



# DIVERSI-DATE

A GUIDE FOR APPLYING CREATIVE METHODS IN A LEARNING  
CONTEXT FOR CREATIVE ORGANIZATIONS



**PART I**

**WELCOME TO THE DIVERSI-DATE TOOLBOX! THIS TOOLBOX HAS BEEN CREATED TOGETHER WITH THE CREATIVE PARTNERS FROM HOLLAND, BELGIUM, AND FINLAND.**

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**WE HOPE THAT USING THESE METHODS IN THE TOOLBOX WILL STRENGTHEN PEOPLE'S ABILITY TO SEE THINGS FROM MANY DIFFERENT PERSPECTIVES, AND TO ACCEPT AND UNDERSTAND DIFFERENCES.**

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# 1. DIVERSI-DATE INTRODUCTION

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

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

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

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

Through this project, our aim is to develop creative methods that foster exchange among secondary school pupils and university students (including those in applied sciences), regardless of their backgrounds. This exchange seeks to reinforce the competences of young people, enhance their resilience, and empower them to navigate a rapidly changing and diversifying societal context by harnessing their talents and creative potential.

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

The creative sector recognizes its social role and potential to engage with young people, providing meaning and helping them cope with social challenges. However, this sector is challenged itself by the a rapidly changing and diversifying society. They acknowledge the necessity of adapting and innovating to address these societal challenges.

## 2. TOOLBOX

This toolbox is targeted to creative professionals working with teachers/schools.

This toolbox contains three all-day workshops created by the creative partners from the Netherlands, Belgium, and Finland.

Diversi-Date workshops are created to be used in many kinds of situations, when there is a need to deal with better interaction and different kind of themes connected to diversity.

The creative sector finds itself in very challenging times. Many of them seek ways to reinvent themselves, to innovate, to cooperate, to exchange, to digitalize, to find new opportunities. Means to do so in a sustainable manner are limited.

With this toolkit we want to help creative organizations to do so. The goals are to support creative organizations in coping with changing society and societal challenges, but also to help them to help others in using creative methods to cope with the changing world.

# 3. 4 CREATIVE METHODS CAN BE USED ...

1. As a dialogue opener. Sometimes we find that the dialogue between people is stuck or worse, it doesn't even truly exist. To burst that bubble, we need to think differently than we are used to. To think differently we need to act differently. Creative methods work as a platform to think and act differently.
2. In its core, the creative methods lure people into interact by making it about the act. It is simpler to join in a game or play than to just start a conversation about something with people you don't know. In fact, in organized creative set up, there are always rules that make it extra safe for the participants to take part, and that lowers the bar for them. The participant can very quickly get a hang of how this situation is going to start, what happens next and how it is going to end. With that informal knowledge they can easily get more relaxed and that helps them to put energy and effort into the interaction itself. With creative methods we can also inspire people to give more and new ways and sides of themselves to the interaction. Usually giving more leads to getting more.
3. As a bonus, the creative methods always create a unique experience that is shared with the participants. The experience is unique because the creative methods are always tied to time and space. With these participants in this hour and place, this happened, and it cannot happen the same way ever again. The unique experience bounds the participants together like an invisible glue. The positive experience of interaction is a game changer of how we think about other people. How we think about other people is a game changer to how we act and interact with other people.
4. Creative methods can be used extensively to create welfare among people. With its wide range of power also comes a great deal of responsibility. Sometimes creative crafts can be very close to individuals' main core or inner selves, and as responsible creative professional there lies a duty to recognise the spots where someone could possibly get hurt. As a creative partner in Diversi-Date, you are first and foremost responsible for the group and its dynamics. If you spot someone in the group who is getting anxious or is somehow telling they need extra attention, please guide them to get the extra help right away or right after the workshop. Please also remember that as a creative partner you are not a therapist or in charge of anyone's health issues.

# 4. CREATIVE PARTNER

## WORKING WITH TEACHERS AND PUPILS/STUDENTS

The teacher has the main role in creating the safe space for the pupils/students in the class. It is an ongoing process to deal day by day, week by week, month by month, year after year.

When you as a creative partner visit the class, it is important to pay attention to a couple of things:

1. Contact the teacher and ask for co-operation with the following questions.
  - what kind of Diversi-Date themes are important for the school/class?
  - what kind of pupils/students there are in the class and how many?
  - will the teacher be in the classroom at the same time with the creative partner?
  - what is the role of the teacher working with the creative partner?
2. If it is possible, visit the class before the actual creative process is done with the pupils. Get to know the teacher and the pupils/students. Ask for ideas connected to the Diversi-Date themes. Have an open discussion.
3. Plan the creative process connected to the Diversi-Date theme/s chosen with the teacher. Ask feedback for the plan from the teacher.
4. After the creative process, ask for feedback from the teacher and pupils. Do it creatively and ask for the meaning connected to the theme/s chosen for the pupils.

# 5. TIPS AND TRICKS FOR THE CREATIVE PROCESS

## HOW TO CREATE SAFETY IN THE GROUP:

- Be part of the group and be personal – stay responsible of what happens.
- Share your experiences to lower the hierarchy or threshold.
- Ask how everyone are, call students by their name and allow yourself to be called with your name as well.
- Share the rules of the working method or make the rules together with the group.
  - Be present, listen actively, give space to everyone
  - Be curious! There is not wrong or right
  - Don't judge or criticize.
  - Support your group
  - Everyone has the right to say no or stay aside
  - Everything stays in the room
- Take small steps; take exercises that you are comfortable with
- Make the message what students say important by thanking for the comment or repeating the comment - encourage the students for sharing.
- Be comfortable in the uncomfortable, allow the awkward moments and silence.
- Start with a surprise, eat breakfast with them or take students to some new place; break the normal school structures and rules.
- Take examples outside the group; then make it more personal.
- Focus on positive.

