

LIVING SOLIDARITY ALLIANCE IN PRACTICE

METHODS FOR INCLUSION, PARTICIPATION & COMMUNITY BUILDING



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ABOUT OUR GUIDEBOOK

How can solidarity become more present in our activities? What can we do to develop a sense of solidarity in our communities through youth work? This manual practically implements the methods and approaches that we have developed or adapted while searching for a deeper understanding of these questions. We have collected expert knowledge of already existing methodologies and created new ways (often in cooperation with other local organisations) to share the methods bringing more solidarity into our everyday activities. Some of the essential values in life are human bonds and continuously learning about ourselves and the world around us. Through various methods, including shorter and longer interactive experiences, we encourage reflection on universal values and the role of different aspects of solidarity in our life.

We wish to support the professional development of the youth workers so that we empower and guide young people to get involved in solidarity activities. To reflect on the world we live in, express our needs and wishes, develop our inner potential, and enter a creative process with other young people to make a change towards more solidarity in our society. In our Living Solidarity Alliance project, we focused mainly on building up and fostering educational pathways where youth workers develop their competencies in the fields of inclusion, participation, and community building. Apart from the local activities, young people from all our partner organisations participating in the Living Solidarity Alliance project had a chance to participate in online workshops focusing on each area. Furthermore, it was linked with international teamwork to implement their ideas and share the outcomes and new impulses.

These three dimensions of solidarity: inclusion, participation and community building, may serve as orientation points for you and your organisation to find the methods that best respond to your needs at the moment.



INCLUSION



PARTICIPATION



**COMMUNITY
BUILDING**

The methods are presented similarly with some key points: the connection with solidarity; the aim and target group; step by step how it works and how the methodological work needs to be applied; materials and tools required; experience of participants or possible options.

In this guidebook, we have probably not succeeded in exhausting the subject and the methods of making solidarity more present in youth work practice. Nevertheless, on behalf of the project team and the authors of the scenarios, we would like to invite you to look at the outcomes of our work and introduce it in your work with young people. We are looking forward to getting your comments and proposals of other methods.

STEPS TO SOLIDARITY: OUR ORGANISATIONS' APPROACH

The diversity of partners in our "Living Solidarity Alliance" project unfolded a unique potential, combining our specific backgrounds, experiences and local working contexts and contributing to a great variety of perspectives within the solidarity field. For example, Cabuwazi from Berlin works powerfully through outdoor activities, art and circus. Tandem from Athens strongly focuses on empowering young people with disabilities and with a migrant background; Associazione Joint from Milan has rich expertise in youth participation and policy development. Foundation Arte Ego from Warsaw has worked with urban youth and migrants, and Pangeya Ultima from Vinnytsia has a unique experience working with rural youth and entrepreneurship.



SOLIDARITY METHODS GUIDEBOOK

LET'S BRING MORE SOLIDARITY IN OUR YOUTH WORK!



CABUWAZI: WE EMPOWER SOLIDARITY THROUGH CIRCUS



CABUWAZI is a space for circus, dance, theatre, music and language. In afternoon courses, school project weeks and holiday workshops, we promote personal forms of expression, social skills and creative abilities for children and young people between the ages of 4 and 19. In a collaborative artistic and social process, the CABUWAZI artists regularly create shows in the CABUWAZI tents and outdoor performances. Our tents have their home in the neighbourhood and help shape cultural life through presentations, guest performances, and other events. Our methodological approach is to foster values of solidarity, respect and togetherness through the active involvement of young people in circus-based activities. In our circus, we empower the kids to become the shining stars of the show. Through a collaborative process of preparing and training together, the children develop their awareness and social competencies to create an inclusive culture for sharing their passion for playful togetherness and creative expression. Our methodology and approach make a base for living solidarity and shared respect within the local communities we work with at our circus tents.

CABUWAZI stands for a lively, cosmopolitan Berlin in an open Europe and is committed to a dedicated, tolerant Berlin youth. For this reason, CABUWAZI works actively to empower kids and young people and sees itself as a place for social integration, cultural education and solidarity for the local community.

CABUWAZI has six locations with circus tents in four districts in Berlin. Afternoon training sessions for children and young people, holiday workshops, shows and events, and other offers at all

sites. In addition, there are several schools and day-care project weeks that are held every week in our tents and cooperation with refugee and emergency shelters throughout Berlin.

Even after many years of circus work, we still want to continue our further development, so we are open to exchange with other educational and social art projects, particularly solidarity and youth empowerment. Therefore we are part of various national and international circus networks. Here you can find an overview of the global networks in which we are active:

Educircation: The international network aims to improve the training quality of trainers in social and youth circus projects. Within the framework of the CIRCE project, professional circus trainers got training in workshops, training sessions and meetings. Educircation receives funds from the EU programme ERASMUS.

Caravan: Founded in 2008, the international network for the social and youth circus comprises 30 circus facilities in Europe, Africa, Asia, America and the Middle East. It aims to use circus art to develop personal and social skills and to promote social change. With the development of a pedagogy for the Social Circus, all those working in this field are supported.

We attach particular importance to working with refugees, international encounters and exchange among children, teenagers and young adults. That is why we are part of the European Solidarity Corps Programme working with Voluntary Service in all our tents and bringing people together in our project CABUWAZI Beyond Borders and in international exchanges: for solidarity, open togetherness.

Living Solidarity Alliance - European platform supporting the development of the competences of youth workers in the field of solidarity and building capacity for international collaboration in the field of Solidarity among European NGOs. We wish to support the professional development of our youth workers, so they will empower and guide young people to get involved in solidarity activities.



1. WORKING WITH MASK ON IDENTITY



INCLUSION



**COMMUNITY
BUILDING**

Created and implemented by: Omar Mahmoud, Cabuwazi

Aim:

The method empowers the participant to explore the topic of identity and belonging through the expression of the masks. We research the issue of identity in what we take with us from our background, how it influences our identity and our being, and how we can relate to each other to create bonds of trust and belonging.

Participants:

We had around 10 young adults participating. Although the target group is the first and second generation of immigrants, the group were complete beginners and not from an artistic background.

How it works:

We worked with the group during 5 weekends of workshops, having the different stages from developing and designing the mask to the playful dialogue with the mask alone and within the group. Here is the overview of the phases through the 5 weekends

1. Getting to know - exploring the topic of identity with theatre games
2. Building the mask, designing and forming the mask, Painting the mask
3. Starting to improvise with the mask, individual exploration TOPIC: Identity
4. Interactive play with the mask, group activities TOPIC: Belonging/Connection
5. Final performance, reflection, celebration, evaluation, and follow up

Materials and tools:

for building the mask: clay, paper glue, old newspapers, paint, deco

(Here is some inspiration about different techniques to build easy masks:

<https://www.tinyfry.com/make-paper-mache-mask-5-ways/>)

For the workshop: warm, safe space with a secure floor to move, music

For the reflection: paper, pens, cosy space, safe atmosphere



1. WORKING WITH MASK ON IDENTITY

Options/ perspectives of participants:

Participants enjoyed the whole journey from making the masks, starting giving meaning to them, having first interactions, developing individual and group presentations until the final performance, and reflecting on the process. The complexity and diversity of the steps allow the participants to dive deep into the process and explore what identity means to them and how they can develop a sense of belonging and trustful connection with others. The workshop offered an excellent opportunity to explore the topic of solidarity through the perspective of “Who I am” and “How I want to connect to others”. It offered a lot of potential to reflect experiences from our lives and see what needs, wishes, and desires are alive in us and how solidarity and empathy can be a foundation for connection.i

In this guidebook, we have probably not succeeded in exhausting the subject and the methods of making solidarity more present in youth work practice. Nevertheless, on behalf of the project team and the authors of the scenarios, we would like to invite you to look at the outcomes of our work and introduce it in your work with young people. We are looking forward to getting your comments and proposals of other methods.



2. “ALL IN ONE BOAT” SOLIDARITY PROJECT



PARTICIPATION



**COMMUNITY
BUILDING**

Aim:

We developed a long-term community project around the renovation and implementation of activities on our shared community-boat PHOENIXX, located on the river in the city centre of Berlin. The aim is to establish and develop a shared space to support the cultural dialogue on the water and be a community-driven base for our team of young people active in the circus project. The process includes learning how to take together decisions, plan and implement the work in smaller groups, develop sustainable solutions for the construction, and create cultural activities on the water using our boat as a base.

Participants:

We are a team of ca. 8-12 young people (20-30y) with various cultural backgrounds, including refugee status. We have a general openness to invite people to join the project and support our journey.

How it works:

We bought an old boat as a collective, which we decided to transform into a cultural community boat. First, we had different phases of renovation work, creative actions to decorate and paint it



2. “ALL IN ONE BOAT” SOLIDARITY PROJECT



nicely. Then we had diverse cultural activities planned, implemented and reflected using the boat as our base (demonstrations on the water, cleaning actions, concerts and art events, community events, circus performances). The common work to adapt the boat to the new possibilities we imagined had been the ground for the further steps - we spent several weeks on a standard renovation, where we learned and applied different solutions for the challenges we were facing: heating, waste, clean water, electricity, safety. Then we had a creative part in adapting and decorating the boat for cultural use (art jam to paint the inside, outside decoration, lights and sound). The crew of young people had access to resources, and we invited several experts to share their knowledge and help us with the work. During the warm month, we have implemented several cultural activities focusing on solidarity and cultural dialogue, supporting that people can come together and creatively explore these topics on the boat.

Materials and tools:

boat to renovate, tools, materials, paint

regular reflection meeting and joint planning moments

lights, sound system, deco, a small stage for performances and events

Options/ perspectives of participants:

The participants appreciate the freedom and ownership within the process; they could face the challenges together and develop solutions with the creative process of the teamwork. The hands-on adaptation and renovation of the boat created a strong bond within the team and developed a strong feeling of belonging to a familiar crew. This had been a solid ground to host and implement solidarity activities on the boat during the following months. We wish now to connect more with other boats and support that there can be a shared cultural vision for the river area in Berlin. We also plan to document this process with video and photos to connect our narrative with other boat projects around the world to learn from each other and share our experiences.

3. SOLIDARITY SAILING ADVENTURE



COMMUNITY BUILDING

Being together on a boat allows one to experience a profound dynamic of togetherness within a team sharing a common goal: It helps to identify what is needed to establish supportive and empowering relations and work together towards a harmonious experience of the sailing journey.

Aim:

Creating a real-life experience of sailing together to the "new land" across the Atlantic, focusing on a harmonious and supportive culture, allowing everyone to be heard and recognised for its needs and wishes. To create a supportive learning environment where we can develop the necessary competencies to have a safe and smooth sailing journey together. Implement diverse sharing, reflecting, and expressing our feelings and insights through creative dialogue and open communication to develop a trustful ground of empathy and understanding within the team.

Participants:

We were a team of 7 people on board, with the guidance of an experienced skipper, who supported the sailing component. We invited for the first pilot phase, particularly young people (age 20-25), who had been looking for inspiration on their personal development path and had already been part of our regular activities.

How it works:

Preparation Phase:

We started with a detailed explanation of the idea and an open call to invite the young people in our organisation and apply for the 4weeks sailing adventure. Then, every motivated participant needed to express their motivation and make a short video.

After the selection, we had several meetings sharing the expectations, fears, needs and wishes according to the travel. We had, on the one hand, the practical side of the journey to prepare (food, equipment, documentation, roles, activities) and the emotional side (how do we deal with being away from home, what does seasickness bring, how we can have a culture of support established).

Journey Phase:

We establish different teams and roles during the sailing, making the boat's life and work smoothly and effectively. We had shifted for the steering and everyday learning moments around different aspects of sailing (navigation, knots, weather...). We implemented a culture of sharing circles related to our well-being and emotional reflections and developed a buddy system to take care of each other. The everyday life on the boat was also supported by a cultural program everyone contributed to and shared cooking and cleaning responsibilities. We also had different forms of documenting the experience: photo, video, interviews, written reflections, paintings & drawings, making creative tasks, writing poems together, singing and playing music. The 25 days on the sea helped to establish a self-organised dynamic of working and living together on a limited space of the sailing boat.

3. SOLIDARITY SAILING ADVENTURE

Arrival/Reflection Phase:

After arrival, we took 8 days to reflect on the experience in a quiet setting of an eco-farm. We found with different activities an effective way to integrate the knowledge, share our insights and learnings and work together on the next steps - what do we wish to take into our everyday life from experience.

Dissemination of the results:

After the journey, we reflected on how to share the results from this experience with the broader world possible: so we made 25 short 1minute movies for each day, giving an insight into our adventure. We are preparing a photo exhibition and want to make a movie with different chapters to show the potential of sailing for youth work. We plan to start a crowdfunding campaign to allow another group of young people to repeat this journey in the future.

Materials and tools:

renting a catamaran
an experienced skipper with sailing knowledge
food, water, tools,
documentation equipment (camera, photo, sound equipment)

Options/ perspectives of participants:

A sailing adventure is a powerful tool for transformative learning within a team, on the personal, individual, and group levels. It allows you to enter nearly all topics (group dynamic, emotional education, environmental issues, global politics, future...) through a real-life experience of having a hands-on activity. It's a real adventure: the sweat, tears and feeling of success are real - it's a universal experience of a life journey, which we can share and create together. It allows young people to taste a life adventure beyond their known environment and move beyond the horizon.



4. CIRCUS LESVOS: A SOCIAL CIRCUS PROJECT IN GREECE



INCLUSION



**COMMUNITY
BUILDING**

Aim:

We wish to establish an ongoing social circus project on the Greece Island Lesvos. Starting with a team for a workshop and building up first partnerships with local partners, we now have a stationary squad on the island. In addition, we offer regular circus pedagogical activities for the children and young people from the refugee centre and the local community.

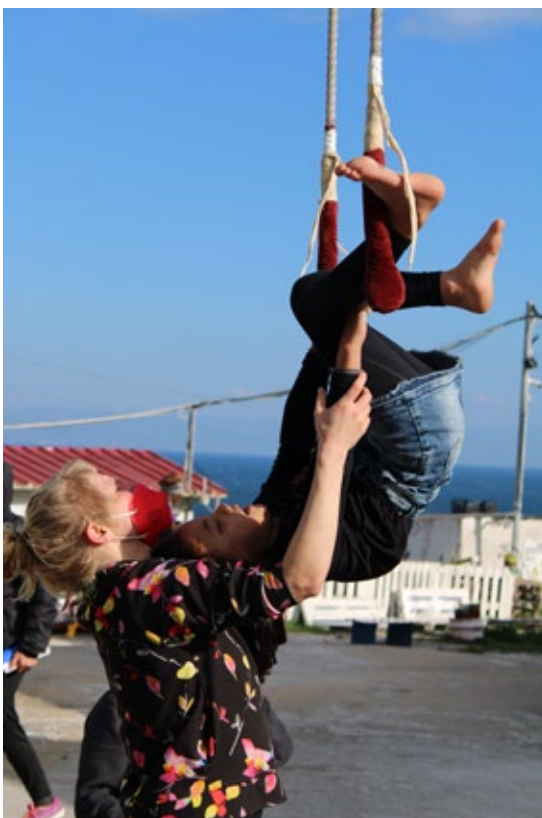
Circus overcomes borders and connects people, regardless of where you come from and what language you speak. Our project aims to create new opportunities and perspectives for children and young people on Lesvos, a critical waypoint for many families fleeing crisis or war. Together we create a safe, playful and empowering space for children and young people to build confidence and community through the magic of the circus.

Participants:

We offer circus activities for kids and youth (5y-25y), support training the multiplayers, and work with the partner organisation to support local networking.

How it works:

Since the devastating fire in Moria, the situation of the people in the primarily overcrowded camps on the Greek Aegean islands has been more than precarious. A large part of the inhabitants of these camps are children and young people who have experienced a lot of physical and psychological trauma, as they have hardly any space to be a child and lack positive opportunities for development on top of living under catastrophic conditions.



4. CIRCUS LESVOS: A SOCIAL CIRCUS PROJECT IN GREECE

These children and young people are there now, and we want to make them stronger in this situation. We want to offer them a protected space where they can forget everyday life for a while with our activities. It is a space for experiencing the fun of movement, finding friends, discovering their own strengths, and doing circus together. Children require certain primary conditions to grow up and develop their personalities. Learning without pressure to perform - that is our aspiration. Circus pedagogy as a method offers many approaches to affect children's individual needs and provide unique experiences for the participants.

Besides the wide range of disciplines and the general aspect of diversity, performance is one of the core elements of circus education. Participants have the opportunity to learn special skills with us. Presenting these skills to an audience in a show involving light, costume, and music helps them to encounter and build their own character while making unique experiences: Proudly presenting themselves and their learning result, receiving applause, feeling stage-fright, overcoming fears, learning to take risks and also learn from mistakes - to name just a few.

Materials and tools:

- circus equipment
- training space with music and lights

Options/ perspectives of participants:

We recognise that every child desires to learn and discover new skills. We see it as our responsibility to acknowledge the children's individual potential entrusted to us. Through the help of our circus pedagogy, we want to support their personal development and expressiveness. We see ourselves as a place of learning for everyone, where every child and adolescent can find their niche, whatever their background, identity or ability.



5. SUMMER SOLIDARITY PROJECT "CIRCUS SPACE PIRATES"



PARTICIPATION



**COMMUNITY
BUILDING**

Aim:

With a team of 7 young people, we created a mobile circus crew for interactive circus interventions in public space, which we implemented in the four months of summer 2021. The vision of the mobile circus actions is transforming public spaces into a vital portal of playful expression, creativity, and togetherness. Our aim is to share the circus with various audiences with different needs, backgrounds and potentials. We welcome everyone to join in a colourful journey of self-expression and co-creation. Our participatory interaction invites multiple target groups for a dialogue where the creative language of the circus becomes a powerful transformation in the public space: streets, parks, festivals, demonstrations and social institutions are the scenario of our adventure. Through our circus art, we establish a safe environment that stimulates joint expression, social connection and feeling of self-value.

