, IKTE) is offering trainings, workshops and professional cooperation based on the specific methodology Integral Expression and Dance (IED) Therapy. This approach belongs to expressive arts therapies.

  dlaziemi.org	Stowarzyszenie Dla Ziemi We have been in action since 1995. We are located in Bratnik, in the warm embrace of the Kozłówka Landscape Park. We strive to make refugees and migrants feel welcome in our Lublin Region, just like at home. So that the children and their parents, who were forced to flee from their own, could learn and play together with their Polish peers. So that the inhabitants of our region recognise refugees as people seeking help – not trouble.
	Association des Égyptiens au Luxembourg AEL is working on enhancing the communication, integration & cooperation on cultural, humanitarian, social and economic levels.
  www.narud.org	NARUD Network African Rural and Urban Development is a migrant-diasporic organization active since 2005 through the collaboration of a group of students from Africa and was founded in 2007 as a non-profit organization. The main objective of the association is to promote the integration of people from the African diaspora living in Germany in the Berlin districts with special development needs, to communicate the values of African culture and to open up civil society for intercultural dialogue.

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Original Title: More than words – Training Module and Toolkit for professionals working with marginalised groups

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