

amplify

• • • • VOICES FOR SOCIAL INCLUSION

best practices

**Project:** Amplifying voices for social inclusion

**Ref. number:** 2018-1-IT02-KA204-048459

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### **Publisher**

Amplify Project: <https://www.amplifyproject.eu/>

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Co-funded by the  
Erasmus+ Programme  
of the European Union



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## Amplify project

This handbook is the result of two years of work, research, experimentation and training by four associations from Italy, Malta, Poland and Sweden on the field of social inclusion through non-formal education.

The purposes of the partnership of the AMPLIFY project were mainly two:

- to carry out an accurate needs analysis and gaps identification regarding disadvantaged people
- to share different best practices, tools and methodologies useful to solve the identified gaps and to improve the operational capacity of the involved organisations

These two points or purposes of the organisations responded to a series of concrete objectives, including:

- Preventing radicalisation leading to violent extremism by reaching out to people at risk of marginalisation or social exclusion, by involving people with disadvantaged backgrounds in the experimentation of the shared good practices, tools and methodologies while indirectly raising awareness on the importance of education and European values.
- Promoting civic participation by developing the role of volunteering for social inclusion, by using the newly learned good practices as a tool for social inclusion.
- Allowing the staff of the partner organizations to acquire new skills and knowledge that will help them to improve the impact of their social inclusion interventions.

Unfortunately, shortly after the beginning of the project, a new important challenge was added to the objectives and to the partners' work: COVID-19 pandemic put many barriers to the normal development of AMPLIFY in many senses: on one hand, vulnerable and disadvantaged people became even more vulnerable and disadvantaged; on the other hand, the activities planned within the project needed to be adapted, not being possible to be carried out face-to-face, which meant many limitations in their implementation and in the reachout of participants, especially in the case of those activities in which the target were disadvantaged people.

But challenges can always be an opportunity to learn if we keep positive and determined. In AMPLIFY, we have experienced things that we did not even imagine at the beginning of the project: an online Human Library, people who don't know each other making music together, or creating stories together, without moving from their corresponding houses, from different parts of the world. For sure, human contact is a very important factor when applying non-formal education for social inclusion, but the forced adaptation we have undergone can be considered a learning output not to be underestimated.

With this handbook, the AMPLIFY team wants to share with all the interested agents of social inclusion, such as volunteers, operators, trainers or even beneficiaries, the methodologies, tools and good practices that they have got to know, studied and tested during this years of work (and which will continue being implemented by the partner organisations in their future non-formal educational activities), in order to spread them so that more and more people can benefit from their usefulness.



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## Description

Meet Me Halfway (MMH) is a tool that gives/meant to give a voice to the cultural minorities living in Palermo and to associations working on social inclusion and intercultural dialogue in the city. Social inclusion and integration are being promoted through different interactive activities and cultural events. Briefly, it shows that a more inclusive, respectful and tolerant society is achievable.

As it is organized in specific, underprivileged neighbourhoods, it also calls for attention of both public institutions and civil society actors around the problems of those districts and sheds light on the urge of creating a bottom-up initiative.

The main objectives are to tackle racism, xenophobia, homophobia and other forms of intolerance which represent a direct violation of the principles of liberty, democracy, rule of law, as well as ensuring the enforcement of human rights and fundamental freedoms.

By promoting diversity and tolerance with an intercultural festival, which takes place in the International Peace Week, our organization tries to assist in preventing and combating all forms of violence, hatred, segregation and stigmatization, as well as bullying, harassment and intolerant treatment at school, inside our houses and in general community life.

MMH involves beneficiaries actively starting from the preparation phase. The inhabitants of one particular neighbourhood and the civil society actors that are active in that neighbourhood or working on social inclusion collaborate strongly for the realization of the festival and to achieve its objectives. Thanks to this collaborative approach, the organizations find a space to share their tools and good practices, and start raising awareness about different human rights related issues among the inhabitants, mostly youngsters of that neighbourhood. The innovative aspect of MMH is to bring an intercultural festival concept to a stigmatized district, creating a space where its inhabitants can interact with different cultures (that) they could not easily meet in their daily lives, while addressing the requalification of a degraded area of the city.

The implementation strategy consists in identifying a disadvantaged area, a specific reference point and/or association, then there is the activation of the relational network among the highest number of stakeholders present.

### Experience with the methodology

The 1st edition of MMH was realized in September 2012 in the heart of Palermo Downtown, the Ballarò district. Ballarò is a meeting point of many cultures, from Western Africa to South Asia, which is usually portrayed by media, politicians, urban planners and inhabitants of Palermo as dangerous, poor, dirty, noisy, decayed and problematic. The idea of the festival was born there, with the simple assumption that if all cultures were able to meet each other, a constructive dialogue for the whole society could really rise. Moreover, the festival has the aim to contribute to reevaluate this area of the city. So, the festival is not only a moment of encounter among different cultures, it is above all a flywheel of local development in relation to the place in which it is organized.

It represents a way to break down the mental barriers that force people to move in their own territory, a chance to live a different Palermo, far from the prejudices and contradictions that characterize it. The 2nd and 3rd editions were held at Parco Uditore, a place of encounter and exchange, an urban lab where to freely circulate culture and sprout new lifestyles based on well-being and solidarity, which was completely abandoned at that time. Only in 2012 it was opened to the public for the first time. HRYO, in collaboration with the Association of Auditorium Park and patronized by the Municipality of Palermo and the Regional Parliament of Sicily, realized the festival, a moment of aggregation and cultural exchange through small thematic workshops, readings, singings and dances. HRYO's wanted to gather people, in order to share fun moments, but also wanted to share thoughts with people of all backgrounds that live in an increasingly diverse and multi-ethnic city ready to rediscover a more human side of it, ready to welcome changes with optimism and openness, by eliminating prejudices and by accepting diversity as wealth. The 4th and 5th editions were held in the ZEN district, the most notorious place in the city, token of the deterioration of the suburbs and of the failure of urban policies. The common feature of the inhabitants of these housing areas is the socio-economic vulnerability. The condition of particular isolation, the aggravation of the economic crisis, and unemployment have increased illegal activities all lead to early forms of juvenile delinquency and micro-criminality. So, the choice of this neighbourhood was significant to boost local development and to break down mental barriers and prejudices that were grown over the years around this place and its people. Through the involvement of locals and the support of all volunteers, we realized a festival full of cheerfulness to demolish fears and to offer a space for creativity.