Participants:

We were a core team of 7 young people supported by a wider circle of circus friends, who planned, implemented and evaluated together with the different circus actions during four months. The participants were between 23 and 29 years old.



5. SUMMER SOLIDARITY PROJECT "CIRCUS SPACE PIRATES"

How it works:

We recruited a team of young passionate circus activities who would like to join a full-time experience to bring a circus to diverse public spaces (like refugee centres, parks, demonstrations, festivals, fire-community, playgrounds, local neighbourhoods, social institutions etc.)

We developed together with a diverse plan of transforming the public space using circus as a language to empower creativity, solidarity and togetherness.

We developed a shared mission: "It is essential to encourage people from all backgrounds to feel empowered to express their true nature in a playful connection with the world, and allow their freedom and creativity to turn dreams into a shared reality. This invitation supports the values of the individual in the realm of solidarity, respect, human rights & dignity – with this, we explore a togetherness where pluralism, integration, tolerance, justice and equality can thrive: a place of belonging where we can live and contribute as a community." This process had been supported by a culture of shared decision making, reflections on the learning experiences and detailed documentation to share the results.

(Here is the movie from this project: <https://www.youtube.com/watch?v=XUdiDsE0tu4&t=58s>)

Materials and tools:

- various circus materials (juggling, pois, rope skipping),
- 10m circus tent with lights and sound
- circus bike to transport the equipment
- photo, video camera for documentation
- costumes and face paint



5. SUMMER SOLIDARITY PROJECT "CIRCUS SPACE PIRATES"

Options/ perspectives of participants:

Voice of one of the participants (Chloe)

Over the Summer of 2021, the Circus Space Pirates had the mission to bring the magic of the circus to public spaces and empower people to connect with themselves and others through playfulness and creativity. Social Circus is about empowering people from all walks of life: the vision of our travelling circus is to hold a safe space for people to step into their power, grow, and build confidence and connection. Our community knows no borders and believes in the power of compassion, communication and creative expression. It is our privilege to bring this magic through the circus to people who may not otherwise have the opportunity to experience it and transform public spaces into empowering spaces of community, playfulness and connection! This summer, we spread our colourful circus magic far and wide, working with different events, festivals and communities both in and around Berlin and across Europe.

Voice of one of the participants (Jazz)

Working with the pirates this summer was enriching in so many ways. Collectively we created magic that we could spread with people all over! I really enjoyed developing a clowning hula hoop workshop that I facilitated in various spaces with a variety of people in multiple cities and countries. This taught me so much about adapting to the strengths of every person you meet to provide a safe space in which they can shine. Even better when a group of adults or children shine together. I loved this about doing the workshops because it connected people to their playful selves and connected everyone together through problem-solving, sharing and performing, dancing together and creating this space for an hour or so where everyone is seen and contributing to what is. This is a valuable practice that I want to continue developing and sharing to inspire growth, collectivity and play.



6. PLAYFUL INTERACTION ON DEMONSTRATIONS



PARTICIPATION

Aim:

Through the last two years, we developed a creative approach to bring playful and interactive elements into demonstrations, which empowers people to join a participatory invitation to express and connect with each other and the topic of the demo. We come in costumes, face-paints, music, and many circus tools. We do bubbles, paint faces, play games and invite people to join this colourful flow to share positive energy with each other and give meaning to the demonstration, which goes beyond caring about certain slogans. We mainly participate in protests focusing on Climate, Culture, Solidarity and Inclusive Society. We adapt offering according to the topic and use preparation to reflect within the team how we understand the theme of the demo and our personal view on the topic.

Participants:

We are a team of young circus activists (20-29), and we already have a common ground to train and plan circus actions together. We started to bring this playful vibe to the demonstration by participating in the Climate Demo for Fridays for Futures. We were invited to contribute something interactive for the kids. From there, we developed several various interactions on other demonstrations.



6. PLAYFUL INTERACTION ON DEMONSTRATIONS

How it works:

We meet and reflect on a particular demo to join, try to understand our personal opinion, share what we wish to contribute, and how the topic inspires us to make a creative contribution. Then we usually decide about a theme, how we want to join and what to invite for our interactive performance. We prepare interactive elements, like games, songs, art interventions and work on the logistics. We have different roles, usually coming earlier to set up and prepare ourselves on the spot. We document the experience with photos and videos to share the results with the broader public. And finally, meet to celebrate and evaluate the experience together.

Materials and tools:

mobile circus boat to push
portable sound system, megaphone
circus equipment, costumes, faceprint
circus-Bike

Options/ perspectives of participants:

the creative contribution to a demonstration offers the chance to share out various points of view and express our opinions within the team and then to find a creative language to represent them and invite others to join this dialogue

It gives a feeling of empowerment to make a stand with our language of playfulness and inspire others to join a collective flow, to make a positive statement for a change we wish for. It's a chance to be political with a creative voice and participate in the democratic discourse in the public space.

We learn a lot about implementing an idea from the first appearance until the final result, including evaluating and sharing the results.



7. CIRCUS REFUGEE CENTRES



INCLUSION

Created and implemented by: Cabuwazi volunteers

Aim: To bring playfulness and circus magic to children living in refugee centres in Berlin.

Participants: Groups of roughly 3-4 volunteers with a trainer and groups of approximately 10-20 children aged from 4-14.

How it works: Groups of volunteers ran weekly workshops at various refugee centres in Berlin, organising a series of activities such as hula hooping, acrobatics, juggling, rope skipping, diablo, poi, and name games and team games. These activities were intended to build self-confidence and social skills, bring playfulness to children who have experienced trauma and live in challenging conditions, and help them develop physical abilities and fine motor skills.

Materials and tools: Recommended materials for such activities would be: juggling balls, hula hoops, diablos, poi's, skipping ropes, acrobatic mat, circus parachute, acrobalance balls, spinning plates.

Options/ perspectives of participants: The sessions can vary considerably, with different warm-up games, theatre games and name games, and other skills each week. Alternatively, it's also possible to create more of a narrative and more visible physical progress, offer the children the same skills each week, for example, hula hooping, and help them progress in that particular skill. One option is to try and organise a small show or demonstration at the end of the series of workshops to give them a goal to work towards and motivate them. This proved to be problematic in the past when we found we were working with different children each week.



8. SOCIAL CIRCUS PARK ACTION



INCLUSION PARTICIPATION

Weekly social circus workshops for children in public parks in underprivileged areas.

Aim: To give children, mainly from disadvantaged backgrounds, the opportunity to experience the circus, learn new physical and social skills, build confidence and connect with others through the circus.

Participants: Roughly 5 volunteer trainers and from 10-20 children ages between 4-14

Materials and tools: For this action, it is best to have activities for around 4 or 5 stations, such as a slackline, acrobalance balls, hula hoops, juggling balls and clubs, skipping ropes, and another juggling/ poi/ Diablo equipment.

Options/ perspectives of participants: It is also possible to introduce other elements such as face painting, costumes, clowning workshops etc. It could be possible to organise a series of workshops and then present a final show. Thanks to that, the children have something to work towards. Otherwise alternative the workshop leaders could perform a show for one of the last sessions so that the children have this experience of learning physical and social skills and have the experience of performance and building self-confidence to perform.



9. SENSORY LABYRINTH THEATRE



COMMUNITY BUILDING

Sensory Labyrinth Theatre is a kind of immersive theatre used to develop trust, awareness, empathy and connection. It was created by Iwan Brioc as an applied theatre methodology with therapeutic potential, inspired by Vargas 'Poetics of the senses'.

SLT ramps up the inherent but suppressed sensitivity of human sensory perception and the suppressed capacity of luminosity inherent in everyday experience. Individual audience members journey alone through a darkened three-dimensional labyrinth and along the way encounter moments and meetings that provoke subconscious sensory memories (sensory portals) into which they are gently invited to fall. In accepting this invitation constructs such as time and space, me and you, the inner and the outer start to collapse. Framed for the audience as 'theatre,' this space also takes on the added dimensions of the aesthetic space – memory, and imagination: so that consciousness and this conditioned process of construction we call 'reality' can become an observable phenomenon – observed by the 'character' of the traveller in the performance.

Aim: One of the aims of SLT is to awaken the senses beyond the dominant five senses we use in everyday life, in particular our overwhelming reliance on sight. Research suggests that we in fact have many more senses, and SLT attempts to draw out this awareness. It also aims to develop deep trust and connection, as the traveller in the performance is guided blindfolded by the group of performers, who seek to look after that person and be totally present and caring as they guide them.

Participants: There can be many participants in sensory labyrinth theatre. The complexity of creating the labyrinth and delicacy of the performance may be better suited to adults, but could also be done with young people. Adults who experienced childhood trauma may also find therapeutic and healing potential in experiencing the Labyrinth and rebuilding this trust and experience of nurture and care. The more participants involved, the more sensory portals the Labyrinth can have.



9. SENSORY LABYRINTH THEATRE

How it works: Participants 'performing' the labyrinth should spend some time in the creation process, considering what narrative, message, journey or sensory experiences they would like to give to their audience. The audience member will be guided blindfolded through the multi-dimensional labyrinth one at a time, guided through different sensory portals. These portals could take the traveller through different senses of touch, smell, sound, taste, or explore the traveller's other senses of distance, time, balance, intuition, and dive deep into emotions or memories.

Materials and tools: The Labyrinth can be created with any found materials and tools. Everything that surrounds us is multi-sensory, we just need to awaken our awareness to see the multi sensory potential in all things. It is good to have a couple of people stationed on each sensory portal, because timing the Labyrinth can require some improvisation if a traveller moves faster or slower through the labyrinth than expected.

Options/ perspectives of participants:

Elements of different disciplines can be brought together in sensory labyrinth theatre, such as contact improvisation, dance, music, singing, sound baths etc.

Also elements of sensory labyrinth theatre can be taken and used for shorter activities, such as a sensory labyrinth walk through nature that invites people to awaken their senses.



10. IMPROVISATION THEATRE



COMMUNITY BUILDING

Improvisation theatre methodologies can build stronger connections in groups and promote empathy for others.

Aim: To build more vital trust and connection in groups and promote empathy for others.

Participants: Theatre games can be played with any number of people, ideally small groups of around 10-15 people. Larger groups could always be divided.

How it works: Improv theatre activities are diverse in their focus and can be centred around physical theatre and movement, verbal improvisation, team building games, and working on different communication styles such as non-verbal communication. Certain games are intended to be difficult and encourage people to make mistakes to unlearn any fears of risk-taking and making mistakes instead of celebrating how we learn and grow from taking risks and making mistakes.

Some examples include:

Theatre of the oppressed

There are games such as ninja, splat, samurai, conductor, the question game, mirroring, and flocking.

Materials and tools: One of the brilliant things about improv theatre games is that most games require no materials whatsoever. Of course, props could be introduced into improv theatre to add new layers or inspire new ideas and creativity.

Options/ perspectives of participants:

"After participating in improvisation theatre workshops, I felt my confidence in communication and performance considerably improve, and so I felt more able to lead workshops and guide and support others".



11. CLOWNING



COMMUNITY BUILDING

Clowning promotes emotional awareness empathy, builds confidence, and increases creativity and problem-solving skills.

Aim: Clowning aims to build self-confidence and creativity in people. Clowning encourages the performer to be empathetic and aware of how the audience feels whilst being self-conscious and authentic in their own emotions. Clowning promotes risk-taking, problem-solving, and adventurous thinking. It fosters an environment where people can let go of their insecurities and embrace a playful and inquisitive side of themselves.

Participants: Clowning activities work best with around 10-15 people. The activities can be adapted to all ages and abilities, but many activities may better suit young people or adults.

How it works: Clowning activities are diverse and draw on different focuses and methodologies, similar to improv theatres, such as physical theatre, improvisation, and group or pair work. A successful clowning workshop builds confidence and trust, starting with more accessible activities and building up towards more intense or demanding exercises. It is good to consider 'settling' and 'stirring' actions to create an environment where participants feel supported and invited to take risks rather than pressured or forced. The performative element of clowning encourages people to be attuned to the feelings of their audience whilst also letting go of their inhibitions and insecurities to deepen their confidence on stage; to let go of any attachment or fear of judgments.

Materials and tools: Similar to improv theatre, clowning can be done with or without extra materials. Additional props can inspire creativity when thinking about an activity or performance. Still, equally verbal prompts can provide people with inspiration or set the scene.



12. HOPE BOMBING & PAINT ME.



PARTICIPATION

Created and implemented by:
Lorena Terzi for MUSUBIDO (CABUWAZI)

Aim:

Strengthen the connection between a group and the environment they live in.
Empower active citizenship and creative participation in the design and usufruct of public space.

Participants:

A group of inhabitants of a neighbourhood.

How it works:

First, participants are asked to talk about their relationship with the public space: how do they use it? What do they like and what they don't like?

The second direction to reflect on is: what and how would you like to change it?

Participants are guided in a journey through the neighbourhood and invited to explore it in new ways: with the eyes closed and the guidance of a mate; putting attention on the smells, always looking at the ground, paying attention to the advertisement...

After the walk, people are invited to reflect together and create the interventions later displayed in the public space.



12. HOPE BOMBING & PAINT ME. CHATting WITH THE CITY

For the "Hope Bombing", the first step is to reflect on which word/message the city needs for its wellbeing to become the city the participants would like to live in.

Depending on the participants' specific background and the neighbourhood's situation, it is possible to choose different words, choose just one word and write it several times in the same language or translate it into as many other languages as possible.

Then, this word/sentence is written on different pieces of paper, to be glued on the walls or written directly in the pavements and streets of the city with colourful chalk.

In the session we implemented, the chosen word was HOPE, a universal reminder to find the power in you to keep acting, fighting, and dreaming.

For "Paint Me", the idea is to encourage other people to reflect on their relationship with the city and offer them a space to express their thoughts.

A huge blank paper with the writing "paint me" is pasted in the street, waiting to be filled.

Materials & tools:

Paper, markers, paint

Flour glue

Big brush

Chalks



13. HUMAN LOOM.

EMPOWERING EMPATHY AND COMMUNICATION THROUGH WEAVING



PARTICIPATION



**COMMUNITY
BUILDING**

Tapestries have been used as emblems of a family or a group's wealth and strength against another, trying to demonstrate one's superiority and specialities.

But what if, instead of talking about a single story, it would become a metaphor of beauty of diversity and power of shared effort?

Created and implemented by:

Regine Rørstad Torbjørnsen and Lorena Terzi for Weaving Memories (CABUWAZI)

Aim:

Empowering cooperation and mutual understanding between people.

Underlining the strength of joint creation and the beauty carried in our diversities.

Participants:

This method is very advisable for its active component for kids and youngsters.

For a loom of 3X3 metres, it is recommended to work with a group of a maximum of 10 kids to have space to move and weave and not get bored while waiting their turn.

Of course, smaller and bigger looms can also be used.

How it works:

This size-up loom is an invitation to weave together steps, movements and gestures. The best would be to host the workshop in the public space, but an inside solution is also ok when the weather is not allowing it.



13. HUMAN LOOM.

EMPOWERING EMPATHY AND COMMUNICATION THROUGH WEAVING

The loom needs to be prepared with the warp: it is essential to tense the threads to facilitate the weaving and create a strong result.

Kids and youngsters (with parents and passer-by) weave together (passing threads to each other or even playing and dancing together through the loom) a joint image, a creation that is the sum of many minor moves.

The weaving can be improvised or directed through music, instructions or games.

The final tapestry can be displayed in the neighbourhood where it has been created and become part of the local landscape: being the result of a cooperative process, the tapestry will foster a sense of belonging and connection with the public space.

Materials & tools:

A big loom

Strong thread for the warp

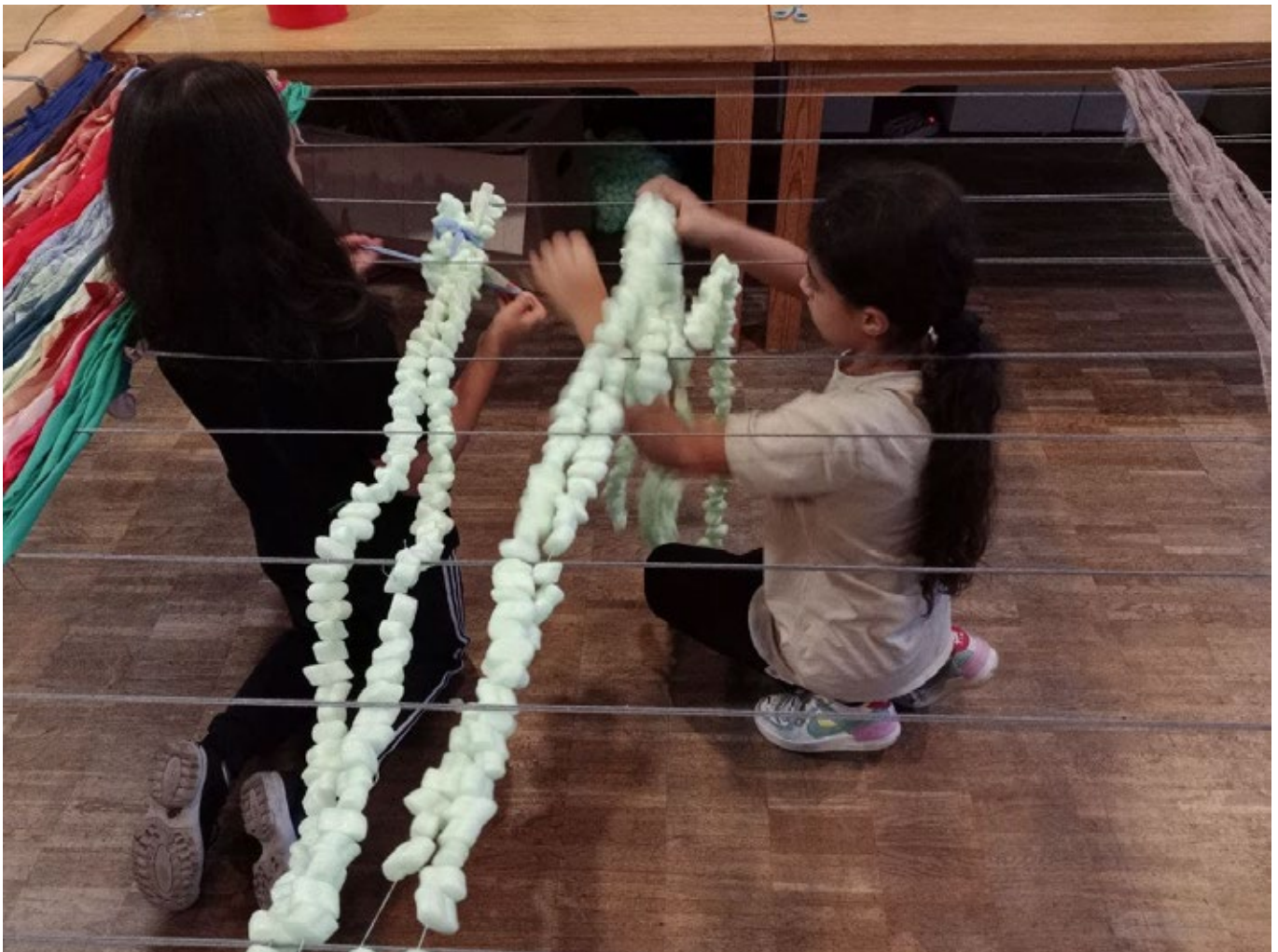
There are stripes of textiles from old blankets, curtains, bedsheets, carpets, tablecloths...