## **CHARACTERISTICS/ATTITUDE:**

- Be authentic-be yourself-don't act
- (in language/methods/your own stories = be honest and transparent: if you don't know answers don't pretend)
- Dare to be vulnerable/share your own experiences (know your boundaries and limitations in them)
- Dare to ask for help or point to websites/another colleagues for example when you don't have the knowledge
- Be present
- Don't judge and don't compare
- Trust yourself/the students/the process/your own expertise/be secure of your profession (own the subject)
- Be aware of yourself (drama/triggers/yourself as a participant and not only a leader)
- Be curious and not too (listen/ask questions/be open/summarize/name what you see)
- Practice what you preach
- Work together with your colleague (be there for each other), collaborate, be aware your position in the room

## **THE MOST INSPIRING TIPS!**

- There are no facts, only feelings. Speak from the heart
- Practice what you preach
- Ask for help
- Start with a surprise
- See the value and recognize every step of a student
- Take small steps
- Trust yourself/the students/the process/your own expertise/be secure of your profession (own the subject)
- Be comfortable in the uncomfortable
- Look for the common ground
  - in the 'no' there is a 'yes' also
  - if someone saying 'no', what is where the 'yes' is
  - when we all are against something, then we're in favor of something else

# 6. DIVERSI-DATE WORKSHOP APPLIED THEATRE AND IMPROVISATION FOR INTERACTION SKILLS IN A DIGITAL WAY BY CREATIVE PARTNER TMI JOHANNA NOVÁK FROM FINLAND

## **IN DIVERSI-DATE WE HAVE HAD TWO ONLINE IMPROVISATION TRAINING**

First was to creative partners on the first meeting in June 2021. In that workshop all of the activities were led by a creative partner Johanna Novák from Finland, via Teams. The group consisted of adults that were very enthusiastic about the training, so everything went very similarly as would have been if the trainer was participating live. Group had already had some similar warm-up practices also, so the exercises continued the same way. What was different, was the experience of the trainer. It is hard to see or hear the participants online as they are talking at the same time, and the trainer won't get to feel and experience the exercises the same way as the others. For the trainer the online teaching is therefore more challenging and tiring than live training, but luckily hearing others' joy and experience is also joyful for the online trainer.

Second time there was an online training in the spring of 2022. One of the Belgian Diversi-Date Day workshops was held partially online. Supervising improvisation teacher Johanna Novák held the workshop from the screen and four university students worked on the spot in the classroom. The supervising teacher had previously seen the students in Teams twice - the first time they went through the exercises of applied improvisation, and the second time they planned together which exercises would be taken in the workshop itself and what exercises the students had themselves to add to the workshop. Since online teaching to some extent limits the exercises that can be taken with the students, suggestions from university students about the exercises they would like to do were also included. The students had previous experience with them about improvisation. Workshop was therefore implemented as a hybrid model. However, the main responsibility for pedagogical guidance rested with the supervising teacher who worked remotely.

The experience was interesting and worked well thanks to the prior arrangements and the experience of both the supervising teacher and the university students. The group of secondary students proved to be challenging, as there were two students who basically did not want to participate much, no matter what kind of workshop it was. So, their motivation was not affected by the partial remote teaching. The student group consisted of students from two different schools, about half of whom knew each other, but not all of them, so the time spent getting to know each other was important. In the first half, two students participated in the exercises only partially, and spent their time for example browsing their phones, although the university students intervened in the behavior. This was influenced by the fact that the supervising teacher herself was remote, which meant that she could not influence the situation in the same way as normally. However, the other instructor had a conversation with the pupils during the break, after which one of them actively participated in the rest of the exercises. Another pupil was absent for the second half.

However, the team spirit after the lunch break was clearly better and the exercises went well for everyone. The feedback from the students about the workshop was good. Even a couple of students said that they were surprised how they dared to talk to other students, even though they don't usually talk to strangers. In the rest of the workshop, the students got to do exercises led by university students and throw themselves into improvised scenes. Participating students themselves were asked about their wishes for the exercises, and their wish exercises were carried out in the workshop too. The university students who played an important role in the workshop said that the day was nice, and they were glad that they could also do exercises they were familiar with. The exercises led by the supervising teacher were familiar to them from the orientation meetings before the workshop but exercises familiar to them were also chosen for the workshop, so that conducting them would be as comfortable as possible for the students and they would gain guidance experience from them.

Improvisation works surprisingly well online. Primarily, however, online education works well with adult students or groups who are primarily interested in the subject. There is also a good experience of hybrid-type education implemented in this way, where the university students who received the orientation successfully completed face-to-face teaching while the supervising teacher was still with them and had the pedagogical responsibility. With second-level students, it was also important to influence the group's activities live, in which case online teaching alone would not have worked as well.

In terms of technology, in online training, the important thing is the audibility of the voice, so that the instructor working remotely can understand the participants' speech in the best possible way and can even participate in the exercises in some way. If the participants speak one at a time into, for example, a rotating microphone, the voice can be understood best, but it is not always possible, and the instructor does not need to hear everything. The quality of the image is also important, because at least striving for eye contact gives the feeling that you are present in the situation as naturally as possible, even if only through the camera and the screen. Online teaching requires a little more from the teacher, but the experiences of success, laughter and joy are also transmitted through the camera!



**PART II**

**WORKSHOPS 1: CONNECTION THROUGH CREATIVE EXPRESSION: SHARE STORIES AND EXPERIENCE MEANINGFUL INTERACTIONS**

**CREATIVE PARTNERS: LIVE YOUR STORY FROM HOLLAND AND PIMENTO FROM BELGIUM**

**WORKSHOPS 2: APPLIED THEATRE AND IMPROVISATION FOR INTERACTION SKILLS**

**CREATIVE PARTNERS: MAN OVERBOARD FROM BELGIUM AND TMI JOHANNA NOVÁK FROM FINLAND**

**WORKSHOP 3: TALK ABOUT STIGMA IN A PLAYFUL AND CREATIVE WAY**

**CREATIVE PARTNERS: LIVE YOUR STORY AND DE BAGAGEDRAGER**

# 1. WORKSHOP: CONNECTION THROUGH CREATIVE EXPRESSION: SHARE STORIES AND EXPERIENCE MEANINGFUL INTERACTIONS

**CREATIVE PARTNERS: LIVE YOUR STORY FROM HOLLAND AND PIMENTO FROM BELGIUM**

## **IN SHORT**

- LYS + Pimento: 2 workshops
- Duration: 2 x 2hours / workshop
- Pupils: 15 pupils / workshop (min. 10 - max. 20 pupils) (no age limits)
- Students: 3 or 4 students / workshop
- Team: 2 facilitators / workshop
- Material:
  - 1 room/ workshop + different locations for the rehearsals in the afternoon
  - Music installations
  - Paper (A4, A3, A2)
  - Magazines
  - Pens, markers, paint, scissors, glue, tattoo markers

EXERCISE + GOALS		MATERIAL
09.30	<p>Organising the room by making a circle in which anyone can sit. Introduction by the workshop leaders</p> <p>Who are we, what's the purpose of the day...</p>	
09.45	<p>Namegame Dilemma's</p> <ul style="list-style-type: none"> <li>• The pupils get to know each other, sharpen their listening skills &amp; meet the other in a meaningful way through creative exercises. The pupils connect on a personal level.</li> <li>• The pupils make a first interaction with one another by little and quick games that includes moving around in the room and speaking in front of the group for the first time.</li> <li>• We learn each other's names &amp; get to know each other on deeper level through various quick exercises.</li> <li>• The pupils create connection between each other by searching for similarities.</li> </ul>	<p>Tennisball</p> <p>Cards with dilemma's on</p>
10.00	<p>Interviews</p> <ul style="list-style-type: none"> <li>• The pupils get to know each other on a deeper level.</li> <li>• The pupils sharpen their listening and communicative skills: what are you curious about?</li> <li>• The pupils respect their own and other boundaries.</li> <li>• The pupils can show others who they think they really are.</li> <li>• The pupils dare to share something more personal and vulnerable about themselves while respecting their own boundaries.</li> <li>• The pupils are having confidence in each other by trusting them with their own story.</li> </ul>	<p>Interview questions</p>
10.30	<p>Low-threshold drawing assignment</p> <ul style="list-style-type: none"> <li>• The pupils open their creative mind and get confidence in their skills</li> <li>• The pupils learn that being creative is easier than they might think.</li> <li>• The pupils practice with transforming an idea to a drawing</li> <li>• The pupils experience fun in failing</li> <li>• The pupils develop courage to express themselves in a creative way</li> </ul>	<p>Pencils, paper</p>