The red-thread was to create an aggregation space by promoting active participation, human rights, intercultural dialogue and knowledge in all its forms. Its potential to have a long-term impact is proved by the immediate results achieved during and after every single edition: - Ballarò - It is more appreciated now with its multicultural characteristic, instead of being associated with criminality. There is a bigger network of civil society actors that work for the revaluation of the neighbourhood - Parco Uditore - It is now not a simple public park, but it is also a symbol of social redemption and a small piece of Conca D'Oro survived the degradation. - ZEN - The neighbourhood has denied any cliché that has been sewn on it over the years, and gave yet another lesson to those who never miss an opportunity to attack it, to stigmatize it, to speak outright about its inhabitants and their lives. The Municipality paid more attention. Save the Children Italia opened a specialized centre - Punto Luce - for the children and the women of the neighbourhood where locals, together with the volunteers who have been working in the neighbourhood for years, have been hired.

## Training of trainers about MEET ME HALFWAY in AMPLIFY

The ToT was held between 10th - 14th April 2019 in Palermo with the aim of promoting the methodology of Meet me Halfway Festival as a tool for intercultural dialogue and social inclusion.

# PRACTICES WITH THE *MEET ME HALFWAY* METHODOLOGY

## STEPS:

1. Identify Need
2. People
3. Stakeholders
4. Actions
5. Changing
6. Resources
7. Activate process
8. Leave the place

## ACTIVITY 1: *Sensing Journey*

### LEARNING OBJECTIVES:

To pull participants out of their daily routine and allow them to experience the organization, challenge, or system through the lens of different stakeholders.

To bring participants to places, people, and experiences that are most relevant for the respective question they are working on.

### GROUP SIZE: any

### MATERIALS:

If the hosts agree, it is advised to take pictures and/or videos during the journey. These can be useful during reviews with the other groups and as a souvenir for the participants. Other materials may be collected as well, after seeking permission from the hosts. A pen and a journal are required for taking notes during and after the journey.

## DESCRIPTION OF THE ACTIVITY:

The Sensing Journey is a creative learning process that has been used to help facilitate transformational system change globally. It was introduced within the initial phase of the U Process which has been created from Theory U (Scharmer 2009)

It aims to allow participants to breakthrough patterns of seeing and listening to the system they are trying to influence or change by stepping into a different and relevant perspective and experience.

Sensing Journeys can also help to build relationships with key stakeholders, and gain a system perspective.

### Description step by step

#### Step 1

Identify Learning Journeys: find places, individuals, organizations that provide you and the group with a new perspective about the system you are planning to influence i.e. women's enterprise

#### Step 2

1. Prepare as a group by discussing:
2. What is the context that we will experience?
3. Who are the key players that we will talk to?
4. What issues do we want to explore?
5. What assumptions do I bring with me? What do I expect?
6. Share your most eye-opening sensing experience to date

Start by developing a short questionnaire (7-10 questions) that guides your inquiry process. Keep updating your questionnaire as your inquiry process unfolds.

Prepare the host: Share the purpose and intent of the visit with the host.

Tell the host it would be most helpful for the group to gain some insight into their “normal” daily operations, rather than a staged presentation. Try to avoid “show and tell” situations.

### Step 3

Small groups travel to the host’s location.

While at the site: Trust your instinct and ask authentic questions raised by the conversation.

Asking simple and authentic questions is an important leverage point in shifting or refocusing the attention to some of the deeper systemic forces at play.

Use deep listening as a tool to hold the space of conversation. When your interviewee has finished answering to one of your questions, don’t jump in automatically with the next question. Attend to what is emerging from the now.

Sample questions for sensing journeys:

1. What personal experience or journey brought you into your current role?
2. What issues or challenges are you confronted with?
3. Why do these challenges exist?
4. What challenges exist in the larger system?
5. What are the blockages?
6. What are your most important sources of success and change?
7. What would a better system look like for you?
8. What initiative, if implemented, would have the greatest impact for you? For the system as a whole?
9. If you could change just a few elements of the system, what would you change?
10. Who else do we need to talk to?

### Step 4

After the visit, reflect and debrief: To capture and leverage the findings of your inquiry process, conduct a disciplined debriefing process right after each visit. Don't turn on cell phones until the debriefing is complete.

Sample questions for the debriefing:

1. What was most surprising or unexpected?
2. What touched me? What connected with me personally?
3. If the social field (or the living system) of the visited organization or community were a living being, what would it look and feel like?
4. If that 'being' could talk, what would it say (to us)?
5. If that 'being' could evolve, what would it want to morph into next?
6. What is the generative source that allows this social field to develop and thrive?
7. What limiting factors prevent this field/system from developing further?
8. Moving in and out of this field, what did you notice about yourself?
9. What ideas does this experience spark for possible prototyping initiatives that you may want to take on?

### Step 5

Close the feedback loop with your hosts: Send an email (or other follow-up note) expressing a key insight you took away from the meeting (one or two sentences) and your appreciation.

### Step 6

Debrief as a whole group: After a one-day learning journey this debriefing would take place in the next meeting with the whole group. In the case of a multi-days learning

journey you plan to meet between the individual days if logistics allow it.

Structure of the whole group debrief meeting:

1. Get everyone on the same page by sharing concrete information about the Journeys: Where did you go, who did you talk to, what did you do?
2. Talk about your findings and generate new ideas.

## ACTIVITY 2: Team-building activity

### LEARNING OBJECTIVES:

Team will be able to define their purpose (why they exist) and their culture (how they work together to achieve that purpose).

