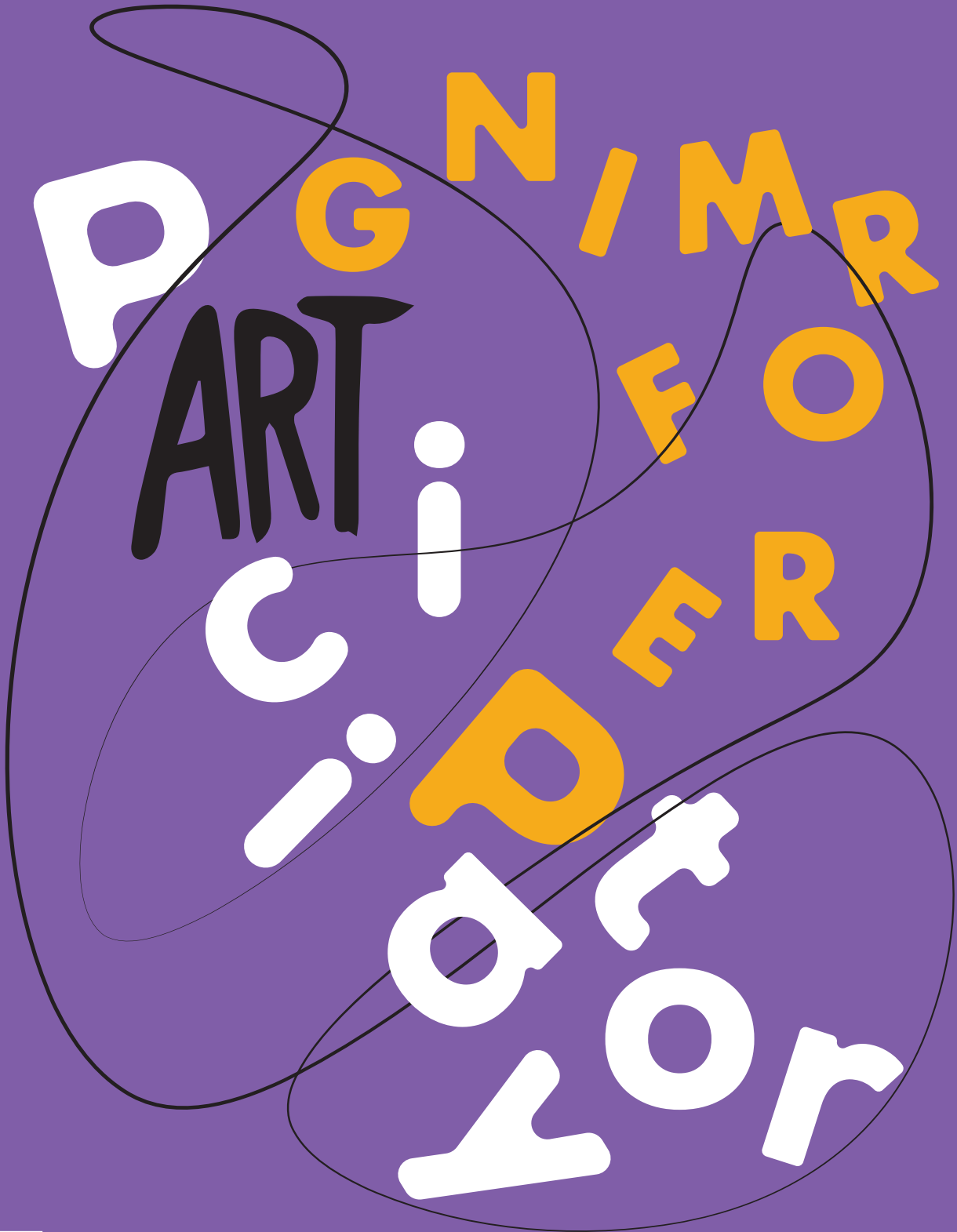


ACTIVITY BOOK

For Participatory Performing Arts



Participatory Performing Arts.



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WORKBOOK METHODOLOGY



Participatory Performing Arts.

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Participatory Performing Arts.

Introduction

The Participatory Performing Arts:

Capacity-Building of Youth Workers & Migrant-Led Youth Organisations in the Use of Participatory Performative Arts as a Civic Activation Tool in Migration, Rural & Queer Spaces brings together theatre pedagogy and civic activation in migration, rural, and queer spaces. By focusing on personal and collective identity narratives, the project looks to experiment with meaningful co-creation with diverse communities to create actions that generate local impact, while platforming communities through creative arts, and supporting youth workers to develop the competences to lead these processes.

Through two modular training sessions (DE, LT), co-creation workshops, a public performances and Youth Exchange (SP) in six partner contexts, the project looks to equip youth workers and organizations with the tools to integrate theater techniques into their community engagement efforts.



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Participatory Performing Arts.

Aims

Project aims

This project aims to empower youth workers and youth leaders from marginalized groups to enhance skills in non-formal methods, theater pedagogy, and participatory arts. By focusing on marginalized groups' identity narratives, it aspires to foster effective co-creation with diverse communities, integrate arts techniques within partner organizations, and design a specialized pedagogical toolkit. Ultimately, the goal is to bridge theater pedagogy and non-formal educational NGOs, in the space of youth work.