11.00	<p>Design tattoos</p> <ul style="list-style-type: none"> <li>• The pupils deepen one self in the stories of another.</li> <li>• The pupils create something for another.</li> <li>• The pupils transform a story into a creative format.</li> <li>• The pupils are performing arts in an easily accessible way</li> </ul>	<p>Pen, paper, markers</p> <p>Optional for inspiration: symbols, magazines.</p>
12.00	Lunch	
13.00	Starting with an energizer	
13.15	<p>Stand up if...</p> <ul style="list-style-type: none"> <li>• We broaden the perspective: the pupils connect on topics relating to the world around them.</li> <li>• The pupils can explore and expose their own creative talents they already have/use.</li> <li>• The pupils can explore and expose the themes, subjects, goals... they are committed to in society</li> </ul>	
13.25	<p>What would you like to change about the world?</p> <ul style="list-style-type: none"> <li>• Develop brainstorm skills ⇒ build ideas by associating on the ideas of others</li> <li>• Develop listening and summarizing skills in group discussions</li> <li>• Develop an opinion and a citizen and awareness of your responsibility in society</li> </ul>	Paper, pens, markers
13.45	<p>Preparation of creative outcome</p> <ul style="list-style-type: none"> <li>• Transform an idea into a creative form of choice</li> <li>• Cocreate with other youngsters</li> <li>• Recognize your talents</li> </ul> <p>Empower others to use their talents</p>	Paper, pens, markers, music, paint, magazines... + different venues to rehearse/prepare
14.15	<p>Presentation</p> <ul style="list-style-type: none"> <li>• The pupils practice with performing in front of a group</li> <li>• The pupils practice giving positive feedback to others</li> </ul>	A stage and chairs in an audience-shape
15.00	<p>Thank you-circle</p> <ul style="list-style-type: none"> <li>• End the day with reflection and a thank you, to share what you haven't shared yet and feel connected as a group in the end.</li> </ul>	
15.30	End	

## EXERCISES IN DETAIL

### 1.1 NAMEGAME: BALL

- The whole group stands in a circle.
- A small ball is thrown around in the circle.
- Pupils throw a ball to each other while saying their own name.
- Make it a bit more 'difficult' by now having to say the name of the person they throw the ball to.

### 1.2 NAMEGAME: RUNNING

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

### 1.3 NAMEGAME: BALL + RUNNING

- Let's try to combine both name games.
- While the ball is moving around the circle, someone is walking towards someone else at the same time.

### 1.4 DILEMMA'S

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

Here you can find an example of dilemmas.

CAT / DOG	HISTORY / FUTURE
SWEET / SOUR	OPEN / CLOSED
SOUR / SALTY	RUN / WALK
VEGETABLES / FRUIT	STRAIGHT LINE / CURVED LINE
SPAGHETTI / LASAGNA	FOLLOW THE PATH / OUTSIDE THE LINES
YOUNG / OLD	HIGH / LOW
CITY / COUNTRYSIDE	WISDOM / HEALTH
AT HOME / TRAVELLING	SOUND / SILENCE
TOOTHACHE / FLU	TALKING / LISTENING
CLOSE / FAR	COMFORT / ADVENTURE
FREEDOM / SECURITY	ON STAGE / BEHIND THE SCENES
FRIENDS / FAMILY	REACT / DISTRACT
TOGETHER / ALONE	MORE / LESS
FEELING / THINKING	NOW / LATER
THINKING / DOING	STANDING STILL / GOING ON
DOING / DREAMING	MILD / HARD
PESSIMIST / OPTIMIST	AWAKE / ASLEEP

## **1.5** **INTERVIEW**

- Half the group (group A) stands in a line, eyes closed. The other half of the group (group B) chooses someone they don't know well and/or are curious about and position themselves in front of them without saying a word or telling the other person who they are. They step back, before the group in line opens their eyes.
- Now group B stand in a line, eyes closed, and the people in group A choose someone they are curious about, in silence.
- Group A will stay in front of someone and group B open their their eyes and discover who is in front of them.
- Now you ask group A to stand in line again, with the eyes open and the people from group B who chose them can come in front of them. Everyone knows their partner now.
- The couple looks for a place in the room where they can start the interview. So people from the B group will first be the interviewer and group A the interviewees.
- The interviewer has 5 minutes to interview this person: start with one question and ask as many additional questions as necessary (we can provide inspiration for the starting question if necessary)

- Rules of the interview: it's all about the interviewee: no interruptions or own stories. The interviewer is only allowed to stay with the other with their attention and ask questions.
- Try to listen very well (this exercise may contain useful info for the next one)
- After the interview, the interviewer gets to 2 minutes to write down what they heard, what touched them, what surprised them.
- Switch to the second duo's, same exercise

Here you can find examples of interview questions if pupils need inspiration.

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

## **1.6 LOW-THRESHOLD DRAWING ASSIGNMENT**

- Following the interview everyone gets a piece of paper and there's a lot of stationery in the middle of the circle.
- A few questions are asked/ assignments are given.
  - Take a color you find matching with the person you just interviewed.
  - Draw the person you just interviewed without looking at your paper.
  - Draw the person you just interviewed without lifting your pen of the paper.
  - Draw 3 words you remember of the interview you just had.
  - Draw a sentence that sticks with you of the interview you just had.
  - ...
- The goal is not to make perfect drawings, but to get used to the drawing, dare to draw on a blanco sheet, transform ideas into a symbol, etc.

## **1.7 DESIGN TATTOOS**

- The pupils design a 'tattoo' for the person they interviewed that refers to something from the interview.
- The pupils give each other the 'tattoo' with the explanation.
- End the exercise with a 'closing circle': everybody presents the tattoo they got to the group, with as much explanation as they want to share.
- It's easier for the pupils if the assignment gives them some guidance. We will use this one: design a tattoo that will strengthen/empower the other person.