NUMBER OF PEOPLE: 4 to 20

### MATERIALS:

Screen  
Projector  
Post-it  
Markers  
Whiteboard  
White A/4

### DESCRIPTION OF ACTIVITY:

This is an essential process designed to help teams define their purpose (why they exist) and their culture (how they work together to achieve that purpose). Defining these two things will help any team to be more focused and aligned. With support of tangible examples from other organizations, the team members work as individuals and as a group to codify the way they work together. The goal is to create a visual manifestation of both the purpose and culture that can be put up in the team's work space.

Description step by step

### Step 1:

Kick off the workshop by asking your team members to reflect on these questions:

What is our job as a team?

What's our goal? How do we know when we've done our job?

What benefits are we bringing to the company and the world?

### Step 2:

This step uses the wisdom of the crowd to develop a broad idea of how your team purpose might be defined.

First, share some examples of organization's purposes. Put them up on the wall so they are visible to team members.

### Step 3:

In this step you'll combine these individually written purposes to make one for the whole team.

It's always challenging to go from multiple opinions to a collective opinion, and this step may require patience. The best thing you can do here is to provide constraints.

We'll use the 20x20 rule for group decision making. Give them no more than 20 minutes to craft a collective team purpose with no more than 20 words.

Don't shy away from word-smithing and finessing the language, words are important: words shape worlds.

Make sure you give them 10, 5, and 2 minute warnings before their time is up. Often a group will arrive at a collective purpose before the end of the time. You'll feel the vibe change in the room when that happens. If so, stop them and move onto Step 4.

Once the purpose has been generated. Take a moment to celebrate.

#### Step 4:

Now you have a collective team purpose. In the next few steps you'll run a similar process for culture.

Culture is how your team works together. It's often hard to pin down and define in words, but it's easy to feel and experience. Culture is expressed in the way that people talk to each other, the way that work is assigned and completed, the way that the CEO treats the cleaners.

First, share one or more examples of company culture. We recommend flicking through the Netflix Culture deck as a famous and outstanding example of a clearly defined working culture. Explore and find other examples that inspire you.

Now give the team post-its and markers and ask them to write down words that represent the best of your team culture - these can be aspirational or actual - as many as they like. One per post-it.

After 5-10 minutes doing that, get them to lay them out in front of them on the table, wall, or floor. Give them 1 minute to remove half of their post-its. Leaving them with just the good half.

Do the same again but ask them to keep only 3. The 3 most important elements of your team culture.

#### Step 5:

Ask the team to post up their notes on the wall.

As a group, cluster the words that have a similar meaning or feeling behind them. This step can be quite discursive. As a facilitator it's your job to recognise when the group is off track and bring them round to making a decision.

When the clustering is finished, ask if there's anything missing for the team. Did they get rid of any culture elements that they think should be up? If so, get them up there.

#### Step 6:

Now you have a draft of your culture. These words or statements only work if they are brought to life.

You need to explain each one - define what the behaviour looks like when it is being met, and what it looks like when it isn't. For example:

#### TRANSPARENCY

We do work in the open, using collaborative documents that anyone can access and having conversations in open channels that anyone can join.

We are not secretive, we don't talk behind each other's back, and we don't work alone.

Either do this collaboratively as a group, or assign culture statements to each person to write.

#### Step 7:

Congratulations, you have articulated your purpose and culture!

Now make huge versions of them and ensure they are visible in your team work space.

Revisit this work in 1 month. It should be a living document that shifts and changes as your team changes.

#### TIPS FOR FACILITATORS:

Even if you're a remote team you should still make your purpose and culture visible. Do this in whatever way suits your working process.

### ACTIVITY 3: Online campaign

"Tell people, the territory and their dreams"

The majority of people understands problems through anecdotes and personal stories and not through statistics. Let's give a human face to objective data to leverage emotions and thus give a voice to the owner's rights.

The online campaign is part of the MMH strategy.

It consists of developing a media campaign with two main purposes:

1. Promote the realization of the festival by inviting people, organizations and all related stakeholders to participate in the initiative and give visibility to the initiative itself.
2. Allow the group of volunteers, staff and citizens who participate in the implementation of the initiative to develop an analysis connected to community mapping and a greater knowledge of the needs of the territory.

#### LEARNING OBJECTIVES:

Develop technical skills related to communication (video, photo, social communication etc etc).

Develop an informal team building dynamic among the staff by dividing responsibilities, giving deadlines and all the necessary tasks.

Learn about a new territory through the people who live there - COMMUNITY MAPPING

Analyse the needs of a territory and increase people's participation - NEEDS ANALYSIS

#### NUMBER OF PEOPLE:

Five, ten participants. Preferably the group should consist of:

1 member of the organization.

1 local volunteer.

1 international volunteer.

1 expert with audio / video technical skills.

x volunteers from the area where the initiative takes place.

#### MATERIALS:

Audio video equipment.

Based on the brainstorming, other material may be useful

#### DESCRIPTION OF ACTIVITY:

With the working group, you need to elaborate a communication strategy dedicated to the specific event in the specific place. The initiative will be carried out by visiting the territory trying to identify the local stakeholders.

Once the strategy has been elaborated, you will decide whether to enhance the photos, videos or all the communication systems at your disposal.

#### Description step by step

1. Group organization: set up your group identify the 5W (Who, Where, When, Why, What)
2. For a limited timespan the group then begins to experience the territory by getting to know the people.
3. Produce as much material as necessary for your communication campaign.

4. With your group, make an assessment of the local business and analyze the differences from your preliminary analysis and correct if necessary.
5. Develop your communication campaign by trying to share it with all your contacts and with journalists too.

#### TIPS FOR FACILITATORS:

Each district is developed on common elements: squares, gardens, fountains, churches, markets; experience these places as if you were a local citizen.



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## Short Description of the Partner

Mexpert is Mobilising Expertise; an efficient Swedish social enterprise for Nordic, European and International Projects. Our main 5 working areas are; Providing training, creating educational tools, mobilising volunteers to professionalism, project management, promoting entrepreneurship.