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PPA

02



Name of the Workshop: **Getting to Know Each Other**

Competence: Group Connection

<h2>Introduction to the Workshop</h2>	<p>This session has ideas for how to open the space to a new group of people. There are energisers, and greeting methods, as well as activities for people to introduce themselves briefly, and to begin making new connections.</p>
<h2>Aim and Objectives</h2>	<p>The aim of this session is for the group to begin to get comfortable with one another and to introduce who they are to the group and to the space. The objectives are to begin building connections between participants and to establish respect for identity and pronouns.</p>
<h2>Materials</h2>	<p>Enough space for the group to walk around.</p>
<h2>Methodology</h2>	<p>Greeting: Greeting everybody with a bow in the circle: After each other, all participants take a step in front of their neighbor of the circle, put the hand on the chest, look them into the eyes and bow. Then they move on to the next person.</p> <p>Warm Up:</p> <ul style="list-style-type: none"> • Warm up in a circle: Energising Dance & Song • Energiser: Call and Response <ul style="list-style-type: none"> - Song from Ghana - Kye Kye Kule, Alele, ooo Yapoo, I am going to Bake a cake, Lam sum sum, You Rock. <p>Introducing Names and Pronouns Name Game with movement: With a call and response principle each person makes a step into the circle says their name, their pronouns and combines them with a movement or pose. Then the rest of the group repeats it verbally and physically.</p> <p>Room walk: Perception of the own body, fill the room equally etc. Paint the room in your favourite color.</p> <p>Colombian Hypnosis: In pairs one participant leads their partner through the room. Here the leader guides by holding up the hand with the palm towards the face of the follower. The hand is moved and the follower follows Music is played during this activity. (Miri) (10-12 min).</p> <p>Finding Your Pair: Participants are in 2 circles facing each other (1 group facing outside the other inside), questions will be given to them and they have to answer these questions with movement. Each time a question is given and an action is developed the group rotates in a clockwise motion.</p> <p>Questions: Secret handshake, Superhero pose, Double agent signal.</p>
<h2>Comments</h2>	<p>"Regarding the 'Kye Kye Kule' song there is no good translation into English, nonetheless it's not a nonsense song at all. It's best characterized as a rhyme, but rhyming in the Ghana language is quite different from English rhymes. It is common to build a new phrase using a substantial part of the previous one as a way to teach rhythm and continuity during language skill development in kids. This song falls in that category, that's why almost every person that went to primary school in Ghana knows it.</p> <p>'Kye Kye Kule' is not in Twi (Ghanaian language) or in any Ghanaian language that I'm aware of. The only familiar Twi or Akan word is the common name 'Kofi'. The song has no literal meaning."</p>



Name of the workshop: **Chairs of Inclusion**

Competence: Creating Inclusive and Accessible Environments

<h2>Introduction to the Workshop</h2>	<p>The Chair Exercise is a nonverbal teamwork and inclusion activity where participants, divided into small groups, receive different instructions on how to arrange chairs in the space. Since they cannot speak, they must communicate through gestures and adapt to conflicting tasks. The goal is to navigate challenges, practice collaboration, and explore inclusion, leading to a collective solution where all groups can complete their tasks together.</p>
<h2>Aim and Objectives</h2>	<p>Objectives: Knowledge: Explore conflicting perspectives and how to create inclusive solutions. Skills: Non-verbal communication and teamwork. Attitudes: Highlight the importance of collaboration in diverse groups to promote inclusion and accessibility.</p>
<h2>Materials</h2>	<p>At least 20 chairs, pens and 5 sheets of paper for the facilitator to create the instruction cards (can also be printed).</p>
<h2>Methodology</h2>	<p>Preparation \ (2 minutes): Randomly scatter chairs around the space. Divide participants into 3–5 small groups and hand each group a secret instruction card. Emphasize the rule: no speaking or writing allowed during the activity.</p> <p>Sample Instructions \ (2 minutes): Each group receives a unique task, such as stacking 4 chairs, aligning all chairs in a row, keeping 3 chairs isolated, placing 5 chairs upside down, or arranging 3 pairs of chairs facing each other. These instructions are kept secret from other groups.</p> <p>Activity Execution \ (15–20 minutes): Groups begin arranging the chairs according to their own instructions. As goals conflict, participants must rely on non-verbal communication—gestures, expressions, and actions—to navigate the challenge. Let the confusion and interaction unfold naturally.</p> <p>Debrief & Reflection \ (20–30 Minutes): Bring the group into a circle for reflection. Discuss how the task felt, the strategies used, and how they navigated conflict or collaboration without words. Explore connections to real-life inclusion/exclusion, and what the task reveals about cooperation and understanding.</p> <p>Optional (Connect to Theatre & Dance Spaces): Extend the reflection by asking how this experience relates to inclusivity in artistic spaces. Who gets included or excluded in how we design workshops and performances? How can non-verbal communication shape participation? Encourage sharing of personal experiences and ideas for creating more accessible environments.</p>
<h2>Comments</h2>	<p>Observe how participants engage—note moments of cooperation, frustration, and creative problem-solving. Allow them to struggle before stepping in, as this enhances the depth of learning. During the debrief, prompt reflection on how they communicated without words and how that relates to real-world inclusion. Use the activity as a metaphor for teamwork, diversity, and shared decision-making. This method is especially effective in youth exchanges, leadership training, and team-building contexts.</p>



Name of the workshop: **Community Vibe Check**

Competence: Facilitation and Group Dynamics

Introduction to the Workshop	Participant will be engaging in authentic conversation exploring their own intimate and honest beliefs.
Aim and Objectives	Empower NGO and youth workers by clarifying authentic thoughts and beliefs within oneself and the groups.
Materials	No material needed
Methodology	<p>NOTE: (Each activity is followed by a quick plenary comment session over the exercise.)</p> <p>Confess (Full Group)</p> <ul style="list-style-type: none"> In a large circle, participants each start a sentence starting with "I confess...", choosing the degree of intimacy (Plenary). <p>Life Story in 30 Seconds (Pair Work)</p> <ul style="list-style-type: none"> Participants give each other a life story trailer presentation about themselves in 30 seconds (in couples). <p>Noticing and Imagining (Pair Work)</p> <ul style="list-style-type: none"> Participants engage in conversation using the structure "I notice... I imagine.." based on the other person appearance (in couples) <p>Pretending (Organisation Groups)</p> <ul style="list-style-type: none"> Participants now again produce sentence starting with the structure "sometimes I pretend.." Same, with the structure "I want to be perceived..." Participant will ask each other questions based on their assumption, using the structure "i wonder if..." but they should not answer any question. <p>Reflection Final reflection session and commentary (plenary)</p>
Comments	Source: CGE/Tycho-Tychishe



Name of the workshop: **Facilitation and Group Dynamics:**

Competenc: Facilitation as a Systemic Approach.