Perspective from participants:

We implemented this method with a group of kids from a social housing block.

They were at the beginning sceptical about the vast construction, but they then really enjoyed it.

Every now and then, the kids counted the progress: creating a colossal carpet is a long work, giving the children the feeling of accomplishment and reward for their effort.



14. KINTSUGI.

SELF-LOVE, EMPATHY AND CIRCULAR ECONOMY



COMMUNITY BUILDING

Being vulnerable is maybe the key to true solidarity: when we open ourselves to recognize our wounds and pains, we can empathically connect with the other, their wounds and mistakes, and mirror ourselves in the eyes of a stranger.

Worship your mistakes, for unity is the sum of thousands of fragments.

Created and implemented by:

Regine Rørstad Torbjørnsen and Lorena Terzi for Weaving Memories (CABUWAZI)

Aim:

Foster self-love, reflection and empathic connection.

Empower people to reflect on their learning and growth, seeing the importance and beauty of their mistakes, fears and pains.

Encourage a sustainable way of living as an alternative to the phenomenon of fast fashion, and raise awareness on the problems caused by its production and consumption.

Entrust people with the idea that they can make a change and impact reality.

Participants:

A group of people, youngsters or adults, we want to work on self-love, vulnerability and circular economy.

As the conversation can go to very intimate levels, it is advisable to work with small groups.



14. KINTSUGI.

SELF-LOVE, EMPATHY AND CIRCULAR ECONOMY

How it works:

At first, participants sit down in a circle for a sharing round.

The facilitator holds a ball of golden yarn. After posing a question and sharing his answer, she passes it to another participant (better if sitting on the opposite side of the circle), careful to hold the thread's head.

All participants will pass through the ball further but always hold aside in their fingers, creating a web of threads.

Arriving at the last participant, it is good to gather the attention on the beauty and interconnectivity of the thread web and ask to pull one side of it and see what happens. This image is a good representation of the interrelation of all actions. It can help understand how much even the most little step towards a sustainable future (and present) could affect the big picture.

The ball can then be thrown back, following the same order to disentangle the web.

In the first round, we can pose the following question: what do you think about fixing clothes and objects? Do you usually do it?

We can ask: what gold represents for you in the second round? Which symbology, esthetic, and message does it carry?

After this warm-up dynamic, people can repair and update their clothes with the golden threads. While fixing, the conversation can continue, delving into the beauty hidden in our own wounds.

Participants can bring their own clothes to fix or fix clothes collected from people who do not want them anymore. Set clothes can always be given as presents, donated or placed again in the "market" (best if connected with initiatives such as swapping shops, second-hand markets and circular economy).

Materials & tools:

Broken clothes

Different types of golden threads, ribbons and tiny ornaments.

The perspective of participants:

"From holes grow a flower."



15. SELF POETRY:

LANGUAGE LEARNING THROUGH THE SELF. PARTICIPATION



PARTICIPATION

Words were created to connect. Yet, they become barriers that may increase isolation, prejudices, and disconnection several times. This method wants to restore the original purpose of words and language to connect with the other and with yourself.

Created and implemented by:

Lorena Terzi and Regine Rørstad Torbjørnsen for Kreatives Deutsch (CABUWAZI)

Aim: Self-empowerment and language learning.

The creative work on the self-image is a powerful tool for people to connect to the inner power, to allow people to feel safe and open up to others.

This exercise permits the participants to establish a personal relationship with the new language: connecting new words to their personal story helps people overcome barriers in the learning and create a positive attitude towards it.

Participants: A group of people that want to learn a language. Specifically, a group of foreigners found themselves in a new context and needed to create bonds with the new environment.

The version here described is designed for entry-level learners, but it can also be updated for more advanced participants.

How it works: After a round of introduction, where people may share why they are willing to learn that specific language or how they came to live in that country, they are asked to create a portrait.

Participants can work in couples so that each participant help and is helped, creating a sense of reciprocity and support.

The pictures can be done with professional cameras or a simple phone camera; you can also put effort into choosing the elements of the “scenography” and costume or go for the most simple background.

The pictures are printed on paper (gr.120 ca) with a laser printer and then transferred onto a piece of textile with the photo transfer liquid.

The textile can also “bring” memories and stories if chosen by the participants and brought from home, but it can also be a simple plain textile supplied by the organisers.

After 12-24 hours, the paper can be removed with warm water and a sponge (for explicit instruction, you can find good tutorials on the web).

The following steps consist of creating the personal self poetry: participants are invited to search for a specific set of words in the dictionary.

Several directions can be chosen: look for words that define your superpowers, words that relate to your biography, words that begin with the same letter of your name and would tell something about yourself, words related to your values, wishes or dreams.

While searching (the best with a paper dictionary), they will go through different unknown words, discovering new meanings and familiarising themselves with the sound and graphics of the

15. SELF POETRY: LANGUAGE LEARNING THROUGH THE SELF. PARTICIPATION

language. It is also a moment where participants have the time to reflect on themselves, their values, and their personal relationship with the new language and environment.

When the words are clear, participants can embroider them onto the textile, creating a dialogue with the portrait that speaks through letters and colours. As well, other symbols and ornaments can be added to the picture.

In a final round of sharing, participants will talk about their work and, always respecting boundaries, narrate their process, learning, and discoveries.

Suppose not all materials are available, or there is not enough time to have at least two sessions. In that case, there is always the option to work on a picture printed on a resistant sheet of paper (something that you can do directly after the shooting) or even use an already existing portrait or a drawing one.

As well, threads can be substituted with crayons and markers for an easier intervention on the portrait.

For advanced learners, there is the possibility to work with sentences instead of simple words to create poetry short stories or more complex structures.

Materials & tools: A camera (also a phone one) or a picture of the participants (close up portrait)
Textile
Photo transfer liquid
Colourful threads
Needles

Perspectives of participants:For the participants, there has been a moment to stop and think about themselves as learners actively.

Taking time to find the right words and the slow process of the embroidery was a way for them to rebalance and worship self-love.

Julia: "Slowly discovering my face on the textile while rubbing out the paper has been a touching moment when I connect with myself and my power."



16. TRASH MANDALA. SLOW CREATION, FAST CONNECTION.



PARTICIPATION



COMMUNITY BUILDING

Created and implemented by:

Lorena Terzi and Regine Rørstad Torbjørnsen for Weaving Memories (CABUWAZI)

Aim:

Create bonds between people and foster a collaborative attitude.

Sensibilize on overproduction, packaging, disposable items and trash in public space.

Participants:

A group of kids, youngsters or adults living in a neighbourhood.

How it works:

We walked around the neighbourhood with the participants, collecting all tiny objects and materials used for printing.



16. TRASH MANDALA. SLOW CREATION, FAST CONNECTION.

When working with kids, it is crucial to be aware of the safety of this phase, for example, using garden gloves and cleaning everything with water, soap or disinfection.

After the walk, we gather around the workspace: in the middle, we will prepare a blank textile that will support our mandala, with plates containing the different coloured paints.

At this moment, we can introduce the mandala concept, the slow, meditative creation of symmetrical and concentric patterns meant to represent the universe.

We can also pose questions such as: how long does it take for a plastic bottle to decompose? How many packages are you using every week?....

After this reflection, participants are invited to choose an object and then, one after the other, dip it in one paint and stamp the textile. The idea is that the mandala will grow slowly, with little concentric circles, and each "level" will influence the following one.

Turn after turn, looking at the harmony generated by the shared effort, we learn how to respect each other space and time and trust the power of community work.

The finished mandala can also inspire people to see meaning and beauty in unexpected places, in objects that otherwise will be thrown away, encouraging the upcycling culture.

The final textile piece can be displayed in the neighbourhood where it has been created and become part of the local landscape: being the result of a cooperative process, the tapestry will foster a sense of belonging and connection with the public space.

Whenever textile and printing colours are not available, there is always the possibility to create unique mandalas by positioning different kinds of trash directly on the floor.

In this case, the ephemeral nature of this mandala is underlining the oxymoron of objects created to be used "one time", and that takes years to decompose, lasting "forever".

This method can be linked to a cleaning action of the public space.

Materials & tools:

Textile

Tiny trash/objects found in the street/old thing to be thrown away

Textile or fingerprint paint (the first one is better as it will be resistant to water; the second is preferable when working with kids).



17. WANDERWOLLE.

WEAVING TOGETHER THREADS, TEXTILES, HANDS, IMAGES, STORIES AND DREAMS.



COMMUNITY BUILDING

Creation is a powerful tool for self-discovery, empowerment, and community building, mainly supported by a shared process.

Handcraft and storytelling represent ancestral mechanisms to strengthen community and facilitate personal and collective reflection.

Since the earliest communities, humans have gathered around the fire, sharing stories, carving and interweaving them, creating a collective memory that grounds a sense of belonging.

Created and implemented by:

Lorena Terzi, Regine Rørstad Torbjørnsen, Bridget Hines and Chloe Waters for Weaving Memories (CABUWAZI)

Aim:

Reclaiming and spreading traditional crafts and storytelling are ways to explore common roots, recognize common patterns, crossing borders and cultural frontiers.

Connect communities and encourage exchanges between different groups.

Participants:

Groups of 5 to 10 participants, kids, youngsters or adults.

No previous experience is required.

How it works:

Wanderwolle is a wandering workshop, a regular gathering of textiles lovers, knitters, weavers, and creatives, coming together to share knowledge, stories and inspiration.

The idea is to move around the city, hosting events always in new space, a café during the winter, a park during the summer. While visiting different neighbourhoods, people can establish new relationships with the city they live in, go out of their comfort zone or routine, and connect with new groups and people.



17. WANDERWOLLE.

WEAVING TOGETHER THREADS, TEXTILES, HANDS, IMAGES, STORIES AND DREAMS.

All materials are displayed in a place that everybody can reach, best if arranged in the middle of the space, working as a focus around which participants can take place.

All people are invited to share what they know, exchanging ideas and techniques. In this concept, a teacher or facilitator explains what to do, but everybody is encouraged to feel both a learner and a giver.

While crafting, people are invited to talk, share stories and connect.

Materials & tools:

Different types and colours of wool

Hooks for crochet

Needles for knitting

Looms and warp for weaving

Scissors



17. READ IT OUT! RECITE A STORY, CONNECT WITH PEOPLE



INCLUSION

One sentence of intro about the relation with solidarity

Reading out loud for somebody else is an act of love.

The time you put in it, the attention to the proper spelling and the appropriate intonation are ways to show attention and care.

Reading a story is entering a new world, and reading it to somebody else opens the door of imagination and dream together.

Reading good news from newspapers, articles about interesting science facts, inspiring biographies or funny stories, to people and groups having little contact with the world or facing difficult situations (elderly in care houses, patients from hospitals, kids from disadvantaged areas...) can bring relief and healing.

Created and implemented by:

Lorena Terzi for Kreatives Deutsch (CABUWAZI)

Aim:

Bring joy and relief to groups and communities facing social issues such as isolation, lack of opportunities and impulses, suffering prejudices...

Create bonds between groups/people/communities that are usually not in contact.

Empower people to speak a new language, getting familiar with the sound and the pronunciation of words and sentences.



17. READ IT OUT! RECITE A STORY, CONNECT WITH PEOPLE

Participants:

Readers: people that are learning a language

Listeners: people, groups or communities facing social issues such as isolation, lack of opportunities and impulses.

How it works:

The readers choose the text to read in advance and prepare themselves by reading it out loud, searching for words they don't know and developing fluency.

The reading sessions are organised where these communities live or spend time: care houses, courtyards and gardens of housing blocks, hospitals, schools, or kindergartens.

It is good to prepare the space and make it cosy and welcoming. Drinks and biscuits are always a good addition :)

The listeners are invited to take a seat, get comfortable and...listen!

Materials & tools:

Books, stories and voices!

Seats and pillows to create a friendly and cosy atmosphere are a pleasing extra.



PANGEYA ULTIMA: SOLIDARITY IS A PATH, NOT THE DESTINATION



Pangeya Ultima has been going through the process of evolution with its programs. We've been taking on challenges and experienced calmer days. We've generated many initiatives and had so much fun. However, analysing today, the only not changing thing at the cornerstone of our approach is that we always have been oriented to building up a community around us. People, their experience and empowerment have always been leverage for any action. The target groups often floated and merged into those who performed and, therefore, self-directed and self-assisted themselves. That's where the second value comes from - trust that people will bring in goodwill and motivation to stand up and change things for themselves and their surroundings.

It's a pleasure to achieve something extraordinary with rural youth that they cannot find other examples of in their community.

SOLIDARITY can be an ephemera or naive topic, an instrument at hands for political gainers. However, when working correctly with the conceptual side of any community organisation, when interpreting right what's happening and building upon it, we start to feel intuitive and, later, more tangibly, it is arousing. Solidarity comes with trust. I believe in this; I witness this in my work of a tiny NGO; however, it attracts people to its more significant objectives. And only through trust that builds among the participants these more significant objectives are taken on by no matter small or underfinanced or somehow unprepared in a different way group of now connected individuals. They trust, believe, and are together, differentiating them from those not coordinated

and unfamiliar people roaming around in the society, trying to search for their own flock of birds heading in the same direction.

Pangeya Ultima is about the concept. Despite its overly distant vision and all the limits our context provides us, we feel this inspires us. However, this concept is a means that collects people together, nonverbally connecting them by passion and opening the door to trust and understanding when the values that our idea appeals to match. We realise this vision in our community, tied up by trust, belief and that's where the solidarity action begins. To my mind, solidarity should be expressed in any form or process. It is not enough to stay together and leave others from the incredible joy of sharing sweat, worry, excitement and effort. Solidarity is proof people are ready to defend the trust they feel in each other, the values they share and the persuasions they carry out. In our organisation, we always seek the chance of intercultural dialogue, and that's where one of the most vital outcomes of solidarity arrives from - from the feeling of connection and trust between people who represent different nations, social layers, age groups or geographical areas.



Fun is a big cohesive glue in the process of community building. Creating conditions for people to be joyful leads to faster trust build-up

Pangeya Ultima is working to build up this intercultural interface, a chance to look for reasons to trust one another and mobilise solidarity to achieve common transformative goals, and remain together ready to stand for shared values. That is how possibly we started to stand on a path of work with the rural communities. This is a fascinating context. From one side full of needs and your presence (meaning presence of any NGO in the countryside which works with citizens education or other forms of citizens activation) is an advantage here. But from the other, the countryside lures any community-oriented enterprise, which is the NGO to find ways to install itself here, feeling the connection and dedication in this peaceful environment. Countryside often is a

walk-out point to the often utopic imagery that haunts any conceptually hardline NGO as here the presence of ideas is felt stronger. This is possibly an illusion created by lower intrusion of a state that is subdued by an overbearing nature, individualism of local inhabitants, their autonomy and traditions preserved here more than in a blended mixture of urban social broth.

The natural environment is an enormous local resource that is often a significant advantage in the countryside compared to the urban territory. Taking care of it with the locals proves you respect the very basis of life in the village.

Pangeya Ultima has felt this need to be more accessible, build better connectivity, and witness its impact in a more conspicuous form. However, no matter how small or remote, the countryside community has its shielding character. First, you need to gain trust within the community, working hard on exposing your values and objectives so that the community finds a place for you inside it. Then, and only after that, the solidarity action begins with people feeling you are part of "us", and we stand together for the common challenges and breathe the same air. That is a story of the "Eco-Center Stina" program that two NGOs started from the urban community of Vinnytsia - NGO Development centre Pangeya Ultima and NGO Nashe Podillia in a small and remote but extraordinarily unique and therefore special community of the Stina village.

A hands-on practical skills acquisition is a way to have dialogue in the rural context as there's much to learn from traditions, crafts and household life. Use it to converse with your target groups.