We value knowledge and people who have the knowledge. We believe these; people and knowledge, should mobilise and be easy to access. Whatever we do we want it to be; manageable, understandable and most importantly meaningful.

## Methodology

### Creative Drama as tool for integration

Creative drama is an improvisational, non-exhibition, process-oriented form of drama, where participants are guided by a leader to imagine, enact, and reflect on real and imagined experiences. Creative drama takes individuals through the natural world, creative play, and develops it further, using theatre techniques to create learning experiences for the participants.

Creative Drama is a non-formal education method which has been used with several other methods such as im-

provisation, role plays, image theatre and games. In our project we used these methods to implement integration in local community.

Creative drama is taking an idea, and making a performance out of it. For instance, “Rock, Paper Scissors”.

We use the game of “Rock, Paper Scissors” to have groups of people create dances. (This is already creative drama as we are creating a dance). Creative Drama at its core is taking something with a simple concept, and changing it into a performance, these performances then can be given a topic, for instance with “Rock, Paper Scissors” You can have the dances take the form of Segregation and have the animal dances show that. The tribe game is another fantastic example of creative drama at its finest, it shows cultural separation, it showed how differences and conflicts in culture affect/influence groups today. Giving the people opportunities to play a role in safe environment will provide good opportunity to reflect and increase empathy. Tribe game is one of the best examples to show cultural clashes.

[Experience with the methodology: \(events that you organized with photos and links\)](#)

Weekly Sessions at a school (Open Café)

Intercultural night for 6 years (Biweekly/Monthly)

50+ Different training sessions as introductions and learning methodologies

4 x Örkelljunga Dagar (Celebration/Festival)

4 x Summer activities (5-6 weeks)

And the founder of Mexpert has studied and practiced Creative Drama for 12+ years

[External resources on the methodology:](#)

Websites – Discussions – Forums – Activities ETC

### Tool 1:

Manual is intended to train workers and anybody else who is interested in using drama-action model and performative tools in their educational, art, research or advocacy/activism work.

<https://www.salto-youth.net/tools/toolbox/tool/edu-catholic-limitless-drama-in-different-colours-manual-for-educators.2189/>

### Tool 2:

Manual and tool box presenting tools based on drama and improvisation for social inclusion, tested during the project “improWISEpath”

[https://www.salto-youth.net/downloads/toolbox\\_tool\\_download-file-2042/Publikacja1.pdf](https://www.salto-youth.net/downloads/toolbox_tool_download-file-2042/Publikacja1.pdf)

### Tool 3:

Projecting youth

<http://www.projectingyouth.eu/>

## Training of trainers about Creative Drama in AMPLIFY

Those that came to the training in Sweden appreciated the location, which they said was an important factor in helping them feel more comfortable to learn, Participants also talked about the trainers who were facilitating the event, with mixed reviews, some were pleased with the effort of some members and some were displeased with others. The reflections gathered at the end of the week supported the notion that the introduction to the training was well received and particularly appreciated.

Participants explained that their need to understand Creative Drama was not quite met, which is understandable. They wished to have learnt more so they could apply it

better in their own projects and activities. This lack of information and teaching was presently known to the staff but could not be helped as the main facilitator of Creative Drama was unavailable for the time.

The participants also explained that free time was often ill spent and did not involve much cultural awareness or visiting, they continue saying that they were not able to meet Swedish people or 'take a nap'. From the results gathered at the end of the training, it was surprising to see so many people saying they were satisfied with the amount of time they had spare.

There was also a space for people to reflect on Time management, this also was a split decision with people not sure if it was good or bad, there were no real details about this though.

## PRACTICES WITH THE Creative Drama METHODOLOGY

### ACTIVITY 1: 'Rock Paper Scissors'

#### LEARNING OBJECTIVES:

- Variability
- Cooperation
- Confidence

GROUP SIZE: 8+

MATERIALS: Hands, body

## DESCRIPTION OF ACTIVITY:

- Step One – Teach the Rock Paper Scissors game
- Step Two – Explain that when people win they ‘evolve’ and vice versa
- Step Three – After an indeterminate amount of time when there are a good number of different groups of ‘Animals’ stop the game and split them into groups
- Step four- Explain to the participants that they will create a dance with the animal they ended with
- Step five- give the groups 5-10 minutes (Variable) to create that performance
- Step six – have the groups act out their performances
- Step Seven – REFLECTION!!!

## TIPS FOR FACILITATORS:

This activity can be used as an answer to many different topics by changing step (3) so instead of having a chicken, or a robot, think of different objects, people or things.

or by changing step (4) for example make the groups act out a different scene or dance around a certain topic for example ‘War’ make a group of chickens, or monkeys dance a war dance, Etc.

Reflection is one of the most important parts of creative drama.

## ACTIVITY 2: The Tribe Game

### LEARNING OBJECTIVES:

1. Build empathy about other cultures
2. Understand the components of cultures
3. Understand the cultural crashes

### NUMBER OF PEOPLE:

20 people. It is important that there are enough people to have two groups.

### MATERIALS:

Toilet paper, newsletters, plastic bags, any creative materials to make costumes and flags, balloons, musical instruments, face painting etc...

### DESCRIPTION OF ACTIVITY:

Participants are divided into 2 different groups randomly and they assigned a task by the facilitator during the game. Both teams had completely opposite tasks . once they finished preparing, having established group dynamics and roles, they needed to meet the other team and save everyone from the storm. This is a good example of creative drama. This game includes dances, drama, improvisation, group coordination, conflict management and time management. Youth operators can play this game with a bunch of youngsters. It involves real life examples. Participants try to assimilate the other group during the game length and don't expand their comfort zones at all. Every move from the opposite side seems like a threat and they don't even take mediation in consideration in the first round because they have their cultures and they are not open to the opponents' ones. After a while, because of the time limit and life-threatening problem, both parties needed to compromise and create a mutual understanding to escape the storm. What participants understand that groups in real life do not tend to minimize their interest or change their personality or behaviour and they do not tend to create an inclusive atmosphere if they don't try. Therefore, this creative drama indicates differences and creates awareness about discrimination and cooperation. Youngsters appreciate this game more because they do not consider the results of

their acts a lot unless they see the tangible consequences.