Introduction to the Workshop	<p>This workshop aims to introduce different aspects of leading and facilitating a participatory performing arts group from the perspective of a systemic approach.</p>
Aim and Objectives	<p>Understand what it means to view a creative group process as a system with different elements influencing each other during the whole journey.</p>
Materials	<p>Moderation Cards and felt-tip pens</p>
Methodology	<p>Energiser: ROOMWALK</p> <ul style="list-style-type: none"> • When one person walks, everyone walks. • Choose 2 people with whom you try to stand in an equilateral triangle. Don't tell the people who you chose. <p>The Attitude of a Trainer/Facilitator</p> <p>In a circle one person steps in and welcomes participants for an imaginary session.</p> <ul style="list-style-type: none"> • The idea is to see different trainer styles and allow different attitudes towards groups due to their different needs (kids, youth, adults, new groups, well-known groups etc.) <p>Facilitation as a System</p> <ul style="list-style-type: none"> • In the following exercise aspects of facilitation in performing arts are displayed by groups through a freeze frame and positioned in the room. • Then the groups can move the statues depending on how they think it should be positioned. • It follows a dialog about possible positions. • The aspects are: <ul style="list-style-type: none"> - Facilitator - Attitude of facilitator - Method/Methodology - Audience - Participants - Performing Arts <p>Reflection</p> <ul style="list-style-type: none"> • As part of the reflection, invite the group to consider what elements could be added to the picture?
Comments	



Name of the workshop: **Human Painting for Humans' Learning Spaces**

Competence: Facilitation and Group Dynamics

Introduction to the Workshop	<p>A reflection on Learning Spaces using Improv Theater methodology</p>
Aim and Objectives	<p>Objectives: Knowledge: Reflection of Learning Spaces. Introducing Improv Theatre methodology in NFE. Introducing the concept of Brave Space.</p>
Materials	<p>No material needed</p>
Methodology	<p>Energiser: Dancing and Movement</p> <ul style="list-style-type: none"> • Lindy Hop and Charleston music and warm up <p>Introduction</p> <ul style="list-style-type: none"> • Intro to the concept and plan of the workshop and basic improv rule of "yes" (plenary) • Intro to physical movement, passing around an invisible ball in a circle. In the second round, participants can transform the size and weight. On the third, they can transform it into any object of their choice (plenary). <p>Learning Environments</p> <ul style="list-style-type: none"> • Individual Work: Participants are asked to first visualize with closed eyes their preferred learning environment and then they are asked to "paint" it over the seminar room, imagining they are preparing that room on a early morning • Pair Work: Participants are asked to choose specific objects from their imaginary space, and give them to other participants. Once the exchange is done, they should find a place to place their new imaginary item in their imaginary learning space. • Presentation: The moderator gives a presentation of their preferred learning space, using a combination of "painting" technique and "living scenario". In the latter, participant become the actual object represented, moving and posing as such (ex. A table, a door, a basket..) • Group Work: Participant build together the optimal learning spaces using a combination of both techniques (in groups) • Presentation of the learning spaces as performance (plenary) <p>Final reflection and discussion</p> <ul style="list-style-type: none"> • Discussion as a big group • Introduce basic elements of Brave Spaces (Arao 2013)
Comments	<p>Arao 2013 https://www.anselm.edu/sites/default/files/Documents/Center%20for%20Teaching%20Excellence/From%20Safe%20Spaces%20to%20Brave%20Spaces.pdf</p>



Name of the workshop: **Motion of Emotions**

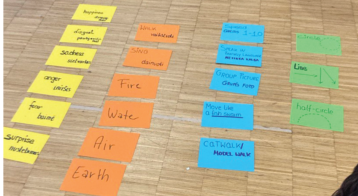
Competence: Creating Inclusive and Accessible Environments

<h2>Introduction to the Workshop</h2>	<p>This workshop aims to explore different emotions through the practice of movement and dance, as well as conscious embodiment. The warm-up consists of an exercise in which the participants explore embodied connections first to the elements (earth, water, fire, air). Later, they divide into groups and explore different emotions, which they translate into movement and voice and use them to devise scenes.</p>
<h2>Aim and Objectives</h2>	<p>Objectives: Knowledge: Explore how space, restriction, and inclusion affect movement and storytelling. Skills: Translate emotions from the previous exercise into physical expression. Encourage creative collaboration in small groups.</p>
<h2>Materials</h2>	<p>Space for 4 to 5 small groups to work together separately and devise some movement and dance scenes.</p>
<h2>Methodology</h2>	<p>Individual Reflection & Physical Warm-Up \ (10–15 min): Begin by asking participants: “What emotions surfaced during the Chair Exercise?” Examples might include frustration, determination, exclusion, connection, confusion, relief, joy, cooperation, or power dynamics. Write these emotions on a visible board. Then, guide the group through a physical exploration of these feelings. Ask: “How does frustration move?” (Is it tense, sharp, or chaotic?) “What does inclusion feel like in the body?” (Open, fluid, expansive?) Invite them to embody each emotion through improvised movement, one at a time.</p> <p>Group Creation of Short Dance or Theatre Scenes \ (30 min): Split participants into small groups (3–5 people). Let each group choose (or assign) one emotion from the list. Their task is to create a short movement-based scene (1–2 minutes) that expresses that emotion. They may use dance, gesture, levels, stillness, contact work, and spatial awareness. Chairs may be included as props. Encourage exploration of who is included, excluded, or leading within their scenes.</p> <p>Sharing & Discussion \ (20–30 min): Each group presents their scene. Afterward, ask the audience: “What emotion did you see?” and “What movement made it clear?” Conclude with a group reflection: “How does this relate to inclusion in artistic spaces?” and “What do we learn about power, space, and connection through movement?”</p> <p>Optional Variation: After presentations, remix the groups. Have them merge emotions into one scene, showing emotional transitions—e.g. from frustration to collaboration, ending in joy.</p>
<h2>Comments</h2>	<p>Conclude with a group reflection on how movement supported emotional expression and connection to inclusion. Use a visual or body-based check-in (gestures, poses, or movements) to capture participants’ post-activity state. Finish with a written or verbal exit reflection, prompting insights on personal learning, group dynamics, and how these experiences can inform their future facilitation.</p>