And here, we are working on several formats using the space and the local context for educational reasons, attracting the local followers to the cultural exchange programs and sharing our knowledge. For example, "Eco-Center Stina" has expanded its solidarity actions locally in Stina. You never have to think that solidarity could be the goal of a project, initiative or any other intervention; you work towards improving a problematic situation, finding solutions, engaging people. And only in this path towards the set objectives, the solidarity starts to show its face, first as a shy "thank you" from the local dweller, feedback of amusement or surprise. And slowly a joining in, good advice, gifts like food and other practical assistance. That is a step forward in the same synergetic direction; accepting leads to being accepted. This horizontal exchange is a pleasure to know people start to share your values, welcome you and are curious to know what will be next.

METHODS

We would like to present several methods for this publication that we deem can facilitate the solidarity build-up between people. This was tried out in "Eco-Center Stina" and its urban umbrella Pangeya Ultima NGO. The objective often lies in a different dimension in every action or word format. At the same time, all of them have led directly or indirectly to the sense of trust, connection and solidarity between operators and the local community.



1. WORKCAMPS AND EXPERIENTIAL WORKSHOPS



INCLUSION



**COMMUNITY
BUILDING**



PARTICIPATION

NGO “Development centre Pangeya Ultima” (Ukraine) organizes experiential education for youth in outdoor and rural areas to improve self-confidence, practical skills and leadership competency. Manual work can be a good opener for those who are not likely to share proactively in the bigger group. For urban youth, it is a source of practical knowledge and can inspire them to lead less dependent on digital devices lifestyle. On the picture is a workcamp organized by DC Pangeya Ultima and Internationaler Bauorden (Germany) in the Stina village, Ukraine in 2018.

How this relates to solidarity: young participants achieve common goals in the group. Participants often cooperate with the locals and feel they join the exciting process for the external community.

Aim: To equip the participants with practical and hands-on experience, engage participants in the collaborative group process and problem-solving, and lead them to a tangible result through the learning by doing the procedure.

Participants: can be people of different ages, but better, teenagers or youth with less hands-on experience.

How it works: In every workcamp, there should be a technical expert who provides expertise on the practical content of the program and learning. The participants should expect simple living conditions and build up the camp maintenance together - this is an additional solidarity raising element. The participants are working several hours a day towards some practical goal.

Materials and tools: depending on the objective, these are working tools, camp equipment and kitchen.



2. PRESERVING HERITAGE IN THE STINA COMMUNITY



Development centre Pangeya Ultima is working on preserving the heritage and traditions of the Stina village. Therefore, local people have a chance to present their rich and authentic patrimony to visitors and participants of our non-formal education events held there. In this picture, you can see people sharing how they carry out the traditional wedding in Stina during the #terraincognitaproject (<https://terra-incognita-project.blogspot.com/>) (K2, Erasmus Plus). This is a complex event with many acting characters involved and customs followed.

How this relates to solidarity: The realization organization approaches the cultural background with interest, focus and respect. This work lets the community value the organization's activity, which evokes feelings of local patriotism and connection with those who are preserving its elements.

Aim: To explore, preserve, accentuate and promote the elements of the cultural patrimony of separate rural communities (here, Stina as an example).

Participants: volunteers and different cultural specialists engaged in amateur media production, folklore studies, and the organization of public events in the hosting community.

How it works: The visitor representatives of the realization organization stay in the hosting community and proactively study its cultural background, meet and interact with people who bear cultural knowledge. In addition, media materials are created that describe the elements of the local culture. Finally, different public events to reinvigorate the cultural exchange based on the local factors are arranged.

Materials and tools: this method demands proactive collaboration with the hosting rural communities.



3. Image Mapping



INCLUSION



COMMUNITY BUILDING



PARTICIPATION

Image Mapping is the project on intercultural dialogue, revitalisation and uncovering the beauty of rural communities. Image Mapping fosters international interpersonal exchange in the countryside. Image Mapping promotes shared non-formal learning during community action activates and empowers participants. Image Mapping explores the local heritage and promotes it for boosting interest in incoming rural tourism. The project collects people eager to explore and revitalise the cultural life of small rural communities, who want to help preserve and actualise its heritage and who are ready to help local hospitality operators become more visible and effective. Check out our website: www.imagemapping.org.

How this relates to solidarity: The participants from one side build trustful connections with the inhabitants of the communities that host community actions. Through the diverse path of organising the elements of IM, the participants are getting more integrated and receive extraordinary group work experience. The more extensive network of communities that hosted the community actions stimulates the affinity to one process, which walks close to building a bigger solidarity picture.

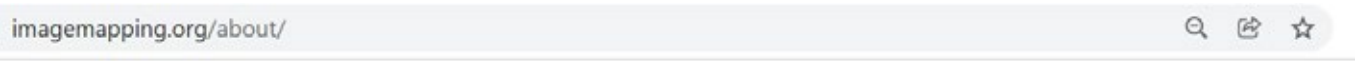


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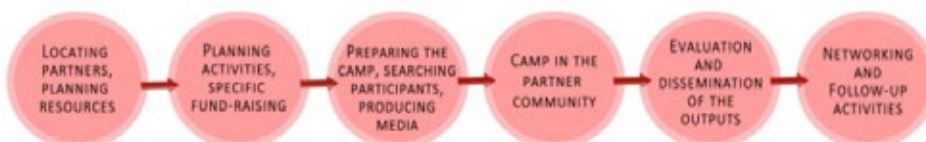
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Aim: To reinvigorate rural life in separate communities by realising specific actions on media production, public events, and stimulation of rural tourism. To provide participants with an extraordinary immersive experience in hosting rural communities around the practical objectives of the project.



GENERAL COMMUNITY ACTION LIFE CYCLE

The methodology of community actions consists of the several consequent components starting from fund-raising and search for support and finishing with various follow-up activities on the performed action.



3. Image Mapping

Participants: volunteers and youth participating in the working camps and from another side - the local population of countryside communities hosting the community actions.

How it works: The community actions are short-term (up to two weeks) events in the format of the camps, exchanges etc., taking place in the countryside communities. The external participants are working over three main areas. These are amateur media production about the topics of the local culture; installation of the “Alive pictures” to stimulate rural tourism in the community; organisation of the public intercultural events to bring together the external and local participants.

Materials and tools: resources to realise the community actions, including media equipment, costs to purchase materials for the “Alive picture”.

When local followers get engaged, they search for something for each of them. Someone comes to meet new people, someone to face their own shyness, someone comes out of necessity or just pure curiosity. It's essential to understand people's motivations and then develop more tailored programs and activities, addressing their needs and answering their questions. The rural community is a place where people can be distrustful and unwilling to change from the first perspective. But once they catch up with the concept and allow a trust to be built up, they prove to be very devoted, empathetic and resourceful. It's good to develop a connection and be counted as part of the community after being open to peoples' needs and improving the situation with goodwill.

And more:

Watch a video about the Solidarity in the Stina community produced by our members and volunteers:
https://www.youtube.com/watch?v=_yHNO4cf-Vw



ARTE EGO FOUNDATION



Arte Ego Foundation comes from the experience of intercultural cooperation and taking creative action for social change in the local community in partnership with organisations that share our values.

We reach for unconventional solutions, explore, listen, act and inspire. Our strength is firmly rooted in non-formal education. We constantly develop skills in researching needs, creating learning spaces allowing for individual and group development, creating innovative tools for the educators and youth workers, supporting participation and inclusion of young people from various backgrounds.

We believe in a world where everyone feels in their place and is an integral part of the whole. We believe in human creativity, which makes change for the better. In the name of dialogue, trust, and cooperation of various social groups, we engage in social good, respecting the natural environment. Locally, we cooperate with organisations fully involved in intercultural youth cooperation and complex support for migrants.

In this manual, we present methods created and implemented by our members. Authors are youth workers and trainers in our partner organisations: Foundation for Freedom, Przystanek - Świetlica dla Dzieci Uchodźców (The Centre for Refugee Children), Foundation Vamos! and PERFORM Artistic Foundation. In addition, the "Solidarity Alliance Project" gave us the stimulation and opportunity to join our practices of solidarity and put new ideas in motion.

Drawing on this collaboration, we introduce partners' and ours' approaches to solidarity education. We would like to show how we can develop spaces for diversity, support participation locally and internationally, and actively realise the rights of all people and their equal participation in society.

The time of the project was full of challenges. We faced the Covid-19 pandemic, strain on health services, reduction of social contacts, local social tensions and threats to the realisation of human rights and democracy. Moreover, the dynamically changing global political situation (e.g. Syria, Afghanistan or the Russian-Ukrainian conflict) resulted in a reduced sense of security in our countries and real risk the people's lives. Those who left their homes to escape the danger of death and war became stranded at the border of the Schengen Area. But, on the other hand, many outstanding initiatives have been taken by people of goodwill. They acted out of a need for heart, solidarity, participation and giving a hand to those in need. All these activities deserve to be commemorated and highlighted as good practices.



We would like to show how we can develop spaces for diversity, support participation locally and internationally, and actively ensure all people's rights and equal participation in society. We use methods involving storytelling, bodywork and other ways engaging not only cognitive areas but also emotions and various senses of our body.

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Through the project activities, we sought answers about the content we would like to present as solidarity activities and the most appropriate way of approaching this. Workshop scenarios are the result of cooperation between partners and us: lively discussions and attempts at the joint reflection on how to adapt the content touching on the challenges of the contemporary world to the needs of young people: security, the desire to understand oneself and the world, and the possibility of having a real impact on reality.

We focused on emphasising the uniqueness, value and respect for each person and the results of their work. We demonstrate that although we are all different and distinct, we are equal and equal in rights. We model behaviour by creating equal opportunities; involving all genders equally in work (regardless of the types of tasks); showing and practising responsible behaviour in everyday life. We were seeking to deepen the understanding of the interdependence of people - with an emphasis on the impact of one's actions on the protection of people, their dignity, individual and community rights.

We use bias-free and inclusive language in educational activities, enforcing sensitivity to speaking. Using language that does not reinforce stereotypes avoids generalisation and does not allow discrimination.

We care to select message content and educational materials in a way that emphasises and preserves human dignity, including that of the people portrayed, including through the context of the situations as we recognise equality, respect, fairness, justice and solidarity as a foundation. We avoid sensational and drastic images as we find them incompatible with the education values we want to deliver and counter-productive. Instead of shocking, we aim for the long-term engagement of young people based on the feeling of connection and understanding others' rights and needs.

Our activities aim to include young people with migration experience and collaborative skills at the local, national and international levels. In a way, participation is about cooperation and commitment to community good. Therefore, we recommend that activities with young people show the value of collaboration through shared goals, a process where they can safely make mistakes and learn from them together.

ARTEIGO
going beyond

1. DIVERSITY: THE BIOGRAPHICAL METHOD IN FIVE STEPS



INCLUSION

Created and implemented by: Anna Huminiak (Arte Ego, ASCOLTO-Education and Training, The NGO Trainers' Association, European Solidarity Corps and Among Others Programme pool of trainers).

Aim:

To increase knowledge on the complexity of our societies, complicated past of our countries with a focus on migrations.

To develop critical thinking ability, confront stereotypes, context the paradigm.

To develop respect for everyone's dignity and rights, openness for diversity and willingness to act for social inclusion.

Participants:

Diverse age group; the method is also helpful in training teachers and youth workers.

How it works:

1.1

MULTIPLE INTELLIGENCES - INTRODUCTION AND INTRODUCTION TO DIVERSITY

1. Welcome participants entering the room

Put Howard Gardner's descriptions of multiple intelligences in the middle of the room, together with children's descriptions.

Invite to read the descriptions, even before the whole group is there.

2. Starting in the whole group

Welcome, all people, to the workshop. As the activity is about diversity, ask them to read the characteristics of multiple intelligences at the beginning. According to Howard Gardner, intelligence shall not be measured only by IQ. Still, people are intelligent differently, so the right question is not "what kind of intelligence are you", but "how are you intelligent".

Ask participants to write their names on 2-3 post-its and stick them to the types of intelligence that most describe them.

3. Familiarisation round

Invite each person to introduce themselves in the round by referring to personal reflections on the type of intelligence and recalling how it manifested itself in childhood. Then, introduce yourself by name and one sentence - a childhood memory.

1. DIVERSITY: THE BIOGRAPHICAL METHOD IN FIVE STEPS

Example:

My name is Anne, and as a child, I loved listening to stories, reading stories, discovering legends. I was fascinated by the Russian picture dictionary, and I believed that when I learned the Russian alphabet, this would allow me to understand everything written in Russian. Consequently, I got very disappointed when I found out I was wrong!"

After the round:

Thank them for inviting you into their inner worlds and looking for diversity in individual stories and experiences. Invite to continue looking for what is shared, what connects.

If the group consisting of the teachers:

The summary highlights that working with multiply intelligence profiles of kids indicates the importance of including diverse working methods.

Materials & tools:

Description of multiple intelligences printed separately on A4 paper, post-it's, pens, chestnuts (few more than participants), carrier bag, flipchart paper, images of divers

Options:

You might do the sharing part in smaller groups (4-6 participants in a group).

Howard Gardner
9 types of intelligence:



1. DIVERSITY: THE BIOGRAPHICAL METHOD IN FIVE STEPS

1.2. EVERYONE DIFFERENT - EVERYONE EQUAL: CHESTNUTS

The method interprets the "Lemon" method from the "T-Kit on Social Inclusion", p. 58. Chestnuts, considered more local in middle and northern Europe, are used here for the sake of growing from the seed metaphor of tree, development and human rights, as well as the reference to migration in phase 3.

a.) As participants question if they know what the chestnut like is. While collecting their answers, draw a shape of a big chestnut on a flipchart and note the keywords inside (round, brown, shiny, maroon, spiny green cupule, kids enjoy collecting them etc.).

b.) Put all chestnuts on the floor and ask everybody to choose and take one. Then, collect those that remained in the carrying bag.

After everyone has a chestnut in their hands, ask to look at them as it was for the first time in their life. Then, guide them through the experience of getting familiar with their chestnut - with a calm voice and enough time to experiment and reflect.

Example:

Look at them carefully; examine them from all sides. Notice all the unique details to your chestnut: shape, shade, colours, smoothness/ roughness. Close your eyes to see if you can identify the form. Try to weigh them on the palm of your hand - what is their weight? You can put them on your cheek. What is their smell? What is their character? They would fit into which type of intelligence? What name would best describe them?

c.) Ask to give the chestnut back and collect them in the carrying bag. Notice all the comments and expressions of emotions - if any.

Then put all chestnuts on the floor and invite everyone to find their chestnut back.

Most people can successfully claim their chestnut. If there is an argument over whose it is, try to adjudicate. If they still cannot agree, propose they adopt the sibling of their missing one. Explain, those two chestnuts must be from the same tree, so they are indeed similar to twins. Chestnuts from two separate trees are significantly different, even standing one to another.

e.) Recall the experience with the group:

What has happened here? How did you pick up the chestnut first, and how did you do it in the second round? What has happened in between those moments? How did you identify them? What was needed to recognise them? How did your attitude toward the chestnut change after you spent time focused on them?

If you were to draw a portrait of your chestnut, how would it be different from the one we have on a flipchart?

f.) Facilitate the process of learning from this experience:

How does this experience connect to the theme of diversity between people? Do you see any similarities between what we have experienced here and social mechanisms?

1. DIVERSITY: THE BIOGRAPHICAL METHOD IN FIVE STEPS

Summarise with defining stereotype: a mental picture representing an oversimplified opinion, prejudiced attitude, or uncritical judgment. A conviction that every group member is equal to the characteristics assigned to the group as a whole.

Discuss what allows one to go beyond stereotypes and see the person as they are.

Possible outcome: time, focus on getting to know, attention, personal approach, knowing a person by name, not as an anonymous group member, knowing personal stories, narrations, emotions, building bounds, contact etc.

Materials & tools:

Chestnuts (exact number or few more than participants), carrier bag, flipchart paper, markers.

Options:

Here you can discuss human rights as an additional dimension of the method. Especially with kids, you can ask:

Which chestnut has the most significant right to develop?

Kids often reply "mine!" or "all!"

That can be considered an introduction to human rights: naming that each person is individual, has different needs, and equal rights to fulfil them - as a right to develop, access to water and food, safety, shelter, education, health care etc.



1. DIVERSITY: THE BIOGRAPHICAL METHOD IN FIVE STEPS

1.3. THE BEAUTY OF DIVERSITY - HOW TO GROW A CHESTNUT TREE

a.) On a flip chart, draw an outline of a hand with the fingers pointing upwards as a model of a chestnut crown. Ask each person to follow that sample and draw on a piece of paper a depiction a personalised chestnut tree.

b.) Invite to work individually, guided by your narration:

Bring back your memory as a child and multiple intelligences. Think about the people who gave you the space to develop your personality best. People who saw you indeed not through their expectations, projections or prejudices. People who created the conditions for you to grow harmoniously and flourish like a chestnut tree. Put each of these people in one branch of the tree.



1. DIVERSITY: THE BIOGRAPHICAL METHOD IN FIVE STEPS

Model the reflection by your personal stories.

EXAMPLE:

They can be physically present people in your life, members of your family, as it was my grandma for me: she always believed in me, was proud of me and listened and supported me in every situation. They can be people met through your education, such as my math teacher from the primary school, who was keen on getting to know my interests in theatre and supporting them. Or my geography teacher from high school, who expected us to think rather than to learn by things by heart, who inspired us with civil courage and gave us his free time to share his passion for climbing. They can also be life masters/mistresses with whom an encounter (through a book/-film) has opened a space for development in your life - maybe Ken Robinson, Brené Brown, or somebody else.

The process can continue:

Add chestnuts to the tree branches - they are fruits of encountering essential people for you. Note the values that emerged in your life thanks to meeting them on the chestnuts.

c.) After the individual work, there is time for sharing in pairs - as much as they want. For example, you might suggest choosing one branch of the tree and sharing how this person influenced your growing, or one story, or one of the values.

d.) Ask about the feedback on how it was to share those stories. Remind the getting to know the chestnut experience - to realise how personal narrations can bring us closer to people.