#### TIPS FOR FACILITATORS:

Annex 1: There are two tribe descriptions which should be shared.

Annex 2: Reflection questions are important to use at the end. The question as reflection can be:

- What were the values of other cultures? Typical behaviours? Social code?
- Then let the people explain the tribe's culture later on.
- How did you try to communicate? Did it work? Cultural shocks? Feelings?
- How can we bring the simulation to today's society?

#### ACTIVITY 3: From name to improvisation

##### LEARNING OBJECTIVES:

- Able to collaborate with others
- Able to create a story or express in from of others
- Increase self esteem

NUMBER OF PEOPLE: 8+

##### MATERIALS:

No need

##### DESCRIPTION OF ACTIVITY:

As a part of getting to know each other game, facilitators ask the participants to create a circle and tell their names and associate their names first letter with an adjective or noun. After getting to know each other, everyone had their own adj./noun so that the facilitator skip the next part for improvisation. Participants were divided into 4 groups randomly and their task was creating a story

including their adj./names with improvisation and drama. During the game they used their imagination to create a nice and logical story and they got to know each other better and step into the drama world.

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## Role card for Tribe “Kasac”

You can speak English but only during 1 minute per conversation, then you have to speak your own language (from your country) during at least 5 minutes.

### Your culture

- You put great value on colorful things. Black and white things are sad and boring.
- All the decisions of the group must be taken by voting democratically.
- There are no leaders in your group. Everyone can drive votations and all the opinions have the same value.
- In terms of work, women always rule over the men. Men have to follow their orders as much as possible when needed.
- Their constructions have no windows or doors, they share everything and do not like privacy as it seems that they could hide shameful things
- They love circles and rounded shapes, as they are harmonious for them.
- They do not believe in God, their people are their main power.
- They love physical contact and touching the others. When you greet each other you do so by rubbing noses. For this reason it is considered very anti-social not to have a very clean nose at all times.

## Role card for Tribe “Rukavina”

### Your language:

You speak in English but you must invent a special simple language to use throughout the game too. Some specific words can be only be used in this language (Hello, bye, please, thank you, sorry, good bye, you are welcome, etc.). Make sure everyone in the group can use it proficiently.

### Your culture:

- You put great value on black and white things. Colourful things are annoying and sad.
- The tribe has one spiritual and politic leader who protects them and take the main decisions. The members of the group can give their opinion but the leader rules.
- In terms of work, men and women are the same and nobody is over the other.
- Their constructions have dark windows and wide doors, they need a lot for privacy and are very shy.
- They love angles and geometric forms. Rounded things are offensive and anarchic.
- They believe in a God (choose a name and how to represent it), when they are working, they must stop every 5 minutes to pray.
- They hate physical contact. When you greet each other you do so by shaking your hands. For this reason, it is considered very anti-social not to have clean hands at all times.

# DIVERSJA

Address: ul. Rewalska 6/1, 54-317 Wrocław, Poland  
website: [www.zywabiblioteka.pl](http://www.zywabiblioteka.pl),  
<http://zywabibliotekapolska.pl/>  
facebook/social media links:  
<https://www.facebook.com/Diversja-416879018355551/>  
and  
<https://www.facebook.com/ZywaBiblioteka/>  
contact person: Dora Mołodyńska-Küntzel - dora.molodynska@gmail.com



## Short Description of the Partner

The Diversja Association's goal is to promote educational and cultural activity dedicated primarily to youth, as well as children and adults, in the spirit of such values as democracy, diversity, human rights, freedom, equality, social justice. Specifically: a) give children, youth and adults from Poland and other counties an opportunity to meet and get to know one another in order to better understand cultural differences and develop acceptance to otherness, b) activities supporting the development of democracy, c) activities supporting development and activating local community, d) activities developing national, civic and cultural awareness, e) activities for the benefits of education, human rights protection, particularly children's rights, f) activities promoting cultural diversity, g) animating local community, h) preventing discrimination, i) activities promoting balanced growth, j) activities for the benefit of global and developmental education, k) activities that promote interreligious and intercultural dialogue, l) promote and organising voluntary work, m) training activities for other organisations, educators, teachers, trainers, n) activities initiating different forms for children's, youth and adults' actions.

The activities and experience in the areas relevant for this project are:

- Human Libraries in Wrocław

- Trainings for new Human Library organisers
- Coordinating the Human Library network in Poland
- Trainings in intercultural issues for police, civil servants, teachers
- Workshops for young people on hate speech

Our Team consist of experienced educators on intercultural, anti-discrimination field and of Human Library experts.

## Methodology

### How does the Human Library work?

The Human Library works like a regular library. The Reader can come to the Human Library on the day of the event and pick a book from a catalogue that is interesting for him and borrow it for a set amount of time. However, in the Human Library the books are people, the authentic members of minorities or groups who tend to be unaccepted in the society, who experience exclusion and prejudices. Thanks to such interaction, both sides can confront their imaginary opinions with reality and see for themselves. A conversation with such a person in the Human Library normally takes around 30 minutes and it is free of charge. A Reader can ask questions which normally couldn't have been asked and get to know the personal experiences and problems a Book struggles with in everyday life. Each of the involved individuals can learn something new, question their prejudices or critically approach them.

### Aim

The aim of the Human Library is to create space for dialogue and understanding and to act towards human rights protection. An important aspect of the Human Library is also given to transmitting the knowledge and

experiences of people vulnerable to discrimination, stigma, prejudices and exclusion. The Books, the volunteers, and the Readers have an opportunity to build a more open and accepting attitude towards diversity and are encouraged to learn more about human rights and to think critically.