## TIPS FOR THE CREATIVE PARTNER AND TEACHER:

- You can make a choice to give the tattoo just on paper or really on the skin by using skin markers, body safe markers or tattoo stifts.
- You can give them some examples of abstract tattoos, symbols, signs... to inspire them. For example: Book of Symbols.
- If they've finished quick, give them an extra challenge. For example: create a tattoo that fits on just one finger.

## 1.8 STARTING WITH AN ENERGIZER

- Get everyone to stand in a circle.
- Everyone lifts their right hand with the palm down. Everyone points their left index finger straight up, right under their neighbor's right-hand palm.
- On the count of 3 (by the teacher):
  - Everyone tries to grab the left index finger of their neighbor.
  - Everyone tries to prevent their own index finger be grabbed.
- Failed? Take another turn! Or switch hands ;-)

## 1.9 STAND UP IF...

- Give the group different theses and people stand up on top their chair if the applies to them.
- Some examples of theses you can ask; Stand up if...
  - You sing in the shower
  - You have a First Aid-diploma.
  - You know how to repair a bike-tire
  - You have ever made a birdhouse
  - You have ever written a love letter
  - You have ever baked a cake
  - You have ever speech in front of an audience.
  - You dance in your living room
  - You ever participated in a demonstration
  - You ever made a political statement on social media
  - You ever worn a t-shirt with a slogan
  - You are good in saying no
  - You own more than 7 pairs of shoes
  - You like to invent stories
  - ...

## 1.10 **TIP FOR THE CREATIVE PARTNER AND TEACHER:**

- It's a choice to ask additional questions concerning the theses or not. For example: 'Can you give an example?', 'What do you mean?', 'When was the last time...?'... Both are options, as long as it's a conscious choice.
- We chose the topic: explore your talents and responsible citizenship. You can adjust the sentences according to the topic you like to address.

## 1.11 **WHAT WOULD YOU LIKE TO CHANGE ABOUT THE WORLD?**

### **BRAINSTORM**

- Form small groups (3 à 5 pupils)
- First: brainstorm around the question: "What would you like to change about the world?"
- Then: make the perimeter smaller: "What would you like to change about Finland\*?" "About your city?" "About your school?" "About your street?" "About your group of friends / family?" "About yourself?"
- Underline those things that everyone in this smaller group strongly agrees upon

*\*Off course, adjust this to the country/city you will use this exercise.*

### **TRANSFORM/PREPARE**

- Choose one 'problem'
- Formulate how you (as this group or as an individual) can contribute to a possible solution to this 'problem.'
- Transform this 'possible solution' into a creative form of your choice (musical, speech, painting, play, dance, spoken word....)
- Rules:
  - You get 30' to prepare.
  - Presentation itself is max. 5'
  - Everybody in this group must contribute in some way.

Tip for the creative partner and teacher:

- As the youngsters doubt about the creative form you can ask which creative skills they have in the group. Creative skills can be many!
- Not everyone needs to perform on stage. It is also possible that someone is the director of the technician for example.
- If they make something graphic or visual, it is still nice to encourage them to give some verbal explanation on what they made.
- Walk by the groups and make sure they don't stay too long in a stage of thinking but start doing.

## PRESENT

- Every group gets the chance to present the problem they worry about and the solution they see for the future.
- After the presentation the other pupils are allowed to give a reaction.

Tip for the creative partner and teacher:

- Guide the feedback round by asking questions: what have you seen? What touched you? What did you look at something in a new way?

## 1.12 THANK YOU –CIRCLE

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

## 2. WORKSHOP: APPLIED THEATRE AND IMPROVISATION FOR INTERACTION SKILLS

**CREATIVE PARTNERS: MAN OVERBOARD FROM BELGIUM AND TMI JOHANNA NOVÁK FROM FINLAND**

**PREPARATION ON WHAT YOU NEED:** Room: open space, chairs might be needed, but can be aside first.

**BACKGROUND INFORMATION:**

- Min-max number of participants: 6-25, the best is 12-15 participants (more personal, everyone gets more space to open as reflection is very important)
- Participant ages: 13 years - 100
- Schedule: Workshop is 5 hours long including 1 h lunch break in between

**SUMMARY OF THE ACTIVITIES:** preparations, starting, how to do and what, timing how to reflect and end

**MAIN GOAL OF THIS WORKSHOP:** Meeting the other person through creative exercises, developing interaction skills through theatre improvisation.

TIMING	EXERCISES	
9:10-9:30	1. Informal introduction	Tea and coffee
9:30-9:40	2. The Drama agreement and introducing the idea of the workshop	The Drama agreement
9:40-10:10	3. Getting to know each other	Quick name game Variation name game
10:10-10:30 10:30- 11:00 11:00-11:30	4. Trust exercises	The chairs Pushing and pulling Guiding a blind
11:30-11:50	5. Bodily interaction, part 1	Viewpoint exercise
11:50-12:00	6. Reflection, from part 1	Thoughts from the first half
12:00-13:00	Lunch break	Eat together!
13:00 -13:20	7. Energising again!	The chase
13:20-14:00	8. Bodily interaction, part 2	Walking exercises The mirror
14:00-14:45	9. Applied improvisation	Yes and... (in group) Yes and... (in pairs) Unintentional dismissal of ideas I am a tree
14:45-15:30	10. Reflection, from part 2	Thank you circle Visual Thinking Strategies End feedback

## 2.1 **INTRODUCTION**

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

The most important is the role of the teacher. The teacher welcomes everybody in the group and breaks the ice. It can be very exciting to arrive at the workshop, so the teacher builds the bridge between students and by his or her presence makes it safe for the participants to open-up. The teacher is also part of the group and thus it's important that the teacher also participates in the exercises and is authentically him or herself.

### **GENERAL GOAL FOR THE STUDENTS** **WHY IT IS IMPORTANT TO TRY OUT SOMETHING YOU ARE NOT?**

Participation in a theatre workshop is not obvious for everyone. Students might wonder why they should participate and what it will bring them. The results of a theatre workshop are not as concrete as, for example, a video editing or art workshop and they will vary for everyone (depending on your commitment, the group dynamics, the coach, and the duration of the workshop). Of course, participants will get experience on acting and interaction. But in developing this workshop, we have mainly focused on assignments where participants develop skills to work better together, learn to know and set their own and other people's boundaries, learn to communicate, and express themselves, both verbally and physically, develop a better physical and emotional awareness. In a group context, theatre workshops can help connect and contribute to a positive group dynamic.

To learn something new about yourself you need to test your limits and try new expressions, new ways of behaving that you might not normally do. Only then you realize that you actually can do what you thought was impossible for you! And only then can you change the view about yourself and change your behavior towards what you truly are.