Invite to plan out the implementation of learning:

Thinking about what you got from those significant people, how meeting them enriched your life - think what you want to take from this reflection and implement it into your work with young people.

Which of their attitudes or values do you want to keep in your life? Which of them will allow you to notice people's identity/diversity and create space for each person to develop as they are?

Materials & tools:

Flipchart paper, colourful markers, A4 papers or notebooks, pens, crayons.

1. DIVERSITY: THE BIOGRAPHICAL METHOD IN FIVE STEPS

1.4. MIGRATING CHESTNUTS

a.) Provoke the discussion on new dimensions of the topic.
How can one use chestnuts? How do you like to have them around?
What would golden Polish autumn be like without chestnuts?

b.) Make the summary of the talk as an intro to the presentation:
It seems that we know what chestnuts look like, we already know that each fruit has something specific in it, but do we know how chestnut trees look?
It seems that it would be challenging to imagine Poland without chestnut trees. Nevertheless, they are NOT indigenously Polish trees; they are migrants and have come to Poland from other parts of the world.

Give a theoretical introduction that shows flowers of different species, then leaves, crowns, and fruits.

Find info at:

<http://www.drzewapolski.pl/Drzewa/Kasztanowiec/Kasztanowiec.html>

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

Chestnut species: We know about 25 species of these trees, including the common chestnut (*Aesculus hippocastanum*) and the often seen red chestnut (*Aesculus carnea*). Others less common in parks and arboretums are yellow chestnut (*Aesculus octandra*), smooth chestnut (*Aesculus glabra*), small chestnut (*Aesculus parviflora*), blood chestnut (*Aesculus pavia*).



1. DIVERSITY: THE BIOGRAPHICAL METHOD IN FIVE STEPS

One of the first white chestnut trees came to Poland in 1587, planted in Łobzów near Kraków. They came from Austria. It was there that their cultivation began in Europe in 1576, with the chestnut tree brought to the gardens of Emperor Maximilian II from Istanbul.

Origin: Balkan Peninsula, Asia Minor.

The Horse Chestnut is said to have been brought to Poland by the Polish king from Vienna in XVII c. However, it is a tree that originates from the Balkans and Asia Minor.

Red chestnut is a breeding cross between the common chestnut and the purple chestnut. It originated in Germany in the 19th century.

Yellow chestnut: origins from eastern states of the USA.

c.) Stimulate the discussion:

What does this activity have to do with people, societies, countries?

How is the story of migrating chestnut trees (being broad from abroad and kept so they grow and develop and become a not separatable part of our landscape) linked with our experience as a nation, country, and EU?

d.) Divide participants into groups (3-5 people).

Give to every group a flipchart paper and markers.

Ask them to draw the schematic map of Europe and mark with colourful lines with directions (----->), names of the cities and symbols, the migration paths of their families:

members of the family who came in the past from different countries/regions/cities to the place you consider homeland (immigrants, refugees, resettled, repatriates, displaced, on bezhenstvo);

members of the family who left your homeland and moved to different countries/regions/cities (emigrants, refugees, exiled, expelled, evacuated, expatriates);

members of the family who belong to the ethnic or national minority or whose partner is from the ethnic or national minority.

Let people in groups share some of their family stories.

e.) Bring all the maps to the centre and invite everybody to look and compare them. Then, you can propose to imagine how the map would look if we could compose it by putting one map on another as map layers.

Get the feedback from the whole group:

How was it to analyse your family path of past and present?

Which thoughts came to you while listening to the stories?

What did you realise?

Provoke the personal reflection:

What do I know about these experiences of my family?

How have they influenced who I am?

How does this broaden my understanding of migration in today's world?

1. DIVERSITY: THE BIOGRAPHICAL METHOD IN FIVE STEPS

Materials & tools:

Printed illustrations of several species of chestnut (optionally: presentation, computer, projector), flipchart papers (optionally: A4 papers or notebooks for participants), colourful markers, pens, crayons

Options:

a.) Invite each person to draw a family tree and mark it with symbols of the migration experiences present in the family history.

Possible extensions:

a.) Give participants the task to interview 1-2 people from their families.

b.) work on testimonies of history, e.g. stories about Polish refugee camps in Masindi, Uganda:

<http://afryka.org/afryka/polacy-w-afryce--masindi,news/>

or the exile and refugee story of your country, such as Poles were also refugees:

<http://uchodzcy.info/infos/polacy-tez-byli-uchodzcami/>



1. DIVERSITY: THE BIOGRAPHICAL METHOD IN FIVE STEPS

1.5. THE DANGER OF A SINGLE STORY

a.) A summary to working with the biographical method invite participants to watch the movie: TED talk of Nigerian writer Chimamanda Adichie on "Danger of single-story":

https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story

b.) After watching the movie invite people to discuss their impressions in smaller groups:

How do you feel after watching this speech?

What made the biggest impression on you?

What did you find surprising to you?


c.) Introduce individual reflection on own's single stories:

Chimamanda Adichie talks in her presentation about the power of stories, about stereotypes. She talks about situations in which she had to face stereotypes about herself. Each of us probably has such experiences.

However, I would like you to focus on the moments when she realised that she was a victim of "one story".

← → ↻ 🔒 [ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story?language=en](https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story?language=en)

TED Ideas worth spreading WATCH



TEDGlobal 2009 • July 2009 | 30M views Like (900K) Share Add

The danger of a single story Read transcript

Chimamanda Ngozi Adichie

1. DIVERSITY: THE BIOGRAPHICAL METHOD IN FIVE STEPS

Invite participants to draw a lifeline or river of life and mark those moments of clarity - and sometimes shame - in which they have realised that a particular belief of there was a stereotype or "one story" about somebody or a group.

Encourage participants to appreciate those moments as treasures, nothing to be shameful: Single stories are part of our mother tongue and culture. We learn them when we learn how to speak and in socialisation. So we cannot decide not to have them. But since the moment we realise we have them, we can make the story more complete.

We can decide, though, to make an effort and consciously look for tales going beyond stereotypes. Recognise what helped you to realise that you were wrong. Was it meeting a particular person? A book? A movie? It is good to know it to use it to help young people you work with / or your teens to see more than one story.

c.) In a second step, invite participants to consider who they know only one story: among the people/groups they work with, in their environment, in social/political reality.

Or maybe they are some single stories currently being present and discussed in media or society - about migrants, refugees?

Let them think about what they could do to know more than one perspective?

Materials & tools:

Computer, projector, speakers, flipchart, A4 papers or notebooks, colourful markers, pens, crayons.

2. AWAKENING SENSITIVITY AND SOLIDARITY THROUGH CONTACT IMPROVISATION



INCLUSION



**COMMUNITY
BUILDING**

Many people experience exclusion and difficulties mainly due to shyness, difficulty in taking the initiative, especially in times of social and physical distancing during the COVID-19 pandemic, and a lack of knowledge of the local language in case of migrants and foreigners. It often results in withdrawal, loneliness, lack of community engagement or communication of needs to others in case of language difficulty in learning problems. I propose a class based on principles of Contact Improvisation to arouse sensitivity empathy and emphasise listening, body language and communication through touch. We awaken a sense of closeness, similarity, and influence by awakening sensitivity and compassion and getting to know others by non-verbal means. We can read body language and better respond to the needs of others, accept and value diversity.

Created and implemented by: Angelika Mizińska



2. AWAKENING SENSITIVITY AND SOLIDARITY THROUGH CONTACT IMPROVISATION

Aim: to awaken sensitivity and empathy, to practice body communication, to cross language barriers

Participants: youth, adults, mix.

How it works:

The session starts with a short introduction. It is essential to mention that the session will involve physical touch. We invite curiosity, but we try not judge ourselves and others in their movement and dancing. We emphasise that there is no right or wrong in this class.

Contact Improvisation as a form of dance and communication system explores active listening in dance, which often influences people in their daily lives, increasing sensitivity towards other people and understanding diversity. It teaches to recognise partners' needs, develops sensibility and is a form of exchange.

Participants will have time to arrive in their bodies, focusing on the breath and the sensations, individually doing what is needed to feel ready: stretching, yawning, making sounds, shaking their bodies to release the tension. They can do it standing or walking through the space and getting familiar with it.

They will explore the touch, as a language of connection, by taking part in the following solo exercise.

1. Firstly, invite participants to explore the connection with their own hands. It is the part of the body that has the most touch receptors. It is our usual first point of physical contact with others.

You can give instructions such as:

Try to look at your hand from close and far away. How does the perception of hand change when it is far or close to your eyes?

Explore waves and shapes. See what its ability to move is and what are ranges of movement are. How close or far can it be?

Try to follow the hand and make an improvised dance with one hand. Explore the relation between two hands.

See what the connection of your hands to the whole body is. How is your body activated by your hands moving in the space? How does your body have to adapt to your moving hand?

2. In the second part, make a duet between the eyes and the hand. Follow the movement of the hands with eyes and play with this idea. You can change hands any time.

The time devoted to this part should depend on group confidence, curiosity and engagement.

In this part, invite participants to work in pairs. Then, they can change constellations at any time.

1. Invite participants to explore the space around the edges of each other's Sinosphere (N.S. Smith)- the area just before the place of physical touch. Participants move with a partner just

2. AWAKENING SENSITIVITY AND SOLIDARITY THROUGH CONTACT IMPROVISATION

finger to finger. Follow the other's fingertips, then with a bigger hand surface, but not touching, and notice whether you are leading or following the movement.

2. The next phase will be the communication through touch with the finger and then with the whole surface of the hand. Participants to dance touching finger to finger for a few minutes.

Remind of:

possibility to change levels,

change tempo/ speed,

moving through the whole space with awareness of others in the room.

Following the same idea, they can change to the whole hand touching. But, again, the touch quality is light.

1. The third phase is changing hands with the partner, moving between being in physical contact and dancing connected not through physical touch but awareness of others in the space and the space/distance. Again, we invite them to change hands and partners while dancing and moving through the room, exploring how the exact language of touch differs from different people. Again, gentle music is a friendly encouragement to movement in this part.

2. In this phase, the participant can invite more weight sharing through the hand. They can experiment with more and less pressure, observing what the body has to do to give and receive partners weight and how the touch experience changes when weight exchange comes into play.

We invite participants to form a trio in the last part of the session. They are to dance an improvised dance exploring a connection with two other people through the surface of the hand (not grasping, grabbing, but just touching on the palm). The instruction is to cultivate listening to two people simultaneously with both hands. If needed, they can change the surface of the touch. We will invite them to remain in their dance improvisation while connected to the trio composition.

The session can end with a sharing circle (trio or the whole group) about the experience and discoveries in the process.

Materials & tools:

space with warm, wooden floor, barefoot, soft, gentle music in the background.

3. IMPRO THEATRE ON A STORY OF A REFUGEE KID



INCLUSION



COMMUNITY BUILDING

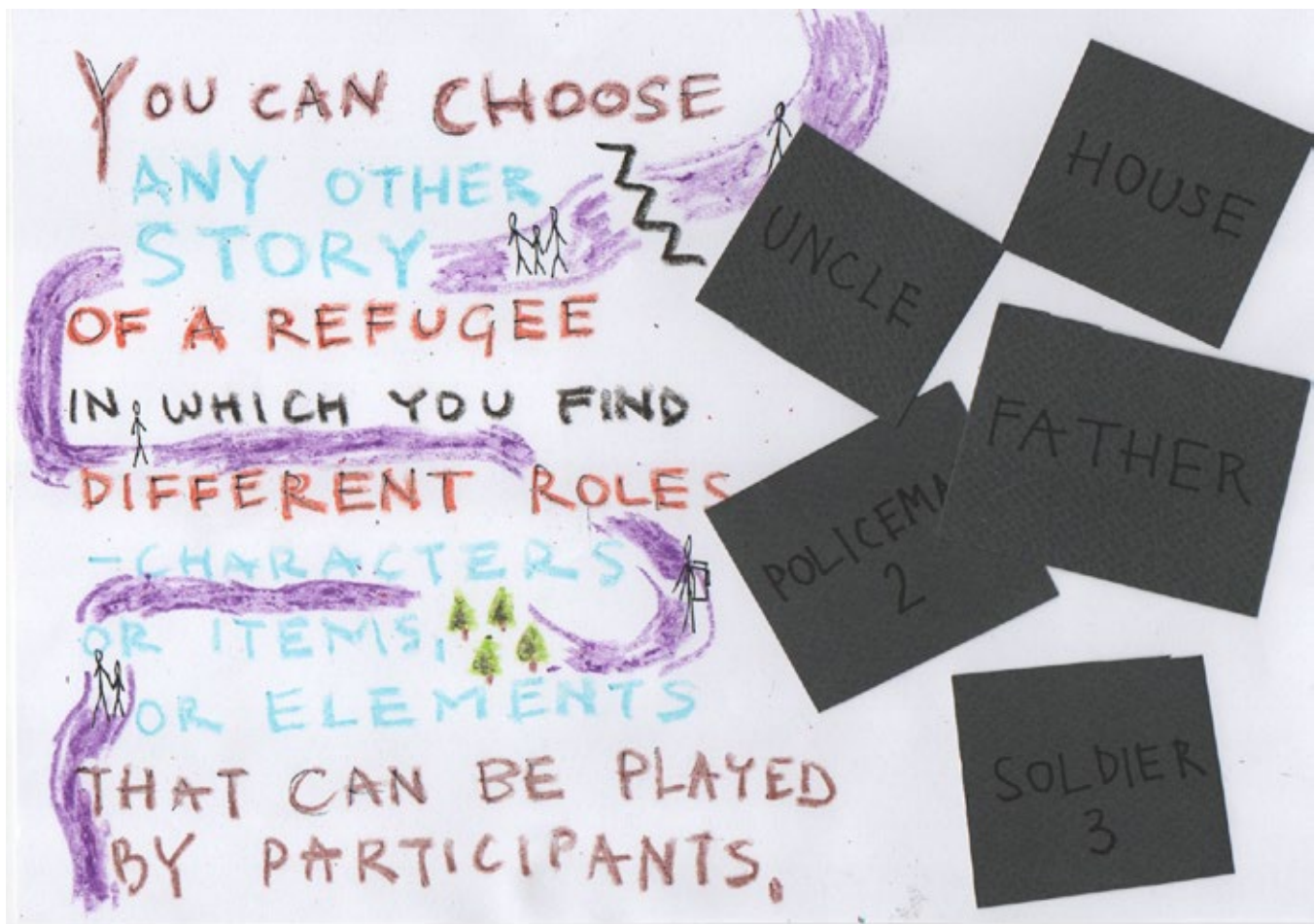
Exercises based on the role-playing method are an excellent form of awakening empathy towards people experiencing unequal treatment, including refugees. Heart seems to us to be a key instrument in building solidarity, despite the individual experience of particular difficulties.

Created and implemented by: Izabela Orłów

Aim:

To stimulate empathy in participants towards people looking for safety in other countries.
To understand why some people decide to cross the borders of the European Union illegally and what they can experience when confronted with uniformed services.
To raise awareness of our agency on the issue of accepting refugees.

Participants: 15-25 kids, 10-13 years old



3. IMPRO THEATRE ON A STORY OF A REFUGEE KID

How it works:

INTRODUCTION. Each theatrical exercise requires introduction and relaxation. Therefore, we propose the following two activities.

1. **NAME + GESTURE.** We stand in a circle. Each person, in turn, says their name, adding any gesture to it, and the rest repeats this name and gesture. This exercise helps to connect with the body, how you feel at the moment, and mark each person's presence in the group.

2. **MOTION MAIL.** We stand in a circle with our backs to the inside. The first person who goes inside takes a certain pose. The second person turns inward and watches. The first person returns to the circle and is replaced by the second person - in the same pose, overseen by the third participant. We try to pass the mail - the same pose until the last person in the circle. Finally, we compare the poses of the first and the last person. We build awareness of other people and explore our movement abilities with this exercise.

IMPRO THEATRE ON A STORY OF A REFUGEE KID

"Nabu's Journey" is about a girl whose house got burned down twice. Having nowhere to live, she sets off where the houses do not burn. Along the way, she encounters many terrible and incomprehensible obstacles - barbed wire or dangerous officers. Finally, the girl is surrounded by a crowd of people, some of whom point to houses (gesture of invitation), and others to the sea (motion of exile) - here are two opposing forces of people whose attitudes determine the girl's fate.

To conduct the exercise, we need a lecturer, the leading role actor - Nabu and, optionally, a director who shows the children when to leave the stage and, if necessary, reminds them when they are to appear on the scene. If we do not have a director, a lecturer may play his role. The educator should play Nabu because it is an extensive and potentially aggravating role.

1. The director offers each participant a piece of paper with a drawing role. Depending on the number of participants, the parts may include not only human figures (mother, neighbour, policeman) but also objects (house, lake) or elements (fire, wind). Unfortunately, children do not inform other participants what they have drawn.

2. The director explains that we will now read a story with different roles. The reader will read the story slowly, and the person who hears that her role is emerging enters the centre of the circle and improvises it with the other actors present on stage. Finally, due to the slogan "people" in the text, everyone except Nabu gives up roles and returns to the stage together as a crowd of people.

3. There is silence. Before starting to read, we build an atmosphere of seriousness and concentration, as before the performance on the stage. Then, the teacher begins reading, and the participants are actors and the audience simultaneously.

4. We clap for each other and relieve ourselves.

DISCUSSION - questions for participants:

1. What was about the story?

2. How did you feel playing your role?

3. How could Nabu be feeling? What could frighten her, and what gave her hope?

4. Why did Nabu keep going despite the obstacles?

4. Who is Nabu?

5. Why do people run away from their place of residence?

5. Can we have a say in the fate of people like Nabu?

In questions 4 and 5, it is worth talking about who the refugees are and the causes of migration.