### Organising the Human Library step by step

Every Human Library is different and unique because of the team and the Books creating it. However, as any other educational project, it follows a rather universal project management principle. From our experience, it takes about 6 months to organise the first Human Library. The next editions usually take 2-3 months, depending on the resources, contacts and setting. The whole project may be divided into 12 steps:

1. Form the team — defining goals, values and principles
2. Look for partners - eg. a library or a cultural centre that let you use their space, other NGOs that help you find the Human Books
3. Analyse the local situation and prepare the list of titles, look for and prepare the Books - the most important part which requires analyse of the local context, problems that you may face, find the right Book for their role in the project.
4. Choose time and location - adapt to the local context, other events, festivals, needs of your target group
5. Register the Human Library via Human Library Organization website: [www.humanlibrary.org](http://www.humanlibrary.org)
6. Prepare the budget and ensure funds - find out what do you need, what can you do for free, and how can you get funding
7. Promotion - actions that you can do for free eg. promoting on social media and using the cooperation with the local media

8. Logistics - prepare materials before the event eg. print posters, catalogues, organize the space for the counter, the Shelf, Reading space
9. Safety - analyse risks, prepare to avoid them, make every participant feel safe.
10. Human Library - the event: set up, conduct the flow of Readers and readings, make sure everything goes smooth and safe.
11. Documentation - take photos, reports or shorter films, gather press cuttings as well as posters, leaflets, etc
12. Evaluation - check if and to what extend you managed to achieve the goals - evaluation for Readers, for Human Books, for the Team.

Experience with the methodology: (events that you organized with photos and links)

1. Human Library for companies:  
<https://www.facebook.com/ZywaBiblioteka/posts/3177980295553945>  
<https://www.facebook.com/ZywaBiblioteka/posts/2978106112208032>
2. Training and Human Library for Amplify project:  
<https://www.facebook.com/ZywaBiblioteka/posts/3045178528834123>  
<https://www.facebook.com/ZywaBiblioteka/videos/569897477186108/>  
<https://www.facebook.com/ZywaBiblioteka/posts/3040597715958871>

### 3. Workshops and Human Library in schools:

<https://www.facebook.com/ZywaBiblioteka/posts/3012991328719510>

<https://www.facebook.com/ZywaBiblioteka/posts/2958605927491384>

<https://www.facebook.com/ZywaBiblioteka/posts/2938308036187840>

<https://www.facebook.com/ZywaBiblioteka/posts/2937120172973293>

<https://www.facebook.com/ZywaBiblioteka/posts/2905513989467245>

### 4. Human Library as an open event:

- annual event in a public library

<https://www.facebook.com/watch/?v=824108471303449>

<https://www.facebook.com/ZywaBiblioteka/posts/2637007072984606>

<https://www.facebook.com/ZywaBiblioteka/posts/2637890602896253>

<https://www.facebook.com/ZywaBiblioteka/posts/2639191109432869>

<https://www.facebook.com/ZywaBiblioteka/posts/2639898712695442>

- Human Library in a House on water

<https://www.facebook.com/ZywaBiblioteka/posts/2809060565779255>

<https://www.facebook.com/ZywaBiblioteka/posts/2810659468952698>

<https://www.facebook.com/ZywaBiblioteka/posts/2820892187929426>

External resources on the methodology:

<https://humanlibrary.org/>

## Training of trainers about Human Library in AMPLIFY

Training on Human Library took place in December 2019 in Wrocław, Poland. We discussed issues such as: anti discrimination, intercultural education in different context to understand the idea of the project better. We discussed and shared our experiences on the methodology by showing step by step how to organize Human Library, what we have to analyse before, how to prepare, find the right people etc. Participants had a chance to take part in the Human Library event organized for them. The teams had an opportunity to planned their future HL event. We discussed their ideas and dilemmas on the methodology.

<https://www.facebook.com/ZywaBiblioteka/posts/3040597715958871>

## PRACTICES WITH THE Human Library METHODOLOGY

### ACTIVITY 1: Human Library in a school

#### LEARNING OBJECTIVES:

- to create a space for dialogue and understanding
- to act towards human rights protection
- to transmute the knowledge and experiences of people vulnerable to discrimination, stigma, prejudices and exclusion.
- to build a more open and accepting attitude towards diversity and encourage to learn more about human rights and to think critically

GROUP SIZE: 30-80 depending on the number of Books available [talks with Books in small groups of students]

## MATERIALS:

big room or many smaller ones, chairs, big table for registration

## DESCRIPTION OF ACTIVITY:

Organizing Human Libraries in schools and other educational institutions require previous preparation of the participants. It can have diverse forms, for example the students and teachers could participate in anti-discrimination workshop directly before the event. At the same time, after the Human Library, the students can take part in the debriefing, to share their observations, experiences or even think of some action plan on how to make their school more inclusive. The Human Library at school can be organized in a couple of different ways: as a daylong event for all the students [only those who want take part] or as a short activity for one class. You can also organize a Human Library in a school as one-monthly or bi-monthly event. In that way different classes of students and Books can be involved.

In any case, it is important to discuss the issue of free participation of the students and in some countries it may be useful to obtain parents' permission.

## Description step by step

The Human Library in school follows exactly the same methodology. There are however a couple of things that need adjustments though, to become a successful event.

## Advantages of organising a Human Library in a school:

- recognition of the institution
- link of the event with education
- an easy access to our target group
- no effort needed to promote the event
- low costs

- we don't need to worry about not having enough participants
- infrastructure [chairs, tables, etc.]
- possibility to organize an introduction meeting and a debriefing afterwards

#### Challenges of organising a Human Library in a school:

- The conversations with Books need to be run in small groups so we lose on the intimacy and privacy of the talk in respect to individual loans
- The voluntary participation in the Human Library may be under question
- In some cases, the school may want to have an influence on the list of the Books and may want to pressure the organizers to exclude "controversial" Books

## ACTIVITY 2: Human Library in public institution or library

#### LEARNING OBJECTIVES:

- to create a space for dialogue and understanding
- to act towards human rights protection
- to spread the knowledge and experiences of people vulnerable to discrimination, stigma, prejudices and exclusion.
- to build a more open and accepting attitude towards diversity and encourage to learn more about human rights and to think critically

NUMBER OF PEOPLE: 100-200

#### MATERIALS:

tables, chairs, computer, print-outs,

## DESCRIPTION OF ACTIVITY:

### Description step by step:

The methodology of the Human Library applies to the libraries in the same way, like in other places, there are just small things that need to be taken into account.