Name of the workshop: **The Theatrical Mixer**

Competence: Creating Inclusive and Accessible Environments

<h2>Introduction to the Workshop</h2>	<p>This workshop will introduce the principle of the theatrical mixer from the framework of the Veto Principle from the theatre educator, Maïke Plath.</p>
<h2>Aim and Objectives</h2>	<p>Objectives: Knowledge: Get to know the method “Theatrical Mixer” from the framework of the Veto Principle from the theatre educator, Maïke Plath. It is a concept that enables groups to lead and support each other in the creation of scenes, a play or other theatre performances.</p>
<h2>Materials</h2>	<p>Cards in different colours to create the theatrical mixer. There are the following categories: Aesthetic Means (freeze frame, different ways of movement, group picture, view towards the audience ...) Actions (brush teeth, dance, throw kisses...) Constellations on stage (line, half circle, circle etc.) Emotions. More: in our photo example the four elements.</p>
<h2>Methodology</h2>	<p>Ball Warm-Up: Participants stand in a circle and throw a ball in a fixed order, which stays the same throughout. Each thrower is responsible for the destination and must apologise if the ball isn't caught. Gradually increase the challenge:</p> <ul style="list-style-type: none"> • Start with 1 ball, same order • Add more balls (same or different orders) • Say the name before throwing • Change positions in the circle • Move freely around the room • Time how long the group can keep balls from falling • Add fun variations (move like zombies, use favourite foods or fictional characters' names) <p>Theatrical Mixer:</p>  <p>The activity unfolds in three steps:</p> <ol style="list-style-type: none"> 1. Formulate Aim – The group defines a shared goal. 2. Experiment – Participants explore, create, and interact freely on stage. 3. Reflect – Share observations “as friends,” with no judgment. <p>Democratic Jokers (used during scenes):</p> <ul style="list-style-type: none"> • Tempo: Ask for faster/slower input • Clarity: Request clearer actions • Veto: Step out silently to set boundaries <p>Reflection: Discuss favourite moments, what stood out, or what was unclear. Start with the audience, then actors. Everyone shares impressions freely, without interruption—unless clarification is needed. This method supports active presence, play, and inclusive creative exchange.</p>
<h2>Comments</h2>	



Name of the workshop: **The Sound of Emotions**

Competence: Creative and Inclusive Practices

<h2>Introduction to the Workshop</h2>	<p>The Sound of Emotions is a creative workshop that explores the theme of migration through puppetry, sound, and emotions. Participants will work in teams to craft and animate puppets, using movement and sound to bring their stories to life. Through hands-on activities, they will learn how to express emotions, collaborate effectively, and use storytelling as a powerful tool for communication. The workshop encourages creativity, teamwork, and a deeper understanding of migration through artistic expression.</p>
<h2>Aim and Objectives</h2>	<p>This workshop uses puppetry, sound, and emotion to explore the theme of migration through creative group storytelling. Participants will design and animate puppets collaboratively, gaining skills in movement, emotional expression, and teamwork. They will learn how puppetry can convey complex narratives, develop hands-on experience in puppet-making with kraft paper, and integrate sound to enhance their performances. The process encourages creativity, problem-solving, and reflection, culminating in short group performances that deepen their understanding of migration and storytelling.</p>
<h2>Materials</h2>	<p>Kraft paper (brown colour, preferably in 1.5meters), scissors, masking tapes and preferably, one table per group.</p>
<h2>Methodology</h2>	<p>Preparation \ (5 Minutes): Set up one table per group with pre-cut kraft paper and masking tape for puppet-making.</p> <p>Introduction \ (10 Minutes): Introduce the workshop theme (e.g. migration), explain the basics of Bunraku puppetry—its origins and characteristics—and clarify that it will be adapted for this creative exercise, combining movement and sound.</p> <p>Puppet Creation \ (10 Minutes): In groups of 3–5, participants build a Bunraku puppet together following facilitator instructions, using the materials provided.</p> <p>Manipulation Exploration \ (15 Minutes): Groups explore breathing as the foundation of puppet life, then practice realistic movements like standing and walking. Key concepts include weight, balance, gaze, and coordination. Encourage peer modeling and observation to enhance technique.</p> <p>Story Creation \ (20 Minutes): Groups create a simple 2–3 minute story related to the theme. They begin integrating sound—starting with breathing or ambient noise—and receive guidance from the facilitator on puppet expression, staging, and ensemble dynamics.</p> <p>Performance \ (15 Minutes): Each group performs their short piece and receives brief, one-minute audience feedback.</p> <p>Evaluation and Conclusion \ (15 Minutes): Wrap up with a reflective discussion in small groups or a large circle, focusing on the creative process, collaboration, and personal insights.</p>
<h2>Comments</h2>	<p>None</p>