3. IMPRO THEATRE ON A STORY OF A REFUGEE KID

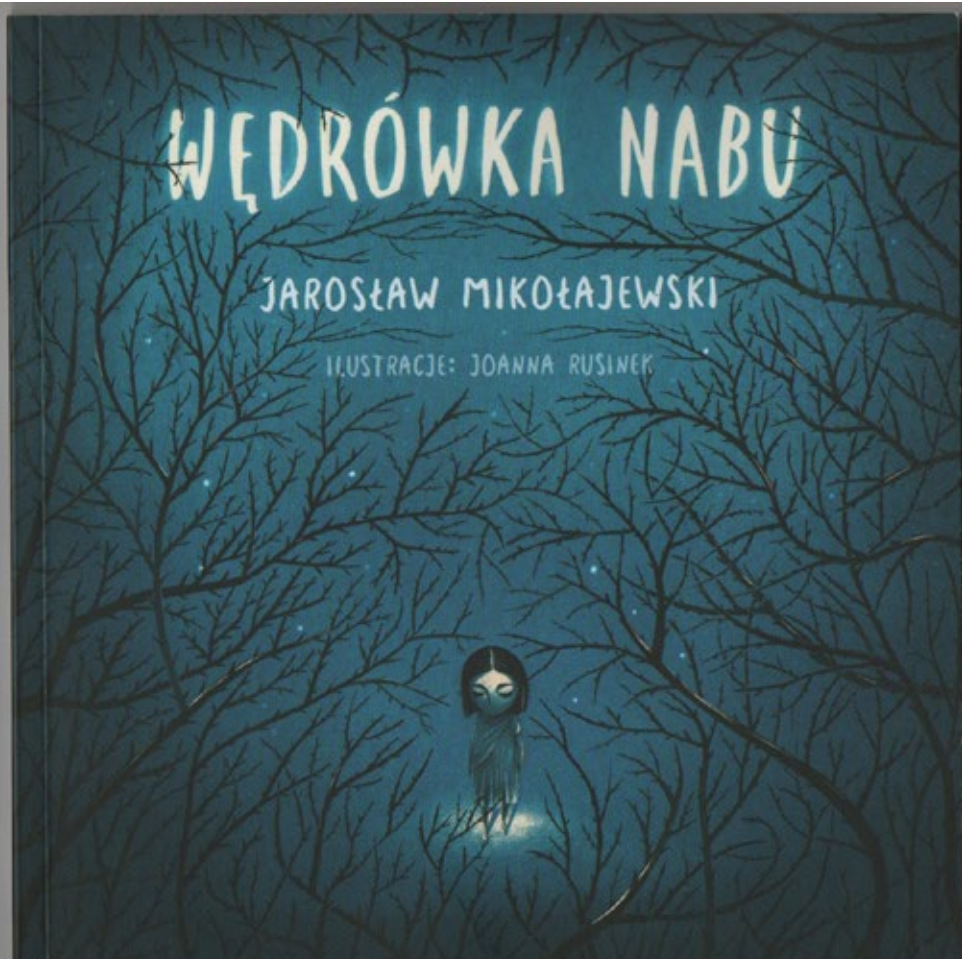
EXIT FROM ROLE

1. Shaking out the role - every person is shaking out
2. Body parts' dance - for relaxation. We turn on the music. We start by dancing with the index finger. Then we dance with the forearm, then with the whole arm. Then the right leg starts to dance, regardless of the arm, and the arm continues. In that way, we turn on the entire body, down to the head and torso.

DISCOVERY OF THE DAY

Each participant writes down what they discovered during the class and what they keep from the previous session.

Materials & tools: a book "Nabu's journey" by Jarosław Mikołajewski (published in Polish and Macedonian), 15-25 paper notes with different roles on each.



4. LANGUAGE JOURNEY TO EXPERIENCE A SCHOOL ABROAD



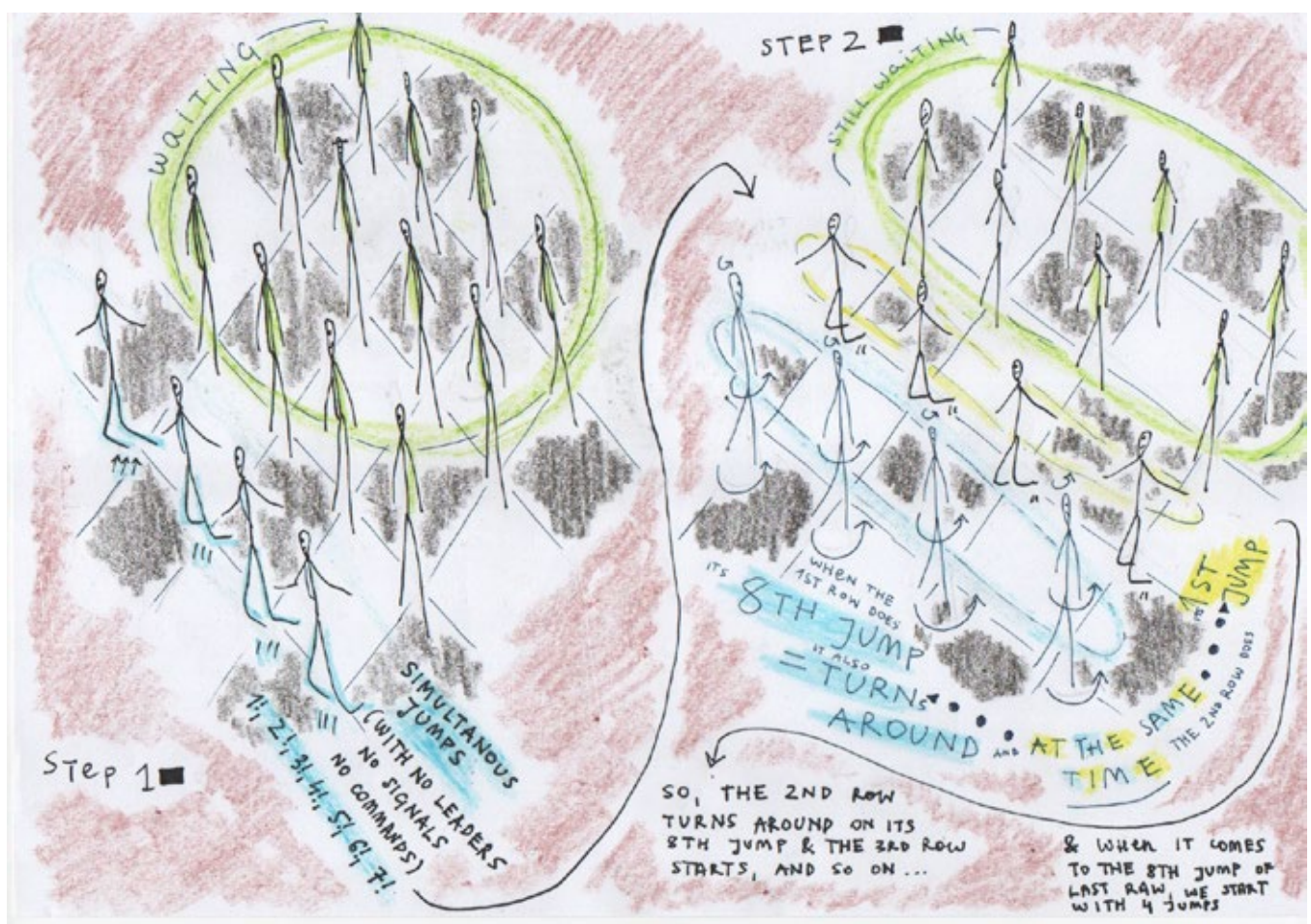
INCLUSION



COMMUNITY BUILDING

Immigrant children in schools experience exclusion and difficulties mainly due to a lack of knowledge of the local language. It may result in their learning problems, making acquaintances, communicating their needs, presenting their strengths, or resolving conflicts. Therefore, we propose classes in a language other than the local one. We believe that experiencing on your skin how significant difficulties resulting from not knowing the language can help children to build solidarity with international students.

Created and implemented by: Magdalena Zaborowska, Greta , Olia Kaliatoskvaia, Izabela Orłów



4. LANGUAGE JOURNEY TO EXPERIENCE A SCHOOL ABROAD

Aim:

To develop empathy for students experiencing difficulties related to the lack of knowledge of the local language.

To recognise that willingness to communicate can be a huge step towards breaking the language barrier.

To reflect on how to get along without a common language.

To build an attitude of solidarity and friendship towards foreign children and youth.

Participants: 6-15 years old, 15-25 people.

How it works:

We recommend that two people knowing the selected foreign language conduct the activities. Ideally, one of the educators comes from a minority group of a specific language.

We stand in a circle and start immediately in the chosen foreign language. We take care of the performativity of speech. Gestures, body language, facial expressions, diction, and tonality attract and keep children's attention and make it easier for children to understand the content despite not knowing the language.

1. We introduce ourselves to describe the purpose of the activity very briefly.

2. Jumping - movement game. The educator gives the commands (in the selected language): "front", "back", "left", "right". The participants jump in the right direction. After a few simpler tries, the educator may begin to say the sentence of commands, e.g. "forward-right-right", then "back-left-left".

3. Steeplechase run - participants run in place. We issue commands in a different language again. For example, on the command "branch", they jump over the imaginary branch, on order "stone", they dodge the flying stone, and on the command "dog", they turn their head back and make a sound imitating the barking of a dog - in the selected language.

4. Name circle with sounds - the participants say their names one by one, adding any 'body sound' to them - stomping, clapping, whistling, purring ... The others repeat the given sound, and we move on in turn. Interpreting is also done in a foreign language, preferably if at least two tutors present what the exercise is about to understand despite the lack of words.

5. "Jumping chessboard". The participants line up in a checkerboard pattern - several rows of the same number of people, all facing the same direction. We try - without any fixed sign, without a leader, to jump all at once. When this has been more or less successful, we move on to the next phase. We try to jump eight times at an equal pace. Then, the first row jumps eight times, and on its last jump turns to face the second row - then the second row starts jumping eight times, the first jump coinciding with the leap of the people in the first row. The second row turns towards the third on the last jump, and the third jumps. When the previous row jumps up eight times, it starts jumping four times - the transition is the other way around. Then, if the group does well, we try jumping twice each row - then every second jump is standard for two rows. You can simplify and shorten the exercise by just doing the four-jump version. This exercise dramatically strengthens awareness of the surroundings and the need for communal harmony. It is a joint pursuit of the goal with only a minimal element of competition.

6. Summary: we are switching to the local language. We ask the participants to measure how much they understand. Arm-measure: A thumb raised high to the ceiling means we understood

4. LANGUAGE JOURNEY TO EXPERIENCE A SCHOOL ABROAD

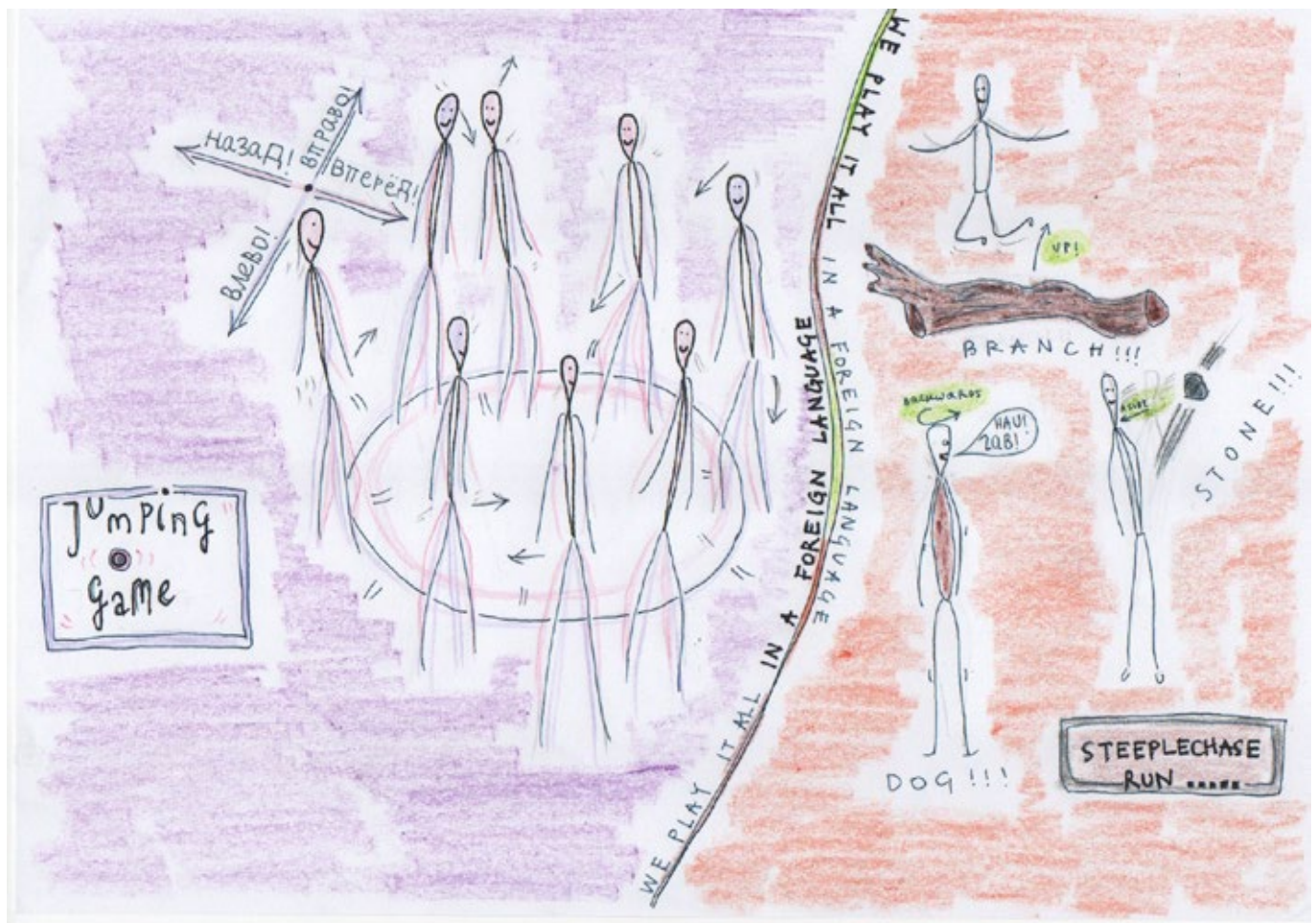
everything, and a thumb lowered low to the floor indicates we understood nothing at all. We point out that every answer is okay. We ask participants how they felt in these exercises. We ask them to say what helped them understand (maybe the suggestions of a friend who knew a given foreign language, perhaps the similarity of languages, perhaps a careful observation of the body language and repetition?). We point out that we can understand each other as much as we want, despite the barriers.

We ask the participants why we offer them exercises in a foreign language. We would like to point out that it is a chance to feel the difficulties international students face joining the class.

7. What difficulties do moving to a new country face? Discussion. We divide the children into groups and ask them this question. Please write down each answer on a separate piece of paper. In summary, we invite the groups to stick their cards on the board/flipchart one by one, mapping the connections between specific problems. Some of the issues that may appear are lack of knowledge of the language, a problem with finding a job, different skin colour, being ridiculed, loneliness, and not knowing the local language.

8. Circle of supporting ideas. We ask the children to name one idea for supporting people coming to our country. In the case of younger children, how we can help foreign children who come to our class.

Materials & tools: sticky notes, pens, table or flipchart



5. MEANING OF SOLIDARITY



PARTICIPATION

The following is quite an easy set of exercises that helps to explore a concept of social solidarity through different kinds of embodied reflection. It might be a bit boring or not easy to understand for some; it might be very engaging and mind-opening for others. We recommend observing group dynamics and deciding flexibly about the order of the activities. The energiser and warm up should go first, and in the end, some kind of sum up is necessary. Other than that - exercises with words, embodiment, material creation might be mixed, modified or reordered.

Created and implemented by: Izabela Orłów

Aim: A deeper exploration of what a concept of social solidarity means for us - not only through more conventional individual or group reflection but through stimulation of imagination connected to our bodies, movement, space around and materials.

Participants: 15 years old and older, min. eight people or more - divided into groups of 3-5 people



5. MEANING OF SOLIDARITY

How it works:

1. Spark in a circle - energiser. A facilitator gives an energetic 'spark' to a person aside - one fast clap in their direction; then the person transmits it to the next one and so on - until the flame comes back to the facilitator. We can do it repeatedly for a few times in different shapes: a person turns around and then claps, a person transmits spark between their knees in a slope.

2. Mirror - warm up. A group divides into pairs. Person A is supposed to move; person B is a mirror - they try to copy the movements and the mimics. Then we change.

3. Imagination through movement. Every pair finds itself a couple, so we are already in groups of four people. Each person tries to find a body pose that they associate with social solidarity. Everyone, one by one, shares their posture with a group.

Then, a facilitator asks each group to choose one pose that - for any reason - they like the most. Groups have a while to discuss it and decide. Then, without talking anymore, every person, one by one, adds something to the chosen pose - so we create a human sculpture of solidarity.

In the end, every group demonstrates for the rest a sculpture they have made - showing not only the result but the whole process - what pose was there in the beginning, additions - the rest watches.

4. Imagination through words. A group gathers in a circle again. Every person, one by one, writes down three words/terms that they associate with solidarity. Then, whenever anyone feels like it, they can come into the circle and share what they wrote and, perhaps, why. The aim is to share ideas and arrange the words inside the circle in a map of thoughts - what connects, what is similar, what is complementary.