To organize a Human Library in a library, gives us an advantage of promoting the event, long time ahead. The promotion can be made through the distribution of book-marks in regular books or surprise – gadgets between the bookshelves.

The positive aspect of organizing a Human Library in the library or in any other public institution is that often we can get the space for free and it's already equipped with basic utilities like computer, printer, chairs, tables, etc. We should not underestimate the logistical and administrative help from the institution where we organize it – through their regular channels of promotion like websites, newsletters, partners support. For example Libraries or cultural centres could often also provide a small budget to print the posters. Our Human Library can also benefit from the accessibility of the place, its recognition and trust of the community in the quality of their previous events. A well-organized Human Library can help an institution to gain publicity for their future activities.

A potential challenge of organizing a Human Library in a library or cultural institution could be a misunderstanding of the method and attempt to fit it into already known format such as lectures or meeting with writers. That is why it is crucial to involve the staff of the library from the beginning and properly train them on the methodology of the Human Library. This can evoke some resistance – the library staff may be reluctant to dedicate extra time in the project. On the other hand, for us, as organisers, it might be difficult to fit into the calendar of diverse events – the available date may not be the ideal one for our tar-

get. An important issue to consider is also a matter of the ownership of the project – the participants will most likely identify the project with the place where it happens and not with an organization behind it. This may raise an issue of visibility. In some countries a library, as a public institution, may face pressure from the local authorities, to change the list of the Books and for example exclude sexual or religious minorities from the catalogue. The list of the Books should never be compromised.

## ACTIVITY 3: Human Library in a festival

### LEARNING OBJECTIVES:

- to create a space for dialogue and understanding
- to act towards human rights protection
- to spread the knowledge and experiences of people vulnerable to discrimination, stigma, prejudices and exclusion.
- to build a more open and accepting attitude towards diversity and encourage to learn more about human rights and to think critically

### NUMBER OF PEOPLE:

200-1000 people

### MATERIALS:

tents, chairs, print-outs

### DESCRIPTION OF ACTIVITY:

The festival public is usually open to new experiences and that is why we can assume that the Readers will be enthusiastic about the conversations with the Books. It's not that the festival public is immune to stereotypes, they may be just more eager to take part in the event.

We also need to be aware that the festivals have a com-

mercial aim, that is why, as organizers, we should try to negotiate good conditions for the Human Library that is taking place at a festival. The festival organizers should contribute to the costs of the organization of the event and support us, for example through free tickets for the Books and volunteers, transportation of the materials to the venue, securing transportation and parking place, especially for Books with disabilities, ensuring an adequate and sufficient space for the Human Library along with tents, tables and chairs, the information about the Human Library on the festival promotion materials and covering the costs of running the Human Library.

#### Description step by step:

The methodology and the preparation of the Human Library at the festival is the same as the general methodology, but some things need to be taken into account. To run a successful Human Library at a festival you need to have a very good team of Human Library staff but also be sure about proper preparation and motivation of the Books. Everyone needs to be aware that the main purpose of their presence at the festival is to run the Human Library, not to take part in concerts. If the festival takes a couple of days, we need to organize accommodation, transport and food of Books and volunteers, taking into consideration their needs, especially of Books with disabilities. We need also to think about a schedule where Books and Librarians could mark their availability to ensure enough rest. We also need to consider providing more than one copy of the Book – one person per title because the interest and demand for a particular Book may be quite high.



# CROSS CULTURE INTERNATIONAL FOUNDATION

Address: 24 Triq Bormla, Paola, PLA1900, Malta

Webpage: [www.ccifmt.org](http://www.ccifmt.org)

facebook/social media links:

<https://www.facebook.com/ccifmt>

contact person: Alec Douglas Bvumbura

## Short Description of the Partner

Cross Culture International Foundation (CCIF Malta) established in 2012, works toward the prevention and elimination of trafficking in persons through awareness raising, rescuing victims, restoring lives, direct service coordination for victims, capacity building and collaboration with key stakeholders. CCIF promotes volunteering for sustainable development. We work with people coming from diverse backgrounds, and endeavour to meet the needs of our communities through voluntary activities. By promoting inclusion, acceptance, understanding and mutual respect, our programs make a vital contribution to peace and sustainable development. The organisation is a source of knowledge and advice on the importance of social cohesion and change management. We aim to engage and positively influence youths through our youth-based programmes. We work to equip, up-skill, and build competences in youths so that they actively participate in issues affecting them, the EU and its Member States.

## Experience with the methodology: (events that you organized with photos and links)

We use music in youth exchanges to explore a topic, the youth come up with the script and lyrics and they perform the song and raise awareness on the Description: Music as a tool youth workers use to engage the youth.

Music is an international language that cuts across borders, culture, languages and norms and is felt and understood by all. Music has an integral part in the lives of young people, certain times and cultures. Music transcends time. The methodology is about making music through our everyday life experiences forming a sense of culture and a sense of identity. It is a tool that we use to raise awareness on social issues that are difficult to talk about, but are easy to sing about. We create spaces where these experiences can be repeated and heard, where you can sing about things you cannot freely talk about. It can also be used as an outreach tool to get young people and also adults engaged in different topical social issues, eg human trafficking, gender violence etc. Music is informative, in some cases it makes people lose the connection with themselves and can be used as a way to reconnect with creativity. "Words are poor interpreters in the realms of emotion. When all words end, music begins; when they suggest, it realizes; and hence is the secret of its strange, inexpressible power." – Hugh Reginald Haweis. Music is a language that connects, gives licence to explore and express complex ideas and emotions. FACT: Music is one of the only activities that activates, stimulates, and uses the entire brain.

CCIF recognises that there are injustices and inequalities in our communities, i.e. human trafficking and we are try-

ing to level the playing field, by using music in our society to raise the passion and commitment in our target groups to speak against these injustices through music.