Name of the workshop: **Smelly Stories**

Competenc: Creative and Inclusive Practices

<h2>Introduction to the Workshop</h2>	<p>This workshop was designed as a balance for “Non-Verbal Scene Creation and Storytelling” (seen below). The non-verbal session was created to remove the language barrier through the removal of spoken language. This workshop session was designed to celebrate diversity of language and to avoid demonising the lack of a common language. The idea was that participants would be given the tools to express themselves, adding a layer of empowerment where they are asked to express themselves through a language they know will not be understood by those around them.</p>
<h2>Aim and Objectives</h2>	<p>This activity is designed to build participants’ confidence in creative self-expression by removing the pressure to be understood. Through speaking or acting in a language only they themselves understand, participants are encouraged to let go of perfection and embrace experimentation. The intentional lack of group comprehension creates a safe space to play with expression, reduce fear of judgment, and foster empowerment. At the same time, participants explore alternative ways of conveying meaning, deepening self-awareness and connection. By sharing in this unique way, they also build stronger interpersonal bonds, choosing their own level of vulnerability and intimacy within the group.</p>
<h2>Materials</h2>	<p>Paper, Pens</p>
<h2>Methodology</h2>	<p>Begin by warming up the group’s creative flow. Invite participants to settle in with paper and pens, then respond to simple prompts like: the last text they sent, what they say to friends, a natural landscape, favorite food, and a time of day with a mode of travel. Once complete, they add “I am” in front of each phrase, shaping unexpected poetic lines. Encourage them to share any that feel authentic or revealing.</p> <p>Next, guide them into deeper writing. On a fresh page, participants reflect on a smell tied to a strong memory—exploring where they were, what they saw, felt, heard, tasted, and who was there. Using this sensory recall, they begin a poem with “This is a poem about (smell)” before eventually removing that line, crafting a poem that evokes the smell without naming it.</p> <p>Allow time for the first writing session, giving them 10 minutes to begin drafting. Let them know they’ll later perform their poems in small groups where no one else understands their language. Demonstrate how delivery can convey meaning and emotion beyond words. Then offer another 10-minute writing window to finalize their piece and consider how to present it.</p> <p>Divide the group into small groups of five, ensuring no one shares a language with another member. Have them spread out across different rooms or areas to perform their poems in their native tongues.</p> <p>Finally, reconvene the full group for a collective reflection. Invite discussion: What was it like to write in your mother tongue? How did it feel to perform without being understood? What emerged from connecting memory and smell in the writing process?</p>
<h2>Comments</h2>	<p>None</p>
<h2>Source</h2>	



Name of the workshop: **Numbers of Presence**

Competence: Creative and Inclusive Practices

<h2>Introduction to the Workshop</h2>	<p>The Numbers of Presence workshop explores how we engage with space, movement, and social dynamics. Participants will investigate different levels of presence, from minimal to full engagement, using a levels from 1 to 10. Through guided activities, role-play, and storytelling, they will reflect on how presence shapes identity, migration, and community interactions. This interactive experience fosters self-awareness, empathy, and a deeper understanding of social roles.</p>
<h2>Aim and Objectives</h2>	<p>The workshop Numbers of Presence aims to develop participants' awareness of their presence in space and their engagement with others by exploring different levels of presence, movement, and interaction. Through this exploration, participants will reflect on social dynamics, migration, and identity while enhancing their competence in attitude and behavior</p>
<h2>Materials</h2>	<p>Speakers</p>
<h2>Methodology</h2>	<p>Energizer & Introduction \ (10 minutes): Begin by introducing the workshop theme (Migration) and the concept of "levels of presence," focusing on body awareness, spatial connection, and interaction with others.</p> <p>Individual Exploration \ (10 minutes): Participants move freely through the space, exploring their presence and awareness. Introduce the "presence level" from 1 (lowest) Minimum movement to 10 (highest) maximum movement, and guide them in embodying various levels of presence.</p> <p>Character Development \ (10 minutes): Facilitators present example character profiles (Police, Teacher, Baby, Non-European Migrant, Student, Politician etc..), then invite participants to choose a character and assign it a presence level (from 1 (lowest) Minimum movement to 10 (highest) maximum movement) that reflects its societal role in relation to migration.</p> <p>Connection Through Movement \ (10 minutes): Participants move through the space, expressing their character's presence. They observe others and seek out peers who embody similar presence levels—those taking up similar space and energy.</p> <p>Story Creation \ (20 minutes): In newly formed groups based on shared presence levels, participants create a short story centered on a journey or migration experience, using their character and embodied presence as storytelling tools.</p> <p>Presentations \ (20 minutes): Each group shares their story with the full group and receives one minute of audience feedback.</p> <p>Evaluation and Conclusion \ (10 minutes): Close the session with a group reflection, discussing insights on presence, character, and the migration theme.</p>
<h2>Comments</h2>	<p>None</p>
<h2>Source</h2>	<p>Activity: developed originally by Kelvin Akpaloo, Anais Cuna, Xavi Vila</p>