Drama can feel very real, even if it is 'just' an exercise, a role play. As our body does not make a difference from a simulated situation and a real situation, the drama situations can lift emotions from real-life situations, and that is very good to realize as an instructor. The drama exercises are done in roles, so after each exercise it is therefore good to leave the role and reflect, how it felt and why. Feeling the anxiousness in a simulated situation and releasing it in a safe environment can release the anxiousness in real-life situations too and thus help the person to gain more confidence generally in interaction situations. [Source: Seppänen, S., Toivanen, T., Makkonen, T., Jääskeläinen, I. P., & Tiippana, K. (2021). The Paradox of Fiction Revisited—Improvised Fictional and Real-Life Social Rejections Evoke Associated and Relatively Similar Psychophysiological Responses. *Brain Sciences*, 11(11), [1463]. <https://doi.org/10.3390/brainsci11111463>]

In some of these exercises the participant might wonder why they need to test how it feels to behave negatively against someone. Participants might feel that they themselves for example never talk over someone, but doing it in the drama exercise, the participants may realize that they also do it. Paradoxically, experiencing how it feels can develop empathy, when you become aware of how it feels in different roles. To test every emotion with help of drama exercise can make participants accept their own emotions, also the so-called negative ones. We all have those, and we all sometimes do not listen to each other. Only by becoming aware of them, we can change our behavior.

## THE DRAMA AGREEMENT AND INTRODUCING THE IDEA OF THE WORKSHOP

It is important to go through the rules of the workshop in the beginning and tell what the workshop is about. In applied theatre and improvisation, the most important is that everyone can participate as they are, no one needs to have any prior experience, and everyone can be safely themselves. The idea in improvisation is that everyone is unconditionally supported, and no one is criticized. In improvisation the mistakes are seen as gifts that take the story forward to a direction that no one yet knows! Then anything can happen, and new ideas can be developed by accident! There is no right or wrong answer nor pressure to be funny – the best is just to be yourself and let go of your own self-critics. The main goal is to have fun together and just let things flow, come as they are. It is good to state these out loud and sign an imaginary Drama agreement with a magic pen in the air so that everyone knows the rules of the lesson and follows them.

This means that you don't ask right or wrong questions and you try not to label an improvisation or reflection of the students in that way. The questions are open and usually come in an order (look, think and discuss) For instance: 1 What happens in this exercise? Encourage the youth to continue associating on what they have seen or felt. 2. Where did you see that? Be patient and invite young people to get out of their comfort zone and speak up. When they try this, they are often amazed at their own speaking boldness and self-confidence. 3. How can we take this improvisation further? Encourage how the improvisation content-related could be deepened. As a coach, we think it is important that you listen carefully and paraphrase what the students say about the exercises. Always check that you have understood each other correctly. Then you can make connections between previous concerns and comments of the students. Occasionally you can share your own experiences when you feel that this will help the conversation. And most of all give the young people a lot of affirmation. (Source: visual thinking strategies).

### WARMING UP

In the beginning it is good to do a quick name round and different kinds of warm-up games to learn the names and get to know each other a bit. There is no need to ask the participants to introduce themselves in a circle more as it creates nervousness and anxiety in the group. Participants will get to know each other through the games.

## 2.2 INTRODUCTION EXERCISES

### 2.2.1 QUICK NAME GAME

- This exercise is great for warming up, practicing making mistakes and learning names!
- Group stands in a circle. One starts to send a message to anyone by clapping his or her hands, looking at the person in the eyes and saying his or her name. First it is good to test in a large group that the rules are clear and ensure that the message goes through everyone in the ring the first time. The point is to react to impulse very quickly so that mistakes happen, because the more mistakes are made, the more fun it is! A mistake happens if a participant forgets the name of a friend or says it wrongly or hesitates a second before saying the name.
- When the rules are clear, the group is divided into two or three smaller groups that work side by side. It is good to divide 20 students into three, so that everyone has something to do. If you make a mistake in your own circle, you change to another circle and the game continues there; so no one is left out of the game. The tempo must be kept fast so that mistakes occur, and the instructor can encourage the

participants to make mistakes.

- **APPLICATIONS:**

- Send the message to anyone but say the message correctly. Then only what you say matters and voice message is followed.
- When sending the message, the pointing and eye contact are correct, but the name is wrong. This time the physical body message is followed.

- **GOALS:** learning names, developing the tolerance for making mistakes, laughing, eliminating excessive thinking – just reacts and says something! Interaction conflict situations: it is important to make eye contact AND listen to get the message though!

## 2.2.2 QUICK NAMEGAME 2

- Everybody stands in a circle.
- The first student (A) says the name of a participant(B) and then walks towards that person. Before A arrives, B must name another person (C) from the group and start walking towards C. Before arriving at C, C must name the next student. And so on.
- In the beginning most likely, the students don't know each other's names. They are allowed to ask somebody: What's your name, and then call them by their name. Everybody is practising the names while participating.
- After a while you can speed it up (running towards the participant you called). When running there is no time to ask names of participants, you must shout out the names. If they are wrong the person themselves correct the running before shouting the next name.
- **GOALS:** The goals in this simple exercise are the same as above. It is also an easy way to get young people out of their heads and into action and thereby let go of a bit of uncertainty.

## 2.3 TRUST EXERCISES

Trust exercises can be used to help students to work together. The next exercises help the students practice trusting each other and then start to work together. That is why we recommend that you spend enough time on these three exercises. The first two trust exercises still feel like games. The students can relax, laugh, and get to know each other. As a teacher you coach these first two exercises for fun, but at the same time guard important conditions such as respect for each other, caring for each other, and feeling each other's boundaries. As a result, the students feel that they can play, but that they must be careful with the others and that the teacher monitors the working atmosphere. At the end of the second exercise, you can make an important point (see NOTE of exercise "Pushing and pulling games"). That will change the atmosphere from fun and game-like to more concentrated work. You start to coach the students on connecting with their partner. The students will try to work together in confidence. This is an exciting journey, and sometimes they will lose concentration, that's normal. Help them to get back in the exercise. If this works, you can more easily move on to the next phase of the workshop.

### 2.3.1 LINE OF CHAIRS

- All students take a chair and line it up. Teachers asks them to form 2 rows across from each other. The chairs are tight together.

- The students stand on the chairs. From now on they are no longer allowed to touch the ground or speak.
- You ask the students to form a new row on the chairs (without getting off the chairs or talking). For example, based on shoe size, hand size, hair color, height, etc.
- Goals: This is a trust assignment. Through non-verbal communication they must decide together where everyone's place in the queue is. And to move over the chairs they need each other's help. They have to take care of each other.