### Music and building relationships.

Music can be used as a learning platform between the youth, youth worker and the artist. In the tapestry of our practice these three cannot work without each other. We negotiate and explore our musical interests and tastes together – these are building blocks through which voices (message) of young people are heard, honoured and valued. Through this tapestry we build relationship in the youth by calling to homes, by being consistent in showing the value that the youth and individuals bring to the society.

“Music is the language of the spirit. It opens the secret of life bringing peace, abolishing strife.” -Kahlil Gibran. We also have a yearly anti-human trafficking campaign concert that takes place in June. We have musicians that come from different countries, performing different types of music for one cause. We have a Christian community that is behind the NGO that meets every Sunday for worship, where music is pivotal.

### External resources on the methodology:

Instruments, equipment, human networks and logistics

## Training of trainers about MUSIC in AMPLIFY

Importance and power of music. Used a video to show this - using different music to different movie scenes. Connected music to body movements: warm up, “spanish clap”, body percussion patterns. Shown the ease and simplicity of making music using simple items (comb and paper). Sharing Norman’s own experience of music

flowing and the idea of music telling a story. Gave the groups an assignment to incorporate music in their activity and offered constructive feedback to help improve their work (was found to be highly valuable).

## PRACTICES WITH THE TRAINING-THE-TRAINER-TO-USE-MUSIC METHODOLOGY

### ACTIVITY 1: INTRODUCTIONS AND BRAINSTORM

#### LEARNING OBJECTIVES:

to gain insights to WHO the audience is and WHAT they are working on

#### GROUP SIZE:

5, approx

#### MATERIALS:

nothing yet (see later)

#### DESCRIPTION OF ACTIVITY:

Alec introduced the session and then Norman. Norman got a feel for who the groups were and what they were working on.

#### TIPS FOR FACILITATORS:

##### DOs

Introduction and temperature-checking WHO your audience is and WHAT they are after sets the stage for a successful session. When meeting in person, the more creative and multi-sensory engaging the facilitator can be, the better the fun and consequently, the higher the quality of the results.

## DONT's

Try your best not to be boring or cliché.

## Back to DO's

Seek innovation, newness, change, surprise, use questions to stimulate participants

Give them the space to express themselves

Embrace the silence sometimes required when people are thinking about how / what to answer - hold that space with respect and compassion

## ACTIVITY 2: Multimedia teaching session

### LEARNING OBJECTIVES:

- to deliver value to the audience
- to teach something new and appealing
- to address issues that came up during the preparatory stages of descriptions requested in a questionnaire given to all participants prior to the online session
- preparing the audience for what they will expected to do via appealing / creative exercise that will attract their attention

### NUMBER OF PEOPLE:

25, approx

### MATERIALS:

nothing yet (see later)

### DESCRIPTION OF ACTIVITY:

Starting with a video to engage the audience and deliver a message far better than any amount of telling (the video was pre-framed with a basic introduction / expla-

nation), the session kicked off to a great start with compelling demonstration of the messages and ideas to be communicated.

Norman went on to invite the audience to participate in a physical warm up activity that morphed into a body percussion session to get all engaged and participating and playing-the-game.

From there, the session flowed into an exercise of creativity using simple everyday items and preparing the participants for the assignment to come in the next section (comb and paper music making).

After the assignment (see activity 3) the session was wrapped up using the story of FLOW STATES (see link in description) and some high energy was offered with a piano solo on a famous rock tune (see link in description).

#### TIPS FOR FACILITATORS:

##### DOs

It is super useful to prepare your audience and start temperature-checking (who, what, levels, background etc) through a questionnaire replied to before sessions (online or in person).

##### DONT's

Don't leave matters till the last minute; preparation is critical to success.

##### DO's again

In delivering sessions, think through carefully the sequence of events and the delivery of the material in order to smoothen out the transition from cold to warm, from date-gathering to skills-usage, from learning to applying.

## ACTIVITY 3: Assignment done in teamwork between people in same group (country)

### LEARNING OBJECTIVES:

- to use simple items and content learning during the live / online session in their work
- to work as teams and to produce and deliver the “performance” for Norman (the facilitator) to be able to help them out with feedback
- to use such feedback to improve their product going forward

### NUMBER OF PEOPLE:

approx 25

### MATERIALS:

own brought normal everyday items

Please bring the materials for the breakaway sessions as per request: items/things like water bottles, kitchen utensils, household items that make noise (anything on the Cheapside that can make sound) which you will need for your rehearsal/Performance.

### DESCRIPTION OF ACTIVITY:

Groups were decided and break out rooms were set. Norman went to each room and confirmed what the country / group was working on in terms of content and where they intended to “publish” or expose their work. The keywords here were: Message and Method. The first task for the groups was to reply to these questions and base their team-work / break-out session upon their replies. Time Up. Performances. Feedback. Notes.

The session was wrapped up as described in Activity 2 here above.

### TIPS FOR FACILITATORS:

#### DO's

Prior preparation by ALL involved can never be overemphasized.

Planning by organisers of activities is never enough.

All must be well-thought-out beforehand and preparatory exercises delivered in good timing with commitment from both ends (organisers and participants) helping to deliver the best possible session.

#### DONT's

Do not leave things to chance that can be tackled or prepared for. Sessions will always have a certain element of uncertainty, of improvisation, of unknown, or of changes - preparing a skeleton and road map, itinerary, sequence of events is essential, critical and crucial to the success of any session.

#### DO's (to end positively)

Build sessions towards higher energy and more intense, more engaging, more interesting activities towards the end - this keeps the interest increasing as the natural tiredness sets in and therefore balances out towards a more positive overall result.

Warp up with CTAs (Call/s To Action) for the participants to be automatically inspired, motivated, stimulated to follow up, take action and effortlessly apply what they gained / learnt during the live session.

CONTACTS:

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Info@ccifmt.org

00356271314

Norman Cristina : Facilitator

[www.normancristina.com/flow-states](http://www.normancristina.com/flow-states)



amplify

• • • • VOICES FOR SOCIAL INCLUSION