Name of the workshop: **Audio-Mime**

Competenc: Emotional Support and Professional development

<h2>Introduction to the Workshop</h2>	<p>Audio-Mime is a 1-hour experiential workshop designed for professionals and students working with people, communities, and creative processes. The workshop combines mime and audio drama as participatory methodologies to strengthen emotional support competences and professional development skills. By working first with the body and emotions, and later with voice, sound, and storytelling, participants develop self-awareness, empathy, communication skills, and collaborative professional capacities.</p>
<h2>Aim and Objectives</h2>	<p>To support participants in developing emotional awareness and support skills, while strengthening professional competencies through creative audio storytelling.</p>
<h2>Materials</h2>	<ul style="list-style-type: none"> • Open and quiet space suitable for movement and group work • Chairs arranged in a circle or semi-circle (optional) • Audio playback device (speaker, laptop, or phone) • Short pre-selected audio drama example • Timer or stopwatch • Paper and pens for scriptwriting • Mobile phones or basic audio recording devices (one per group) • Optional: simple sound-making objects (e.g. paper, keys, cups) for sound effects
<h2>Methodology</h2>	<p>Part 1: Emotional Support Through Mime</p> <p>Process: Participants are guided through a silent, embodied process focused on strengths, weaknesses, and support needs related to emotions and support work.</p> <ol style="list-style-type: none"> 1. Participants stand in a comfortable, neutral position, with shoulders aligned over their feet. 2. They begin by focusing on breathing, bringing attention inward. 3. Attention is directed to physical tensions in the body, allowing relaxation through breath. 4. Participants focus internally on their strengths in emotional support and care. 5. They begin to move their body, allowing these strengths to guide the movement. 6. Movement stops and participants return to stillness and breathing. 7. Participants then focus on their weaknesses or challenges in emotional support. 8. Movement resumes, expressing these weaknesses through the body. 9. Movement stops again, returning to breath and stillness. 10. Participants focus on what support they need from the group, opening awareness outward. 11. Movement begins again, expressing this need for support. 12. Finally, participants are invited to mix all three states—strengths, weaknesses, and needs—communicating and interacting silently with others using only the body. <p>Part 2: Professional Development Through Audio Drama</p> <p>Process: The facilitator introduces the concept of audio drama, explaining what it is and how stories are told through sound, voice, silence, and atmosphere rather than visuals.</p> <ol style="list-style-type: none"> 1. Participants are engaged with short, interactive trivia questions (e.g. whether radio or television came first, when early audio dramas emerged, and how audio storytelling has evolved). 2. A brief discussion follows on why audio drama is an effective method for professional development, highlighting skills such as communication clarity, imagination, teamwork, and adaptability. 3. A short audio drama example is played to give participants a clear reference. 4. Participants are divided into groups of four. 5. Each group is given time to discuss an idea, write a short script, and create a 1-2 minute audio drama using voice, sound, and simple effects. 6. Groups present their audio dramas to each other.
<h2>Comments</h2>	<p>Facilitators should establish clear ground rules around respect, consent, and confidentiality, especially during the emotional support section. Participants should be encouraged to engage at their own comfort level. Focus on reflection and collaboration rather than performance quality, and allow brief transitions between activities to support emotional and professional integration.</p>
<h2>Source</h2>	<p>Activity: developed originally by Kelvin Akpaloo and Xavi Vila</p>



Name of the workshop: **Advocacy 101**

Competenc: Advocacy and Cross-Sector Collaboration

<h2>Introduction to the Workshop</h2>	<p>This workshop examines how people tell stories and how this informs their approach to advocating for others. This was developed based on the administrative process of seeking asylum and the legal process in court, as well as elements of embodiment and storytelling.</p>
<h2>Aim and Objectives</h2>	<p>Aim: that participants reflect on how they advocate for other</p> <p>Objectives</p> <ul style="list-style-type: none"> • Knowledge: how advocacy can be seen in the legal process, how stories change when passed from narrator to narrator • Skills: advocacy, communication, critical thinking • Attitudes: empathy, critical view
<h2>Materials</h2>	<p>Two rooms: It is important that participants can be separated into different areas.</p>
<h2>Methodology</h2>	<p>Group A</p> <ul style="list-style-type: none"> • Step 1: Bring A's to the corridor and ask them to wait patiently. Inform them that they will be asked to share a story that will later be told to the group as a whole. • Step 2: Bring A's to Room 1 and assign them a B. Ask A to share a story with B and give them 7 minutes to do so. Give B's 3 minutes to ask any clarifying questions. • Step 3: Bring A's to the corridor to wait until C's pass. Bring A's to Room 2. • Step 4: Ask A's to take a seat and do not provide them any entertainment. (Variation: keep them waiting in the corridor). • Step 5: A's remain in Room 2 and in ambiguity. • Step 6: Invite A's back to Room 1 and to take a seat. <p>Group B</p> <ul style="list-style-type: none"> • Step 1: Ask B's to remain in Room 1. Instruct them to listen carefully to A's without interrupting. • Step 2: Ask B's to listen to A's for 7 minutes without interruption. Provide B's 3 minutes to ask A's any clarifying questions • Step 3: Before C's enter, tell B's that they will tell A's story as if it happened to them (I-pro-nouns). Tell B's that they need to make C's believe them. • Step 4: Before C's enter, ask B's to stand in the middle of the room. Each B sits with a C that chooses them. B's are given 5 minutes to tell C's their story. • Step 5: Bring B's out of Room 1 into the Corridor and invite them to shake it off. Reassure them that the hard part is over. • Step 6: Invite B's back into room 1 and to take a seat. <p>Group C</p> <ul style="list-style-type: none"> • Step 1: Bring C's to Room 2. • Step 2: Keep C's comfortable in Room 2 (play games, drink tea, etc). • Step 3: Bring C's to the Corridor. Explain to them that they will be told a story and that they should be suspicious of this, to look for inconsistencies, and they ask questions at any time. • Step 4: Invite C's into Room 1 and allow them to choose a B. Once paired up, they separate out. • Step 5: C's remain in Room 1 and are told that they will be given 2 minutes to tell the story they heard to the entire group, as if it happened to them. • Step 6: Invite C's to sit in a row at the top of the room. <p>All Groups</p> <ul style="list-style-type: none"> • Step 7: Invite C's to tell their stories, one by one, and give them 2 minutes each to do so. After the storytelling, ask A's to identify which story they think is based off of theirs.
<h2>Comments</h2>	<p>Consideration and sensitivity should be had for participants who have dealt with legal/administrative processes that affect their identity.</p> <p>Facilitators should be prepared for hot/sensitive topics.</p> <p>It is very important to have a "shake off" at the end. If you are not familiar with the group, providing a prompt for A like "tell a fictitious story about something funny/sad/etc" it provides protection for everyone to not have to share a true story before trust has been built.</p>
<h2>Source</h2>	<p>Activity: developed originally by Oisín Ó Dubhshláine</p>