5. Human sculpture. We divide participants into new groups (4 people in a group), choosing one word. Then, they try to illustrate it with their bodies - as a moving or frozen sculpture - the rest guesses the selected word.

6. Storytelling sculpture. Still in groups, with no words, but with many different items given, we create a mandala or other installation that illustrates the meaning of social solidarity. Then, we sit around, having a while to watch and reflect, and eventually, we share our reflections.

We can ask supporting questions: what did you put here yourself, and what does it mean to you? What meanings do you see in the elements that others have added? Have you been surprised by other people's interpretations? Is something missing here? What are the forms of social solidarity in practice?

Materials & tools: Music and speaker. Sticky notes, pens. Quite an extensive choice of different items for mandala/installation, like materials, tools, clothing, elements of the forest or whatever we can gather.

6. SONGWRITING 'CRITICAL WORKERS'



PARTICIPATION

We understand solidarity as involvement in a difficult situation that affects other people and acting on their behalf, although the problem does not affect us personally. Acts of solidarity take tangible forms such as donations and humanitarian work that are helpful and create better conditions for others.

In addition to the actions that directly solve problems, we would like to emphasise the role of education in involving the community and developing a sense of solidarity between people.

Foundation VAMOS! is a new NGO implementing non-formal educational methods in their projects.

The main topics are violence prevention, work-life balance and artistic activities. We would like to present two methods used on a Youth Exchange 'Critical Workers' suitable for other projects promoting solidarity. We share them as an inspiration for educational activities.

In our projects aimed at counteracting workplace and school bullying, we pay special attention to the role of people who witness abuse. As the person committing abusive behaviours and the victim has limited ability to react in the situation, the observers can make a difference by standing up against mobbing.

Solidarity, in this case, means expressing the objection to the violence in our everyday interactions and defending others who may be the target of abuse and manipulation in the professional environment.

In dysfunctional dynamics, passive behaviour is damaging and can reinforce negative phenomena. Therefore, in our educational projects, we encourage young people to recognise the patterns of bullying and stand up against it, defending themselves and on behalf of others.



6. SONGWRITING 'CRITICAL WORKERS'

Created and implemented by: Fundacja Vamos!

The activity was an independent initiative of young people 21-30 years old who participated in the Youth Exchange 'Critical Workers'. The group consisted of experienced musicians, video editors and inexperienced participants who contributed in various ways - from singing, lyrics writing and the video setup. The activity was open for anyone, and music education was not required.

Aim:

To raise awareness on significant social issues and areas that require our solidarity. Music can be a great carrier of culture and use important messages to promote charity events.

To support young people in developing creative hobbies that allow them to spend time actively and strengthen social integration through group activities.

To provide the opportunity for artistic expression to everyone, regardless of the level of music experience and background.

To promote assertive attitudes against violence and mobbing in the workplace, school, and university environments.

Participants: Activity can be open to anyone who wants to create a song. We suggest that at least one person with music experience and playing instruments.

How it works: It is most beneficial to work in teams and allow each participant to contribute. You can use songwriting as a tool in many topics connected to solidarity.

Structure

1. Brainstorming - a group gathers ideas for the topic of a song
2. Lyrics writing
3. Music improvisation
4. Writing melody or using the existing melody
5. Video making
6. Presentation of results and performance

Materials & tools: At least one musical instrument, camera or phone, laptop for editing the sound and video

Options: Music video made by participants of a Youth Exchange 'Critical Workers'

Song: Together, we are strong

<https://www.youtube.com/watch?v=bV8s8gHdRkI&t=162s>

7. BOARD GAME DESIGN 'CRITICAL WORKERS'



PARTICIPATION

Created and implemented by:

Foundation VAMOS! and participants of a Youth Exchange 'Critical Workers.'



7. BOARD GAME DESIGN 'CRITICAL WORKERS'

Aim:

to create a board game that shows an understanding of the chosen topic
to engage participants in a creative process that supports learning
to empower young people with competencies and practical tools to prevent mobbing phenomena in their professional environment
to brainstorm on the strategies of handling abusive behaviours
to discuss the personal experience of bullying
can be adapted to other topics connected to solidarity, such as social inequality and discrimination

Participants:

Five participants of the Youth Exchange 'Critical Workers' created the game.
For board game design activity, we recommend the size of a team that allows practical work, approximately 2-6 people.

How it works:

A group creates a board game on a specific topic.
Participants can choose an existing game mechanism or create their own. We suggest selecting a popular board game mechanism and focusing on the plot and game design.
It is best if the session allows creating a game and then playing together.

Materials & tools:

Papers, cardboard, scissors, pens, dice. Additionally, an instruction of a board game to use as an example.

Options:

Game 'Critical Workers' will soon be available for free download on the website <https://www.fundacjavamos.org/>.

ASSOCIAZIONE JOINT AND SOLIDARITY



Since the beginning of our Association, Solidarity has been the centre of our mission, even if we were not aware of it. However, this concept is so linked with many others that it is hard to catch. Hence, we had a joint brainstorming in the association at the beginning of Living Solidarity Alliance to develop personal impressions and points of view of the connection between our actions and the value of Solidarity.

The three main points that came out are:

Solidarity to support alternative learning: as a Joint, we organise projects based on non-formal education experiential and holistic learning. We believe that education is the key to our life and society and thus that each of us deserves to live learning experiences coherent with our learning style. Unfortunately, in Italy and beyond, most of the learning opportunities offered to young people are formal and standardised and do not match the sensitivity of many young people.

Solidarity to include young people with fewer opportunities: since 2008, Joint has tried to involve young people in international mobility experiences who would not participate independently. Over the last three years, we have developed the Mi-Way Network. The network involves local youth centres, shelters, youth associations and local authorities in the metropolitan area of Milan. It aims for designing the constant involvement of young people with severely fewer opportunities in international mobility experiences.

Solidarity to promote volunteering: almost all the staff of Joint had previous experience as EVS or ESC volunteers, alongside local volunteering experiences. That shaped the organisation and its priorities: nowadays, our primary focus is to provide high-quality volunteering opportunities in Italy and worldwide, not only being one of the many active organisations in ESC but also as an Italian member of ICYE, a global network for international volunteering. In this context, we are developing a network of organisations promoting the recognition of soft skills acquired in volunteering experience, both locally and internationally (GloRe Certificate).



Joint

1. TIME FOR TEA

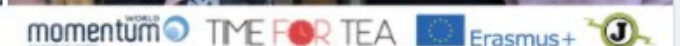
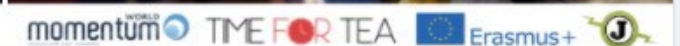


PARTICIPATION

Sometimes solidarity comes from becoming aware of different points of view. Therefore it's always essential to create dialogue and mutual understanding between young people and policy-makers.

Created and implemented by:

Associazione Joint, Momentum World, Biderbost, Boscan & Rochin, Regionalne Centrum Wolontariatu w Kielcach



1. TIME FOR TEA

Aim:

Time for Tea encourages active youth participation and democratic practices. It challenges young people to take care of relevant decision-makers about an issue vital for them. In addition, the project promotes mutual respect and solidarity towards the local community.

Participants:

Groups of children or young people, supported by teachers, youth workers or others. The number of participants in each group is not specified.

How it works:

Time for Tea takes place in four different steps:
form the group and discuss a relevant issue. Choose the one they think is the most important.
Decide what they want to say about it and who they want to listen to,
buy a packet of Tea and design an original and creative packaging and delivery mechanism, to incorporate the message,
deliver the message to the chosen decision-maker / leader (where this may include a meeting),
promote the project's story using video, photographs, or other accessible media.

Materials & tools:

Tea, material to create the package, message, video camera

More on:

https://www.time4tea.info/?fbclid=IwAR1nfqJuHC-HMdfOViwuMAzL9-JMztCoadF5haJ0-1eR-_hAemEWcFPjE_Mw

<https://www.momentumworld.org/time-for-tea/>

2. LINK WITH ME



COMMUNITY BUILDING

Theatre has always been a powerful tool to build bonds in the community. Experiencing the same emotions can create a feeling of togetherness and belonging. Empowered by the discussion about solidarity, the participants can link with the community and share their views.

Created and implemented by:

Associazione Joint, Residui Teatro, Spazio Luce.

Aim:

Link with Me wants to bring people together through different theatrical and creative dynamics. It allows them to have a safe place to share experiences and emotions after transforming them into a performance theatre piece.

The use of theatre language as a way of expression permits young people:

- to develop empathy, understanding, respect and acceptance,
- to discover other cultures and issues people from different countries may have,
- to give a creative solution to problems,
- to create a bond between the participants and the community, promoting solidarity, communication and creativity in their daily lives.



2. LINK WITH ME

Participants:

Youngsters who share an interest in the arts, performing arts, creativity and cultural immersion.

How it works:

Link with Me focuses on the topic of SOLIDARITY. The workshop got divided into four blocks: first, the text comprehension and sharing; second, the insertion of music, body expression and material; third, the creation process and putting all the groups together and finally fourth, the performance.

Each participant brings a text related to SOLIDARITY, and the community talks about what solidarity means to them in their daily lives.

The participants and the community gather together to express their material. Then, in groups, they analyse it and share their opinions.

Then, with guidance, they use music and their bodies to express it.

Every group creates an art piece.

In the end, we combine all the creations, which are the final performance.

Materials & tools:

Speaker, music, instruments (if someone plays an instrument), paint, paper, colours, fabrics, lights, torches.

Each participant and person from the community could contribute whatever they wanted to the performance - the more natural, authentic and straightforward, the better. Less is more!

More information:

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

3. MY MENTOR



PARTICIPATION



INCLUSION



**COMMUNITY
BUILDING**

The figure of a Mentor in the lives of the volunteers from the European Solidarity Corps projects is a way of volunteering yourself to help and be there for them.

Created and implemented by:

Associazione Joint

Aim:

To help the volunteers of the European Solidarity Corps projects adapt to the new city and culture.

To be a person to trust while out of their comfort zone and living new experiences every day.

To create a bond from a native person from the city with a participant from another country.

To acquire a language exchange.

To improve their communication, listening and emotional skills, and cultivate their empathy, responsibility and compromise with the participants and the staff from the Associazione Joint.



3. MY MENTOR

Participants:

Between 18 and 30 years old.

How it works:

When volunteers arrive from all around Europe, they are all very excited and enthusiastic; however, there is a lot to take in, emotionally, language, cultural and relationships wise.

Each Mentor has a maximum of 2 or 3 participants, depending on the volunteers who arrive. They have three pieces of training throughout the year organised by Associazione Joint: On arrival training, Midterm training and Final Evaluation. The mentors participate in the group dynamics developed during these meetings. Furthermore, during the whole year, each Mentor has to meet at least once or twice per month with their volunteer to ask them about how they are feeling and show them the city and whatever activity they want to do together. Each Mentor is free to develop their approach to create a bond with their volunteer. It is crucial to establish that a Mentor is not a parent or a person who is always gonna have a solution to the volunteers' problems; this figure is guidance during the whole process.

There is a Mentor's Training Weekend where we develop and strengthen this figure. During these two days, we work on:

-What is a Mentor, and what is not a Mentor?

Group dynamics to get to know each other because even though this training is for understanding a mentor, candidates must have good energy and atmosphere. All good power is transmitted to the volunteers; therefore, building a group is essential.

- Activities of active and empathic listening in groups by putting in practice different case scenarios when meeting the volunteers. For example, living with six people can be a challenge, so we expose the conflict and give a solution through this activity.

- Explaining to the Mentors what is Associazione Joint to make them feel part of the team. Essential is to have a good starting point and future, explain the European Solidarity Corps projects, and discuss the understanding of the volunteers' needs.

Materials & tools:

An official Joint email for the Mentors to contact the volunteers and their Whatsapp to stay in touch. Everything the Mentor will need when they meet with their volunteer.

4. RECUP



PARTICIPATION



INCLUSION



**COMMUNITY
BUILDING**

“Food that loses economic value acquires social value”, Associazione Recup. (“Il cibo che perde valore economico acquista valore sociale”, Associazione Recup).

Created and implemented by:

Associazione Recup, Associazione Joint.

Aim

To combat food waste and social exclusion.

To use the food thrown away, divide it into edible and non-edible, then distribute it to whoever needs it.

To create a community bond as well as intercultural and intergenerational exchange.

To develop social skills and to establish friendships with similar purposes.

Participants

Everyone who wants to help can be involved in the action.



4. RECUP

How it works

In different street markets in Milan, Associazione Recup has other stands where they put the food they pick up. Then, whoever needs it, can get it for free. Usually, there is a big group of volunteers in each market. Half of them stay next to the stand while others go around needing food when it's about to finish, so they don't interfere with the buying clients.

Every stall gives you the food they will throw away, and sometimes, if you are lucky, they have leftover food. Then you take it to the stand and divide it between the edible and the non-edible. Then, finally, everyone who needs it is free to take it.

Materials & tools

A cart, hand sanitiser, gloves, masks, and a knife cut food and bags.

More information

<https://associazionerecup.org>

5. DIGITAL STORYTELLING FOR SOLIDARITY



Digital Storytelling may be a tool working with solidarity in social inclusion, participation and community building. The art of storytelling has been an essential part of social interactions since the very birth of humanity. However, as we are being exposed to a constant flood of news and data nowadays, we tend to forget how important and meaningful it is to share our personal experiences with others.

Created and implemented by: Sylwia Federico and Valentina Sarogni - Associazione Joint in cooperation with Tandem, Arte Ego, Pangeya Ultima and Cabuwazi

Aim: To learn basics about digital storytelling, watch examples of short stories and see how to take personal experience and put it into a video format; to learn basic info on how to shoot and record, how to plan video production; to practice designing a story in small groups; to understand basic principles on how to implement digital storytelling project. It may be done both in the residential and online format.



5. DIGITAL STORYTELLING FOR SOLIDARITY

Participants: It is a method adapted to various age groups and done locally and internationally groups.

How it works: This method consists of a few steps.

STEP 1: INTRODUCTION TO STORYTELLING (45 min)

Learning about history and theory behind the idea of storytelling
Watching and analysing examples of good stories
Recognising different types and styles of digital stories
Learning about phases of video production

STEP 2: PRACTICING STORYTELLING (90 min)

Groups: 3-4 people
Materials: Templates for the production plan
Participants receive a short written story, and then they analyse and prepare the production plan.

STEP 3: PLANNING THE COOPERATION (30 min)

Tasks division
Communication in the group
Working on a story

STEP 4: Shooting video

Collecting the materials for the story

STEP 5: Editing and post-production

STEP 6: Sharing results on a local event in a youth club/cafe/local cinema or in the form of an online event.

Guiding points for the digital storytelling on solidarity - to support the planning stage

Purpose: Think about why you want to tell that story and whom? Who is your audience?

Connection with solidarity: Why do you think it's a story about solidarity? How will you underline the link with solidarity?

Character profile: Who will be your hero/heroes? What is significant about your subject, what are its strengths and particular characteristics that you want to emerge from your video?

Main question: Think of the questions you want to ask and formulate the questions depending on who your character is.

Duration: depends on how many stories you want to present. It could be 3-5 min. If it's only one video, it could be 10-15 min.

5. DIGITAL STORYTELLING FOR SOLIDARITY

Director's idea: How do you see the interview? Will you be present? Will your character be visible? Are you planning to make them talk or instead use images? Maybe some keywords in graphics?











Where: If outdoors, find a meaningful place for the subject and suitable for your audio. If through zoom, think about the background and lights! Every location is an important choice!

Equipment for the shooting: What audio and video equipment do you have at your disposal? Phone? Cameras? Microphones? Headphones with a microphone?

When: How much time do you need? How much time does your subject have? At what time of day and under what light conditions?

Editing and post-production: Do you need an expert for this? Or maybe you want to learn a basic program on your phone?

Publication dates: Set your deadlines. When do you plan to shoot and when to present?

Purpose:				
Character Profile:	Main questions:	Director's ideas:	Where:	When:
	  Duration (you can choose to make several versions depending on the publication platform) 		 Equipment for the Shooting: 	
Postproduction workflow (editing, graphix,sound fx) 		Publication date (deadline): 		

5. DIGITAL STORYTELLING FOR SOLIDARITY

Materials & tools:

Shooting video with phone:

<https://www.youtube.com/watch?v=-rEeqUnxbdQ>

Frames & resolution

<https://www.youtube.com/watch?v=8ygc5CMXgHE>

Recommended apps:

Moments - iOS - Apple

<https://www.youtube.com/watch?v=WBZJIGVCEqc>

Manual Camera - Android

https://www.youtube.com/watch?v=_zQshgAG1Bc

Editing - Quik

<https://www.youtube.com/watch?v=Jpcu46SHI7c>

Interview with ZOOM

Zoom Setting for interview recording

<https://www.youtube.com/watch?v=VgDXJdZngbY>

Zoom Videos for beginners: recording and editing

<https://www.youtube.com/watch?v=T7ORBpCQPF0>

Shooting and editing for advanced software:

<https://www.youtube.com/watch?v=ek53TQ9U35o>

Shooting an Interview - tips:

<https://www.youtube.com/watch?v=HAjfsgwT2oU>

<https://www.youtube.com/watch?v=VGXON1Pj0C0>

<https://www.youtube.com/watch?v=mDr1j6LnSqo>

Other interesting sites:

<https://nofilmschool.com/>

<https://www.studiobinder.com/blog/types-of-camera-shots-sizes-in-film/>

Options:

Before the workshop, participants (individually or in pairs) interview people from their local communities about the chosen aspects of solidarity. This activity consists of several phases spread in time: research, interviews and presentation.

STEP 1: RESEARCH (2 weeks)

Research on solidarity:

How does solidarity emerge within society?

What can we learn from that to make solidarity more present in our life?

What can we learn to bring more solidarity into our communities?

What do people seek in solidarity?