### 2.3.2 PUSHING AND PULLING GAMES

- The students form 2 rows facing each other. Everyone in the row has a partner standing opposite him/her. The players stand opposite each other with an (imaginary) line between them on the floor.
- They will play several pushing/pulling games (push/pull with all you might):
  - Stand with your backs together - push. (variation; sitting with back together - push)
    - Push on each other's shoulders
    - Grab each other's wrists and pull (variation standing and sitting)
- NB: In this assignment you control your strength in relation to each other. Stay concentrated throughout the exercise, try to make it exciting without dominating the other! Speeding or coming to a sudden halt is forbidden. It should never become a wrestling match. If either side feels he/she is going to win, give him/her a little less power, just enough not to win and not to lose. In the end, someone can win.
- **VARIATION:** The same exercise but in a group of 3 or 4 students. They hold hands and pull each other. Same rules, same challenge but now they all must work together.
- **GOAL:** The exercise is about using all your strength, challenging yourself and the other without winning. This exercise symbolizes how you work together during improv assignments and accompanying conversations: challenge the subject, your opponents and yourself, but don't overwhelm. Help the other to come into his/her power.

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

- This is a pair exercise that is good to spend a lot of time on! One of the pair closes his or her eyes, and the other acts as the guide for a blind person. It is good if the guide holds on to his partner so that one hand is on the partner's back or shoulder and the other holds the partner's hand or arm so that the "blind" person feels safe. The guide can take the "blind" person around in the room and give him different materials to touch and feel or take him to places with an interesting soundscape. It is important for the guide to listen to the "blind" person, and he should adjust his steps accordingly. When the trust grows, the guide can increase the speed.
- Variation: The instructor can place obstacles in the room such as a few chairs and tables. The guides must help the blind through these obstacles without anyone colliding with other students nor obstacles. The guide can gently guide a blind student in sitting down and then standing up from a chair. The guide can guide a blind student in crawling under a table or standing on a table.
- In the end, it is good to discuss how did it feel: Were you able to trust another? Where does trust come from?
- Goals: practice trust; let's trust and be trustworthy, listening your partner.

## 2.4 **APPLIED THEATRE AND IMPROVISATION**

What is your role in a group? Try a role in a group that you typically are not - take more space or listen more. These exercises give a very good chance for that!

In these assignments, students get the chance to become aware of themselves as a member of a group and that this entails responsibility. For example, an assignment only works if the whole group puts their shoulders to the wheel. If they succeed, they jointly feel the pleasure and energy of success. By experiencing that you are part of a group and that you take care of each other and the assignment, you give students the opportunity to see each other better individually. These types of assignments can make it easier to empathize with the other person's points of view and feelings because the other person, like you, are part of the group (and vice versa).

These assignments introduce a way of looking at each other that in theatre is called Soft Focus. During soft focus we relax the eyes so that we no longer look sharply at one or two things, but you are viewing everything at the same time. By no longer looking specifically at details, we are more open to the whole. Using soft focus and trying to see the whole picture ensures that your whole body starts to listen what happens around you and there is more room for intuitive reaction.

### 2.4.1 **WALKING EXERCISES**

- You should spend time on this exercise! You can play calm music in the background.
- First the instructor can ask the group to walk around the space freely, always filling the empty spaces in the room. The participants only focus on themselves and do not actually contact each other. The instructor can tell that even when he gives instructions, everyone continues walking.

#### 1. **STOP – TOUCH THE WALL – GO TO THE FLOOR**

- First step: If someone stops, everyone must stop. If one gets going, everyone gets going.
- Second step: If someone touches the wall, everyone does the same.
- Step Three: If someone goes to the floor, everyone does the same.
- Step Four: If someone touches another on the shoulder, everyone does the same.
- The instructor can say that try something you are not. If you typically make initiatives, now practise listening. If you often stay silent, now make an initiative, and the group will follow.

#### 2. **IMITATION WALK**

- Step five: Again, the group moves in space. The instructor will say that if someone speeds up or slows down, the others do the same. If someone walks otherwise differently, others will too.

#### 3. **HOW MANY PEOPLE MOVE?**

- Step six: the instructor says e.g., two/five/eight moves. The participants will listen to the group and don't make contact.
- Step seven: the instructor says, for example, five moves, two spins around and one jumps in his place.
- In the end conversation, you can ask: how could you help each other without words when only a certain amount or persons move? (e.g., by touching as a sign, stopping so that someone can see)

- **GOALS:** teaming up, listening to the group, getting involved, concentration, increasing the sense of security, getting to know each other, doing something you would not do otherwise

### 2.4.2 VIEWPOINT EXERCISE: THE CHASE

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

## 2.5 **INTRODUCING THE PHILOSOPHY OF IMPROVISATION AND DEVELOPING INTERACTION SKILLS**

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The philosophy of improvisation can be summed up into words “Yes, and...” It means in practice that the most important thing in improvisation is to let go of in advance planning and self-criticism, live in a moment, listen actively, support your partner unconditionally and build the story together with him/her! In improvisation the mistakes are considered as gifts – they can take the story anywhere new! So. Trust the process and go with the flow! Now, let’s go!

### 2.5.1 **BODILY INTERACTION: MIRROR EXERCISE**

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

### 2.5.2 **“YES, AND...” –EXERCISE IN GROUP**

- Let’s practice with the whole group first. It can be done either by walking freely in the space or by standing in a circle, in which case the actions can also be done in order.
- Someone starts and suggests something to do together, for example: “Shall we go fishing?” Or “Let’s jump three times!” To this, the others react happily and shout: “Yes!”. All suggestions are always answered with an approval. Everyone mimes until someone else suggests something else to do.
- **GOALS:** listening to the group, accepting all ideas (including your own). It is also good to discuss with the group whether someone wanted to respond negatively to a proposal and, if so, why. It’s also natural and okay.

### 2.5.3 “YES, AND...” –EXERCISE IN PAIRS

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

### 2.5.4 UNINTENTIONAL DISMISSAL OF IDEAS

- This is a group task for 4-5 people, but it can also be done in pairs. Before starting the exercise, the instructor asks the participants to name themselves in the group as persons A, B, C, D and E. In the exercise, it is good for the instructor to have a timer that can be used to time the scenes that are about a minute long.
- In the beginning, the instructor tells that in this exercise the small group represents people from a company or an industry and asks the group to name it. Instructor tells that during the exercise, the group will plan a company’s recreation or wellness day, for example as employees of a grocery store. In the exercise, a meeting is simulated, which consists of seven short scenes, each one is about a minute long. In each scene, one person (for example, person A in the first scene) proposes some shared activity and the others act in the scene as told by the instructors. The instructions will change

in each scene. It's also good to say that you can use the same suggestions again if, for example, you can't think of something to say. After a minute, the instructor stops the exercise, and the meeting participants can leave their roles for a moment and the exercise can be reflected first in small groups and then among the large group. The instructor can ask the groups for their experiences, observations, and thoughts after each round: What happened and how it all felt?