Name of the workshop: **Mirror Monologue Messup**

Competenc: Advocacy and Cross-Sector Collaboration

<h2>Introduction to the Workshop</h2>	<p>This workshop explores how the combination of different methodologies can create innovative practices in NFE</p>
<h2>Aim and Objectives</h2>	<p>Aim: that participants experience the combination of different methodologies</p> <p>Objectives</p> <ul style="list-style-type: none"> • Knowledge: how choreography can mix with improv, storytelling and music • Skills: communication, critical thinking, dance, acting • Attitudes: innovative perspective, experiential learning
<h2>Materials</h2>	<p>One big seminar room, a speaker</p>
<h2>Methodology</h2>	<p>A1.1: Energise and Warm Up (5 Minutes) Circle up the group and teach participant a song called "Show me how you get down", asking them to follow a back and forth with a speaker and a dancer. The dancer will show a move that will be copied by the participants. The conversation goes like this, with A being the entire group.</p> <p>The song: A calls: Hey B!, B response: What? (Repeat the call and response) A calls: Show me how you get down!, B response: No way! A calls: Show me how you get down!, B response: Ok! A calls: D.O.W.N that's the way you get down! (B shows a move) A calls: D.O.W.N that's the way you get down! (everyone repeats the move)</p> <p>A1.2: Energise and Introduce Mirroring (10 Minutes) Ask the group to pair up, assigning an A and a B Ask A to lead the movement with hand in front of B face, with B following the hand in any direction. Use music for inspiration and swap the couple after 1 minute Following the same concept, now the couple becomes a trio, and the leader will use both hands to guide 2 followers. Swap so that each member get to lead Following the same concept, open up a moment in which participants can break up the rules of the game, and get creative with the setting</p> <p>A1.3: Mirror Soul Train (10 Minutes) Introduce the concept of Soul Train in Lindy Hop community and create two lines. The first two people facing each other will mirror each other in a improvised dance that will bring them to the other part of the room. Each couple proceed and come back to the end of the line going for multiple rounds. Use music to inspire and change musical genre for making the experience creative and entertaining, with a focus on different physicality.</p> <p>A2.1: Object POV (5 minutes) Assign a specific and real object to every participant. They have 3 minutes to imagine a very short monologue in which they speak from the point of view of this object. Leading question could be: What's the purpose of the object? Is the object happy about it? What's the life story of the object? Does it have a hidden dream? How would this object move and speak? Pair up the participant in couple and let them impersonate their object and present their short monologue to each other</p> <p>A2.2: Mirror Monologue Mess Up (30/40 min) For the last part of the activity, we combine the two elements, the mirroring choreography + the monologues. Form groups of 3 people, and assign a task of preparing a presentation with both elements, with one participants expressing a monologue, and two expressing a mirror choreography. This can be done improvised or rehearsed. It can be accompanied by music as well. The input we assigned, was the same as the Object POV but it can be adapted based on context. Give participants 10/15 min to prepare their presentation and then create a little stage where groups can assist and present.</p>
<h2>Comments</h2>	<p>Consideration and sensitivity should be had for participants who have difficult in communication or movement.</p>
<h2>Source</h2>	<p>Activity: developed originally by Lorenzo Biancotti & Julie Scrive</p>



Name of the workshop: **Becoming a Builder**

Competenc: Emotional support and professional developmnet

<h2>Introduction to the Workshop</h2>	<p>This workshop offers practical ways to explore personal boundaries and their importance while working with vulnerable groups.</p>
<h2>Aim and Objectives</h2>	<p>Aim: to explore personal boundaries and sense of well-being in different contexts</p> <p>Objectives</p> <ul style="list-style-type: none"> • Draw attention to the personal responsibility of keeping yourself and others safe • Explore ways of offering emotional support • Offering understanding of different settings, situations and dynamics within different groups
<h2>Materials</h2>	<p>Chalk for drawing on the floor, wipes Alternatively, it can be done outside and participants can use sticks to draw in the soil.</p>
<h2>Methodology</h2>	<p>PREPARATION AND GROUNDING</p> <ol style="list-style-type: none"> 1. Start with a slow, grounding exercise. Instead of an energizer you can choose and embodiment exercise, such as slow dance or movement to a calm music. (5 minutes) 2. Divide the participants in two groups. <p>LEVEL 1 (10- 20 min)</p> <ol style="list-style-type: none"> 1. Invite participants in group A to find their space in the room. Tell them to draw a circle that represents their need for personal space at the moment on the floor. They invite them to position themselves standing inside their circle. Explain group B will now walk around the room, but are not allowed to step into any of the circles as they represent personal boundaries. Circles can be big or small. No judgement. 2. Invite Group A to close their eyes for the exercise if they feel comfortable doing so. Invite Group B to wal around in silence. They are not allowed to talk or touch anyone, but can stand, sit or walk next to the people in circles. 3. Carefully observe what is happening in both groups. Call Group B back to the side of the room. After this part of the exercise explain people will be invited to share what was happening for them AFTER the exercise if they want to. <p>LEVEL 2 (10 – 20 min)</p> <ol style="list-style-type: none"> 1. Repeat the exercise, but this time Group B has the permission to step inside the circles and even gently touch the pax inside the circles. If they at any point do not want to be approached or touched, they can signal that by crossing their arms in front of their chest. This means people cannot enter their circle anymore. 2. Switch the groups. Repeat the two levels. <p>DEBRIEFING:</p> <ol style="list-style-type: none"> 1. Have people for a circle ans share what was happening for them. 2. Acknowledge their experiences. Explain the importance of personal space etc. 3. Have them discuss how can they connect their experience of the exercise with their personal and professional situations etc.
<h2>Comments</h2>	<p>The facilitator should be really mindful the dynamics of the group as well as of the reactions of individuals within the group. The exercise demands sufficient preparation of participants, good explanation, and slow and sensitive facilitation.</p> <p>It is really important for the facilitator to have a personal experience with being a participant of the exercise before attempting to facilitate it.</p>
<h2>Source</h2>	<p>Ambitia Institute From the training course on Emotional Intelligence (KA2) Severina Siter</p>