How does solidarity manifest its essence?

How do we develop solidarity?

STEP 2: INTERVIEWS (3 h)

Individual recorded interviews with different people connected to solidarity.

5. DIGITAL STORYTELLING FOR SOLIDARITY

STEP 3: PRESENTATION

Meeting of the group and sharing the results:
"What have you discovered about solidarity?"



Living Solidarity Alliance

26 November 2021 · 🌐



🌈 Growing Solidarity Podcasts 🌈

"To live in a solidarity-oriented society, it's important to explain the meaning of kindness, love, and happiness starting from an early age. Schools are the first educational place children and young people step in, and as such they are an environment where to easily learn and practice the concept of competing or "who is the best". Instead, schools should be the contexts with solidarity being the first "subject of study".

R... See more



6. SPACE TO SPEAK AND TO BE HEARD



INCLUSION

Solidarity means giving time and space to other people to let them speak and listen to them. Solidarity means discovering the beauty of diversity, different cultures and perspectives.

Created and implemented by:

Susanna

Aim:

To spread solidarity and knowledge about other cultures and ideas.

Participants:

Adolescents from rural communities.

How it works:

The process consists of three steps:

STEP 1

Explanation about cultures and perspectives, discussion on why it's essential to give all cultures the same possibilities to be listened to and speak up, reflection on what we can do?

STEP 2

Creation of a PowerPoint presentation based on ideas and concrete examples about solidarity that kids found/developed in their towns.

STEP 3

The Solidarity game: how our lives could be different if...? Being from other countries, with varying amounts of money, food, social insurance, and access to fundamental rights, experimented with the so-called "Western privilege" and the possibility of being and making the difference.

Materials & tools:

Researches, PowerPoint, Kahoot, papers, scissors, colours, glue, pictures, pens and pencils, ideas, speaking.

Options/ Perspectives of participants:

The kids were involved in the process, and they made it great! They were so excited to be part of it, they learnt, and I did, too.

7. REPRESENTATION MATTERS



INCLUSION

The youth exchange #Representation Matters aimed to guide young people to reflect and discuss stereotypes, prejudices, and discrimination in national and European media.

Created and implemented by:
Associazione NoBorders

Aim:

The project allowed the participants to develop a broader understanding of what representation means and intercultural dialogue, especially in a multicultural society. Furthermore, it allowed participants to stand for their rights, help those in need, and fight for theirs. Because in the end, only OUR actions matter.

Youth Exchange “Representation matters”: The Representation of Minorities in Media

■ Youth Exchange 📅 Jan 05 ↩ Share post



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Participants:

45 participants from 18 to 30 years old from Bulgaria, Finland, Germany, Italy, Portugal, and Romania

How it works:

For ten days, participants worked together on the topic of minorities and marginalised groups representation in media and how to respond to this issue in a European context.

Through non-formal education activities, they critically analyse the issue, debate on consequences and solutions and experience creative approaches to face the problem.

We organised the youth exchange in three connected parts:

The teambuilding process: During the first days, we mainly focused on team building and intercultural learning activities to create a safe space where everybody could feel free to share and express themselves. We made our differences a strength and built strong bonds to start the other part of the project on a solid pillar based on respect and solidarity.

Definition of misrepresentation and discrimination: During this phase, we started working on the topic of the project. We discussed the danger of stereotypes and analysed views of minorities in each country and the concept of "polarisation" and hate speech. We developed our critical thinking through diverse activities and went deeper into discrimination. A workshop on polarisation allowed the participants to put themselves in their "enemies" shoes to analyse some polarised and controversial tweets and try to understand the point of view of their authors. This was the starting point to initiate a collective work on empathy. Together we learned to listen and understand each other, to question ourselves and the other to better understand and deal with our emotions and feelings.

Creation of videos: The first two parts led us to the third and last part. In the previous days of the youth exchange, the participants worked on creating videos about examples of misrepresentations or discriminations they wanted to talk about and stand against. Together they designed their project, created a scenario, shot their video and edited it.

The topics of videos:

- Same-sex marriage matters: aimed at showing the lack of law in favour of homosexual marriage in different European countries
- Metamorphosis: was a sensibilisation about domestic violence

7. REPRESENTATION MATTERS

- Stop bullying was a short representation of the different kinds of bullying and their effects on people
- Actions matter: represented the dramatic consequences all kinds of discrimination can generate
- Masked society: addressed the non-vaccination polarised topic

To increase the impact of these videos, we recommend allowing participants to project and present them in public, for example, in a youth centre. The dissemination of the videos aims for raising awareness about sensitive topics and increase solidarity and respect despite our differences.

Here is the link to the videos from our youth exchange: <https://youtube.com/playlist?list=PLOUvc9TpJtY4Kx1qz6lcqG4Rn4vvrR7nX>

Materials & tools

flipchart, computer or phone, video editing software, projector, paper, pens

Options/ Perspectives of participants

In a nutshell, the project allowed 45 European young people to learn about new realities and lifestyles by comparing different cultures and gave them the keys to better understand their identity and go beyond their prejudices.

The participants developed their critical thinking and other soft skills such as empathy, their capacity to adapt to new situations and intercultural competencies. They also acquired new IT competencies by registering and editing videos and increasing their creativity. But more importantly, they left with a new vision of society, a better one, in which everyone tries his best to respect and help each other.



TANDEM AND SOLIDARITY



Tandem started from the idea of a bunch of young people that believed that they could create a difference to a social problem by taking the courage to enter it, to analyse it, to understand it and to make it seen by the outside. More than 15 years later the organisation still relies on the solidarity and the common dream of the members.

The main key of Tandem is the solidarity in decision making by its key actors, which are all females.

We have a non-hierarchical approach (collective decision-making), which requires great trust, responsibility and most of all a good team spirit. With a fair amount of chaos, Tandem relies constantly on the commitment and availability of its members. Especially in times of crises and during the pandemics, we realised how important the solidarity and support among team members is, it has kept us all along motivated and has empowered the ownership of the common mission.

Tandem's main focus is the solidarity to excluded children and youngsters that live in closed institutions. On a daily basis we carry out educational and entertainment activities in our activity centre inside an institution for disabled children and youngsters. We are mainly motivated to improve the quality of life for the children and youngsters and build a bridge with them to the outside world. The activities that take place in our activity centre have a great range from cooking, movie afternoons, handcrafts, music sessions, excursions, outings, basic stimulation and try to meet as many of the various needs of the residents of the institution. Also we provide educational support in all subjects. Through all our activities, we try to encourage their self esteem and

also the solidarity attitude among the children. Our main aim is to give them a voice and make them heard in society. Tandem's vision is raising awareness of the community towards disability and human rights. During the pandemics it has been even more challenging to provide emotional and psychological support to the children and youngsters. Only through the solidarity of the team members, international and local volunteers has it been possible to continue the actions and to support the children and youngsters as much as possible.

So, another key action of Tandem is the solidarity to young people and to support their learning path in volunteering. We host international volunteers through the ESC program and follow a very tight guidance strategy that provides them with the support needed during activities and the space for participation and ownership in realising their personal ideas. The greatest part of our work is the relationship between the children and youngsters, the international volunteers and the local volunteers. Through the sensitive environmental setting and the direct contact with tandem members, we create a great bond and understanding among everyone, which causes on the one side emotional involvement and on the other side the unique spirit of togetherness.



1. MULTI-SENSORY STORIES



INCLUSION



**COMMUNITY
BUILDING**

Multi-sensory stories integrate every listener and create a connection between the reader, the supporter, and those who experience the story.

Creation and implementation

Tandem



1. MULTI-SENSORY STORIES

Aim

The sensory stories integrate all experiences and learners. It can be used as a learning method or simply to enjoy and relax. Sensory stories access everyone through different channels and can do with any target group regardless of disability and ethnicity.

Participants

Everyone.

How it works

There are ready stories that direct instruction on how the story is told and stimulated by the senses. However, almost every story can become a multi-sensory story when the initiator/s look at different elements of the story and decide how the senses can be stimulated. The narrative may be a social story, a fairytale or a story to dream. The story is divided into sections (one section is usually one or two sentences). Each section is accompanied by an action that stimulates the senses according to the content (e.g. wind- blowing in the face, sea- dropping water on the skin, flying- touch with feathers). The audience may lay or sit at a fair distance from one another. The supporters may be responsible for one or two listeners. Supporters either have received instructions beforehand, or the reader shows the action (drumming on the floor) while reading the corresponding section ("thunder...") and the supporters follow, always in dialogue with the listener.

Materials & tools

The initiators may be creative on which materials can be used and consider the background of the target group.

Options/ Perspectives of participants

It is nice to choose the materials to stimulate all senses, touch, smell, taste, and visual stimuli. Then, according to the target group, the groups (supporter and audience) may switch their roles.

2. SPEAKING BOXES



INCLUSION



PARTICIPATION

Creation and implementation

Tandem

Aim

Speaking Boxes can be an easy and portable way to pass a message to the crowd and stimulate empathy, awareness and understanding. In addition, the method creates awareness about a specific social, cultural or environmental problem.

Participants

Youth workers, groups that suffer from exclusion, youngsters and volunteers that want to create public awareness

How it works

Speaking boxes integrate parts of an info point, a flash mob and a campaign. The organisers put pictures and text around a box regarding the info they want to pass on. The boxes might be used separately, or a storyline is told continuously from box to box (e.g. a story about a bird losing its ancestors and space to live), followed by pictures and illustrations. The boxes should be enough to be piled up like a tower. The boxes gallery is best placed in a public space with many visitors (e.g. shopping street). It is nice to have a separate tower with pens to write visitors' thoughts on the specific issue.

Materials & tools

Boxes, pictures, pens.

Options/ Perspectives of participants

Eventually, the municipality needs to be asked permission to place the tower in a public place. Again, it might be an option to use relevant international celebration days to turn this action into practice.

2. SPEAKING BOXES



3. I WISH - WE WISH



PARTICIPATION

This form of digital and real gallery underlines our similarities rather than our differences. It shows that children are children and youngsters are youngsters, that some of them have simple wishes like “having a friend”, due to certain living circumstances.

Created and implemented by: Tandem

Aim: To give youngsters a voice and show how similar we all are in our needs and wishes regardless of disability, gender and ethnicity.

Participants: Great to be done in a youth center, kindergarten, school or any institute.

How it works: The youngsters are asked key questions such as: “what do you like the most?” or “what do you want to be when you grow up”. Then you take a picture of them holding a sign with their answer. The sign should be written by themselves. The picture should be best taken in front of a white wall to have a clear focus on the message.

Materials & tools: White paper, markers, camera.

Options/ Perspectives of participants: The participants may choose the questions themselves or the question might be relevant to an actual situation (eg. “What would you change if you would rule the world?” Or “What would you say to the world if everyone could hear you?”)



4. UNHEARD VOICES



PARTICIPATION



INCLUSION

"Unheard Voices" is a project presenting different points of view on solidarity during pandemic times. The Covid-19 crisis has influenced all of us in many different ways. During this time, the word "Solidarity" became as popular as ever. We have all seen plenty of spontaneous actions of solidarity on many levels: food deliveries for the most vulnerable groups, singing together on the balconies, free online courses and support groups, small acts of kindness, interesting artistic initiatives to gather money and many others. But, on the other hand, many individuals and groups felt forgotten and invisible to the rest of the world. "Unheard Voices" aimed to give the voice to the people who were mostly forgotten during the pandemic, and learn about different perspectives of solidarity or lack of it. We made several videos presenting those people, but the unheard voices can be heard in various forms.

Created and implemented by: Ronja Buggel (Tandem) Sylwia Federico (Associazione Joint) in cooperation with Arte Ego Foundation, Pangeya Ultima and Cabuwazi.

Aim: With the project "Unheard Voices", we wish to give the space for people to tell their stories and share their points of view to bring a more holistic view on the topic of solidarity and learn how to cultivate solidarity daily.



4. UNHEARD VOICES

Participants: Young people 18 - 35 years old

How it works:

1. Share in your group people to who you would like to give voice. Who are the minority groups in your community? Who are the invisible people in your society that you would like to create space to share their stories?

1. Choose the right person/people and arrange the meeting.

Example:

Chris Tsiouris joined an online workshop for our Living Solidarity Alliance participants to widen our horizon on inclusion from the perspective of a self-advocate. Christos is 29 years old and works as a teacher to integrate disabled citizens into the job market. His perspective as a blind citizen, athlete, worker and philosopher is that the path to real inclusion is "experiences in which people with disabilities interact and share ". Christos is an athlete who used to compete internationally for Greece. Lately, he has distanced himself from competition in sports and shared with us: "A successful athlete and a successful parathlete do not know each other...and the word itself is wrong. Why parathlete? "

According to Christos, high performances in sports take part not only in different places but there in a general lack of common meeting spaces. "We need interaction at the same place, at the same time to grow values of mutual respect. "

3. Work with your group - to develop the plan for telling the story.

a. Who is your "Unheard Voice"?

Why do you think their story is important?

What would you like to discover with this story?

To whom do you want to tell this story?

b. How do you want to make the voice heard?

Is it gonna be a story? An interview? Is it gonna be a testimony?

Will this person be talking about themselves? Or you will talk about their story?

How will you make that story visible?

Is it gonna be a video? Podcast? Or maybe a photo exhibition? Perhaps a local event in which these people can share their stories?

Examples:

Digital Story: Make a video about this person and promote it on social media.

Living Library: Organise an event where these people can give interviews and share their stories with the local community.

4. UNHEARD VOICES

Theatre - Organise a theatre for the local community to tell the story of the minority group in your town

Art Show - Use art to share the stories: photo exhibitions, books with poetry, communal painting events.

Song: Create a song and promote it through social media.

Materials & tools:

There have already been several projects called "Unheard Voices" that aimed at giving space to different people or groups of people to share their perspectives. They can serve us as inspiration for the movies on solidarity!

<https://www.youtube.com/watch?v=is0DWcynZbA>

<https://www.youtube.com/watch?v=pxZDQKpVeW4>

<https://www.youtube.com/watch?v=-5SCJj9ZzuM>

<https://www.youtube.com/watch?v=dGCo-FCYdKM>

<https://www.youtube.com/watch?v=tJkSfutL78Y>

https://www.youtube.com/watch?v=SsF5Ugs_xlo

Options/ Perspectives of participants

The whole process may be done both in residential and digital ways.

ABOUT OUR PROJECT

Our KA2 Erasmus+ strategic partnership project “Living Solidarity Alliance” has worked on intellectual outcomes (research, video and podcast series and this guidebook) a solid ground to implement the Solidarity focus in the local youth work with young people from diverse backgrounds.

The Living Solidarity Alliance is an open platform where we are always looking for potential partners, collaborators, experts and supporters. So if You feel motivated to connect and share your ideas, please contact us, and we will be delighted to create a space for your contribution.

Here is a short overview of the different possibilities to get involved and contribute to the Living Solidarity Alliance.

living.solidarity.alliance@gmail.com

+ 49 1575 180 7 105



ABOUT OUR PROJECT

OUR ORGANISATIONS

www.associazionejoint.org

Associazione Joint was founded in December 2003 to promote social activities for youngsters between 14 and 30 y.o. The mission of the organisation is to provide non-formal education opportunities for young people through international mobility. Association main office is in Milano where Joint can count on 8 full time and 3 part-time workers plus some EVS volunteers, civil servants and interns. Joint developed and currently manages some of the most known websites of international mobility opportunities in Italy and is starting to have also known websites in English and in other languages.



Joint

<http://www.pangeya.com.ua>

PANGEYA ULTIMA (Ukraine)

We are an Ukrainian non-governmental, non-profit organisation (est. 2012) composed of youth, youth workers and third sector experts. Main mission states: Fostering the intercultural dialogue, creation of opportunities for personal development and emancipation of people and facilitation of sustainable development of communities. Programmes of the NGO encompass a range of topics the most active of which are the promotion of active citizenship, self-development of people and community development, media and communication, arts and culture, entrepreneurship stimulation, environmental protection and tourism development, etc.

The activities of the NGO are often based on non-formal education and utilisation of international mobility programmes. With this the organisation pursues its fundamental mission – facilitation of the intercultural dialogue



PANGEYA ULTIMA
development center

ABOUT OUR PROJECT

<https://fundacjaarteego.wixsite.com>

Arte Ego (Poland)

ARTE EGO Foundation is an NGO based in Warsaw, Poland. We involve youth workers and young people in self-development activities as well as social research and actions in international and local projects. We focus on empowerment and inclusion through art, street work, cross-sectoral networks and self directed community building, as well as integration of people from different cultures, social environments and age groups.

ARTE EGO
going beyond

TANDEM (Athens- Greece)

Tandem NGO is a civil non-profit organization that was founded in 2007 and its main activities are focused on providing support at the Attica's Rehabilitation Center for Disabled Children (PAAPAV). PAAPAV is a state run institution, hosting approximately 75 disabled children and youngsters (3-30years old) with both physical and mental disabilities. Tandem was founded by volunteers with the goal to improve the quality of children's' and adults' life with disabilities, the awareness of society concerning disability and social inclusion and the empowerment of vulnerable social groups.



tandem

ABOUT OUR PROJECT

<http://www.cabuwazi.de>

CABUWAZI – Grenzkultur (Berlin)

CABUWAZI is a youth circus from Berlin that started in 1994 and is, since 2010 part of Grenzkultur gGmbH. With its five places in socially difficult areas of the city, CABUWAZI offers circus pedagogical leisure time activities, mostly free of charge, for children between 4 and 21 years old. The activities of CABUWAZI in Berlin are based on the idea that people, and children in specific, need to build up social competences in order to build up a stable and safe environment. Circus is an artform, a way of expressing that goes further than the spoken language. Together with the physical development of the body that circus provides – strength, balance, coordination – it demands a certain trust in yourself and others.



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