- **NB!** It is important for the instructor to tell that in the exercise you are in roles, in which case everything is allowed, and the exercise can raise all kinds of emotions and it can also feel like bullying. In the reflection part held after each scene, the feelings are discussed, and the participants can thank the person who acted as a proposer and, if necessary, even apologise if they feel like it. The role is released between scenes and at the end.
- **A)** Person A proposes some shared activity. The other members of the group accept the proposal in turn, using the "yes, but..." expression. Goal: Notice that here we only focus on problems, not solutions, and we don't let the situation progress.
- **B)** Let's change the proposer to person B. Others in the group fully accept on a verbal level, but do not express anything with their body or face but are very "stone-faced". Goal: Notice that words alone are not enough, we need body expression, reaction to support the message.
- **C)** Let's change the proposer to person C. The other members of the group are indecisive, uncertain and don't want to take any responsibility if the matter is implemented: "Well, who can call there, at least I won't take responsibility for this..." etc. Goal: Note that even if the proposal is not reacted negatively per se, this kind of whining and the fear of taking responsibility do not lead to interaction and do not allow the situation to progress.
- **D)** Let's change the proposer to person D. Others accept the proposal verbally, but express dismissal with their body. They can have their legs and arms crossed, their eyes and mouth open. The direction of their attention may be elsewhere, e.g., on their mobile phone. Goal: Notice that a physical rejection of the message wins over a verbal accepting message, or at least this cross-communication causes great confusion in the recipient: "Was it yes, or no?"
- **E)** Let's change the proposer to an E person. This time, the others reacted to the proposal in very short words without really meaning anything ("aha", "yeah, whatever"). They may not even listen to the proposer but talk over or talk at the same time with someone else. Goal: Find out how you can use power to dismiss someone. This can feel really overwhelming and bad.
- **F)** Change the proposer to a volunteer person. Others twist the suggestions into a joke, belittling with humor and dismissing the proposer in a good spirit. Goal: Notice that negative humor directed at another person's personality, appearance, or thoughts is overwhelming and can be used in bullying. Then again, laughing together is another thing - that can be very empowering!
- Finally, the same exercise is done, but all the proposals are accepted according to the "yes, and..." principle, as was practiced last time. Finally, it is important that participants thank their group members for a great job.
- Edited from the source: <http://www.vtt.fi/inf/pdf/publications/2011/P779.pdf>
- **DISCUSSION:** Unintended knockouts, what is the right acceptance?
- **GOALS:** To learn to notice different ways of dismissing the ideas, how everyone of us do it even without realising it and how it can feel to the other person. This can develop empathy. It is also good to realise what is actually needed for a constructive interaction (being present and truly listen), and that body expression has very strong effects in the interaction.

### 2.5.5 I AM A TREE

- The exercise begins with the first person going to the center of the room, facing the audience, spreading his arms, and saying that “I am a tree”. After this, anyone in free order can go and complete the picture. E.g., “I am a squirrel sitting on a tree branch” and “I am a child leaning against the tree”. When there are three people in the picture, the first can decide which of the other two will form the next picture. For example: “The squirrel stays.” In this case, the one who played the squirrel remains in his place and says: “I am a squirrel” and the next picture is built around this. And again, a new picture around the next thing and so on. This way we go as many rounds as it feels good.
- There can also be invisible things in the picture, such as emotions, sounds and movement.
- **APPLICATION:** the exercise can also be played so that everyone in the group is in the picture, and its parts can also be formed by two or more people at a time.
- To make the task easier, it is also possible to determine first which place it is, e.g., an amusement park or the theme that is being discussed, e.g., the life of indigenous peoples.
- **GOALS:** performing in an easy way, using imagination, cooperation, group listening

### 2.6 REFLECTION

- Thank you circle where did I succeed today, thank yourself and then think, who can I thank for that or generally thank the whole group. General reflektion of the exercises and the day.
- In the discussion you can lift questions like: Who were when you entered the workshop? Who are you now? Did something change or do you feel different about people, yourself, or the subject?
- **Goal:** It is important to end the day with reflection and thank yous, to share what you haven't shared yet and feel connected as a group in the end.

### 3. WORKSHOP: TALK ABOUT STIGMA IN A PLAYFUL AND CREATIVE WAY

#### CREATIVE PARTNERS: LIVE YOUR STORY AND DE BAGAGEDRAGER FROM HOLLAND

09.30	Introduction workshop leaders	Material
	3 stories told by the trainers of the workshop: which part of each story is false? Short explanation about prejudice.	
09.45	"If you really knew me, you would know that..."	
	About light-hearted topics.  Plenary: introduction of partners in crime: they share your example.	
10.00	Explanation program	Projector, flip-chart (with paper)
	Timetable and education: sharing/disclosure/safety/rules.	
10.20	Spinning	
	5 methods (on each table 1, each 15 min).  Show videos of the methods 1,2, 3 and explain method 4 & 5  Choosing a method: chair dance with music.	Projector  Paper (A4/A3) white and different colours  Pens, markers
11.45	Discussion	
12.00	Lunch	
13.00	Short introduction of the afternoon program + Energizer emotions	

13.25	Coverstory	Pens, markers, glue Paper (A4/A3) white and different colours Magazines (different kind) Scissors
	Start with movie. Combination with the possibility to depict something, to make a poem or song.	Projector
14.25	Agree/Disagree	
14.55	The airplane	Paper A4
15.30	Get together with the students – evaluate/reflection	

### **3.1 STORIES TOLD BY FACILITATORS.**

- Which story is true? One element in each story is not true.
- Explanation about prejudices. What is normal? What belongs to whom? First impression.
- Activates listening
- Knowledge/awareness about stigmatisation

### **3.2 IF YOU REALLY KNEW ME, YOU WOULD KNOW THAT....**

- **GOAL:** get to know the other person, dare to ask questions and share something personal
- Such as; ...then you would know I have two brothers. Then the other person asks a question about this and then they switch.
- Everyone is walking around and there are one-on-one conversations.
- Light subjects, low threshold
- **ASSIGNMENT:** ask one question from the other.
- You can put questions cards on tables to give an example. Questions can be like (vary with the theme):
  - Why do you think that?
  - Why is that?
  - Can you give an example?
  - Do you think everyone thinks that?
  - Do you think that is weird and why?
  - How do you think about that?
  - Have you experienced that yourself?
  - What do you mean by that?

### 3.3 CHAIR DANCE WITH MUSIC

- Music starts, everyone walks around quietly, and look at the methods on the tables. There is room for asking questions.
- Music lasts 1 minute, they can dance or something else and when the music stops, they have to sit at a table and make their choice for a method (see spinning methods). Full is full!

### 3.4 SPINNING METHOD

5 methods are laying down on tables and everyone will experience each method:

#### 1. LABEL IT UP

**REQUIREMENTS:**

- A5 labels (orange/green/yellow)
- small labels (orange/green/yellow)
- pens/markers
- cable-ties/keyrings

Orange                      Stigma (what negative prejudices do other people have about you?)