Name of the workshop: **Introduction to Non-Formal Education**

Introduction to the Workshop	<p>This workshop was created to introduce participants to Non-Formal Education. This is done through creative and theatre-based methods.</p>
Aim and Objectives	<p>Knowledge: to introduce participants to the key principles of Non-Formal Education. Skills: non-verbal co-creation Attitudes: for participants to feel open to the idea of non-formal education and non-formal learning.</p>
Materials	<p>Colourful card paper, markers, A2 Paper</p>
Methodology	<p>Energiser (You Rock, We Rock, You Have The Rock): Begin by dividing the participants into two groups. Hand a small object (the “rock”) to Group A along with a scene prompt, such as a wedding ceremony. While Group A prepares, Group B turns around to avoid seeing the setup. Group A has just 10 seconds to act out the scene, hiding the rock in one team member’s hand. Once the short scene ends, Group B turns back and tries to guess who has the rock. After a few rounds, the groups switch roles and repeat the activity. This energiser sparks creativity, teamwork, and quick thinking.</p> <p>Discussion Groups: Next, form smaller groups of 5–6 people and give them discussion prompts to explore together. Ask: What is learning to you? What did learning look like for you as a child? What does it look like now? What do you see as the difference between Formal and Non-Formal Education? Encourage open conversation, allowing time for everyone to share their thoughts and experiences in a supportive setting.</p> <p>Scene Creation: Place nine cards on the floor, each labeled with a different principle (e.g. Voluntary Participation, Active Participation in the Learning Process, Safe Learning Environment, etc.). Invite participants to walk around the space and choose the card that speaks to them most. Once they’ve chosen, they form groups with others at the same card and are challenged to create a short, non-verbal scene that embodies their chosen principle. Give them time to collaborate and co-create, using movement and expression to bring their ideas to life.</p> <p>Presentation: Gather everyone together for the final part of the activity. Each group presents their scene one by one, with no verbal explanation. After each performance, the larger group is invited to guess which principle was being portrayed. This promotes observation, reflection, and deeper understanding of key educational concepts through creative expression.</p>
Comments	<p>The questions “What is learning to you?” and “What does it look like for you?” are basically the same.</p>



Name of the workshop: **Powerful and Powerless in Learning Environments**

Competence: Group Contract

<h2>Introduction to the Workshop</h2>	<p>This workshop was designed as a creative way to build a group contract. In our experience, group contracts have been drafted around “fears and expectations”. For this project, we wanted to try this format with a creative and emotion-based approach. We built our group contract around power poses, as a way for participants to feel first, and think second.</p>
<h2>Aim and Objectives</h2>	<p>Aim: The aim of this activity is for participants to become aware of what makes them feel positively towards learning and what deters them. Once they become aware of this, this activity provides tools to sharing these “fears and expectations”. The group can then decide on agreements of a unit regarding conduct during the mobility.</p> <p>Objectives: Skills: interpersonal skills; active self-reflection Attitudes: empathy; self-awareness Connection: Connection-building between participants; bonding as a group</p>
<h2>Materials</h2>	<p>Markers, paper, pinboard, pins</p>
<h2>Methodology</h2>	<p>Energiser: Name Game with Clap (15 Minutes) Ask everyone in the group to introduce themselves in a big circle Break the group into smaller circles of 5–6 people. Participants pass the energy by saying a person’s name and clapping towards them. If a participant fails to name someone else quickly enough to pass the energy to, they must move to another circle</p> <p>Freeze frames: Resolution (15 Minutes)</p> <ol style="list-style-type: none"> 1. Begin with a short walk around to warm up the space. 2. Ask the participants to freeze in a pose (this pose can be based off a theme or left to the participants to imagine freely). 3. Choose 2–3 participants (depending on group size) to be able to leave from their pose. 4. These participants may move around the room and will “complete” the frame, through freezing in a pose that interacts with another participant. 5. Once the frame is completed, e.g. if A completes B’s frame, B is now free to move to C to complete C’s frame, and A remains frozen. 6. Allow the activity to continue until all participants have had an opportunity to complete another person’s frame. <p>Power Poses: (15 Minutes)</p> <ol style="list-style-type: none"> 1. Begin in a circle and explain that participants will be asked to walk 2. Begin with a walk around to warm up the space 3. Ask the participants to freeze in poses that reflect an emotion for them. Examples: 4. Powerful, Powerless, Confident, Frustrated <p>Power Poses: (Group Work) (10 Minutes)</p> <ol style="list-style-type: none"> 1. Ask the participants to break into groups of 4, and to name someone A, and the rest are B’s. 2. On the count of three, A will take a powerless pose and B will take powerful poses. 3. Give participants a moment to examine their group’s poses and reflect on how they feel in this situation. 4. Shake off the pose 5. On the count of three, A will take a powerful pose and B will take powerless poses. 6. Once more, ask them how it feels in this dynamic. <p>Power Poses (Discussion and Presentation) [35 Minutes] Following this, ask these groups to work together and consider the week ahead. Ask them to write down:</p> <ol style="list-style-type: none"> 1. Three things they need to be able to stay in their own power pose when they are learning 2. Three things that they can do/provide to keep others in their power pose 3. Once this has been done, ask each group to present their ideas and tape them on a board. This then becomes the foundation for a group contract, between Needs and Conduct.
<h2>Comments</h2>	



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