Green                        Self-stigma (what negative prejudices do you have about yourself?)

Yellow                      How do you deal with stigma and self-stigma?  
What positive qualities do you see in yourself?

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

#### INSTRUCTION

1. As the game leader, fill in some sample labels (small) of yourself before the workshop.
2. Each participant gets 1 A5 label of each color, on the table are stacks of small labels.
3. Start with the small orange labels, on each label there will be one answer.
  - - Give an example for yourself.
  - - While filling this in, make sure you do not enter the conversation yourself.
4. Have each participant write one example they want to share on the A5 label.
5. Engage each other in conversation about it.
6. Make a link to Self-stigma and have them fill in the little green labels.
7. Repeat steps 4 and 5
8. Make a link to positive qualities. What positive qualities do they use to deal with Stigma and Self-stigma? (fill in small yellow labels)
9. Repeat steps 4 and 5

## 2. BEYOND SELF STIGMA (= ROLE MODELS & TILES OF WISDOM)

- REQUIREMENTS:**
- 'Role models' cards
  - 'Tiles of wisdom' cards
  - Pens
  - Access to internet (for examples of role models and inspiring quotes) ([www.voorbijzelfstigma.nl](http://www.voorbijzelfstigma.nl))

### INSTRUCTIONS

1. To prepare, fill in both cards yourself ('role models' card and 'tiles of wisdom' card)
2. Explain to participants what a role model is (someone who means or meant a lot to you) and that this can help you overcome self-stigma by making you look at yourself through a different lens.
3. Ask the questions: Who do you compare yourself to? Who is your role model?
4. Participants fill this in individually on the 'Role Models' card.
5. Discuss the completed cards using the questions:
  - Which role model have you chosen and why?
  - Which qualities of this role model do you have, and which do you not?
  - Which qualities would you like to have more of?
6. Divide the group into pairs (or choose larger groups)
7. Have participants look up existing quotes or sayings that they find inspiring. Participants will adapt these to fit the qualities they have or would like to have more of compared to their role model.
8. Across the group, participants present their 'Tile of wisdom'.

## 3. THEME TABLE

### REQUIREMENTS

- Theme Table placemats
- Playing cards from the board game "A Screw Loose?" and/or the expansion sets.
- Dice

### GOALS

- Discuss each theme in an accessible way
- Learning to be open and vulnerable
- Dealing with social pressure.

### INSTRUCTIONS

- Place a placemat on each table.
- Sort the cards by category and place them next to the appropriate picture on the placemat.
- Ask who wants to start. If no-one volunteers, could ask participants to roll the dice, whoever rolls the lowest starts.
- Take turns taking a card, answering the question, or performing the task.
- Discuss the questions and tasks with each other.

#### **4. QUOTES: DESCRIBE A PREJUDICE THAT YOU HAVE EXPERIENCED YOURSELF OR THAT YOU HAVE GIVEN TO SOMEONE ELSE**

- Goal: understand that there are many different prejudices and that everyone has them
- Self-reflection, individual task
- Students write down a prejudice about what they themselves have received or given

#### **5. FILL-IN DOLL (HEAD: I THINK, HEART: I FEEL, HANDS: I WANT...)**

- Goal: self-reflection; feeling, distinguish head and feeling, recognize emotions, formulate thoughts.
- Individual task with possibility to share
- Students get a drawing with a doll. At the head, they write down what they think. At the heart what they feel and at the hands what they want.

### **3.5 ENERGIZE EMOTIONS.**

- **GOAL:** Go out of your comfort zone, show different emotions, look at the others
- In the whole group
- Standing in a circle and have them act out emotions from small to large and from large to small. Example: You just won the lottery.

### **3.6 AGREE /DISAGREE**

#### **REQUIREMENTS:**

- colored cones (red/green/yellow) or signs with 'agree' 'neutral' & 'disagree'
- 6 statements from the expansion set of your choice (e.g. stigma)

#### **GOALS**

- expressing your own opinion
- dealing with social pressure
- self-knowledge, awareness
- learning to be open/vulnerable.

#### **PREPARATION:**

- clear the room to create space (as much as possible)
- on one side of the space place the red cone or disagree sign
- on the other side place the green cone or agree sign
- in the middle, place the yellow cone or neutral sign. This is where the participants will stand to start.

### INSTRUCTIONS:

- Read out the statement and let the participants make a choice: agree or disagree. They must choose! While the statements are written to be black/white, more nuanced opinions can be explored.
- Ask for an explanation from several participants and allow the 'other side' to respond to this.
- Participants may change their choice, transferring to the other side. If they do this, ask them why they changed their minds.
- Finish the conversation by summarizing the opinions.
- Tip: enlarge the statements so that the participants can also read them.

### VARIATIONS

1. Divide the group into 2, with one half standing at 'agree', the other at 'disagree'. Then read the statement. This encourages participants to think of reasons for the side that they are on at that moment.
2. Let the participants come up with their own statements that includes a prejudice.
  - a/ a prejudice that they think everyone will agree with
  - b/ a prejudice that they think everyone will disagree with
  - c/ a prejudice that they think 50% will agree and 50% will disagree with.

## 3.7 **COVERSTORY**

### REQUIREMENTS

- Different sorts of magazines
- A4 colored paper
- Scissors and glue stick for each participant
- Markers and pens
- Beige labels
- Cable-ties
- Optional: decorative tape, stickers
- Optional: (filled-in) labels from 'Label it up' (Label erop Los) and 'Beyond Self-Stigma' (Voorbij Zelfstigma)
- Cards from the set 'Stigma, the English version' (attachement)

### GOALS

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

### **INSTRUCTIONS TO PLAY:**

1. Lay all the materials on the table. Every participant gets a piece of colored A4 paper, a cable-tie, and a few beige labels.
2. Explain that they are going to make a cover story (also called a title page, the front page of a magazine), using cuttings from the magazines. Participants are free to choose what they want to cut out! For example, cuttings could include text as well as images.
3. On the front:
  - What do you think people see when they look at you?
  - How do you think others see you?
  - What kind of stigma and self-stigma do you experience?
4. On the back:
  - What do you experience on the inside?
  - What do other people not see about you?
  - What is missing? (For example, are you someone else? Are you something else?)
5. Every participant shows their cover story – they choose themselves what they would like to share. Give about 5 minutes for each person. The other participants write a wish or a compliment on a beige label for the person that has just presented.
6. Every participant puts the beige labels that have been written about them on a cable-tie.

### **3.8 THE PAPER AIRPLANE**

- Close your eyes, consider what you experienced today: what do you take with you, what would you like to change?
- Folding an airplane from A4 paper (centre: general comments, wing: tip, wing: top). All the airplanes are thrown into a basket at the same time.

# DIVERSI-DATE



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