



STORYsilience Toolkit

Telling Stories, Shaping Social Resilience



STORYsilience

RESILIENCE THROUGH STORYTELLING

This toolkit was created in collaboration with a group of people working to create and tell stories with the aim of building social resilience and solidarity in times of crisis.

THE PROJECT IS FUNDED BY ERASMUS+, THE EU'S PROGRAMME TO SUPPORT EDUCATION, TRAINING, YOUTH AND SPORT IN EUROPE.

STORYsilience Project 2020-1-UK01-KA227-SCH-094708

STORYsilience Toolkit for Creative and Inclusive Learning (IO2)
The co-creation process of this Toolkit was led by Povod Institute for Culture and Development of International Relations in Culture & co-produced by DeM, CDEC, Global Learning London and Povod.



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

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Cumbria as a Beacon
of Global Citizenship

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Our Story

We are individuals, communities, and organisations based in Slovenia, England, and Turkey. We live in diverse realities, face different challenges, and have different accesses to opportunities. Yet, we share something in common: we believe that the crisis of Covid-19 hit everyone, yet it hit stronger people with fewer privileges; we also believe in the power of arts and its based tools for storytelling and making to achieve social resilience; we believe in social resilience as a must for peace, solidarity, equality and justice.

We work together to achieve the following objectives:

- To amplify the voices of those from lesser-heard communities with a particular focus on their experiences of COVID-19.
- To skill up school children in the arts and creative industries towards nurturing an interest in the arts as a viable career option.
- To uplift cultural organisations hard-hit by COVID-19 by reconnecting them with their communities or by diversifying their audiences.

In 2020, during the crisis of Covid-19, we developed the proposal of STORYsilience through the consortium of the following organisations:

- [Cumbria Development Education Centre, in Cumbria.](#)
- [Global Learning London, in London.](#)
- [Povod, Institute for Culture and Development of International Relations in Culture, in Slovenia.](#)
- [DeM Experiential Training Centre, in Turkey.](#)

Our proposal was approved and funded by the Strategic Partnership program financed by Erasmus + Key Action 2 Program. We started our process of implementation in May 2021; we conducted a needs assessment and focus groups with adult educators, youngsters, and members of communities facing marginalisation or the risk of marginalisation, such as migrant and refugee groups in Turkey and Slovenia, Roma community members in Slovenia, and youngsters and adults with fewer opportunities and facing vulnerable socio-economic situations in England.

First, we created Intellectual Output One, "STORYsilience Learning and Training Guide: Developing Understanding and Practice learning guide," which combines liberative educational methodologies as fields of expertise from each involved organisation in our consortium.

After the creation of Intellectual Output One, we started working on the creation of Intellectual Output Two: "STORYsilience Toolkit for Creative and Inclusive Learning" it is this learning toolkit that contains concert educational tools designed for educators who work with youngsters to create environments for inclusive learning by enhancing cultural and creative competences in story making and telling for social resilience.

About the STORYsilence Toolkit

This toolkit contains practical learning tools with descriptive steps designed and described for educators who work with youngsters interested in arts and their based techniques to encourage storytelling and making for social resilience. This educational toolkit is the Intellectual Output Two of the STORYsilence program. It is built and developed based on Intellectual Output One of STORYsilence: the learning guide. Therefore, to correctly use and make the best out of this toolkit, we recommend that you read the learning guide of the StorySilence program, which you may find [here](#).

After learning and understanding the learning guide of STORYsilence, you may start using the STORYsilence toolkit, which consists of **three portals** as follow:

The Portal of Themes

This portal tackles the themes and topics connected to story-making, storytelling, and social resilience through participatory research tools that gather insights from the needs assessment that the partner organisations compiled in four locations (Slovenia, Turkey, London, Cumbria) while validating the outcomes of this needs-assessment with published literature and research. We gathered the meanings associated with each topic/theme through the action-reflection process as a principle and tool in the pedagogy of the oppressed, which is an integral part of the learning guide of STORYsilence.

The Portal of Tools

This Portal provides tools that serve to establish a safe and brave environment for story making and telling throughout a partly nonlinear process that goes into six clusters as follows:

- **Tools for co-creating inclusive spaces (brave and safe).**

Tools dedicated to building teams and creating a safe yet brave space where learners have ownership over their learning process, and each learner is equally included. Here we need tools that advocate for justice based on equality, inclusion and trust-building activities such as icebreakers, group contracts, social awareness raising, identifying your privilege, gender and intercultural sensitivity learning.

- **Tools for de-codifying resilience**

Coding and decoding is a part of the pedagogy of the oppressed, which refers to generating new concepts, meaning, and expressions to initiate new meaning of resilience that comes from the learners themselves, which in the case of this toolkit are children and youngsters aged up to 19 years old. In this cluster, all tools are built up based on the pedagogy of experiential learning, pedagogy of the oppressed, liberation education, and self-directed learning. These tools are described through steps that fulfil the self-directed learning approaches with the elements of experiential learning.

- **Tools for content finding and story searching**

These tools help you equip youngsters with the needed skills and competencies to research and collect unheard stories to make them heard. These tools are built based on the experiential learning cycle. It is also responsive to the principles of the pedagogy of the oppressed and self-directed learning processes where people who face oppression are the ones who may lead the change toward justice by structuring stories that deliver the voice of, we instead of us and them, the research process of stories demand high competencies of self-awareness and social awareness as well as active listening; in this cluster, you may expect tools that stimulates coaching skills as means for story searching.

- **Tools for content structuring and story making**

Story-making is the creative process that involves identifying the issue of conflict, the characters, the peak of events' escalation, date, time, and spaces. The tools in this cluster primarily aim to structure events and incidents to clarify the characters, the form of oppression, and the desirable messages to be delivered before entering into the telling process. The tools in this cluster shall be approached and implemented with ethical principles of protecting privacy and giving the owners of the stories absolute control over this process.

- **Tools for storytelling**

Content telling is a form of public engagement that uses texts, visuals, art products, and other mediums to engage the audience through ethical and emotional awareness that contributes to hear-based communication and consciousness; storytelling is a fictitious or non-fictitious way of telling stories through creative expressions, public speaking, creative writings, etc.; therefore, in this cluster, we gather all the tools that you may use to enhance the creative and needed skills, knowledge and competences to share and express stories in a fictitious or non-fictitious means of communication.

- **Tools to learn about mediums to document, disseminate and present the storytelling to the broader public. Ex. Theatre, dance, filmmaking, painting, and puppet shows. Etc.**

In this cluster, we provide learning tools and activities that focus on technical skills and knowledge that one needs in cultural and creative industries—for example, acting, filmmaking, photography, painting, drawing, etc. In this cluster, as in other groups, we build each educational tool based on the experiential learning cycle, the pedagogy of the oppressed, and the self-directed learning approaches. The significance of tools in this cluster is that they focus on learning about mediums and how to use them from a technical point of view.

The Portal of Documentation

In this portal, you may find some examples of visual documentation of international and local activities that took place during the implementation of the STORYsilence program, which is implemented in the four locations of England in Cumbria and London; Turkey, and Slovenia; this portal gathers information, feedback and documented experiences of cultural and art organisations, teachers, educators and youngsters who contributed to the making of STORYsilence toolkit and journey.

Themes

Story Making and Storytelling



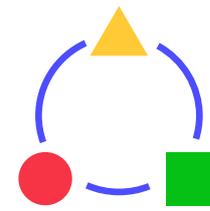
Story-making and telling give ownership to people who face marginalisation to debunk false news and to take ownership on making and delivering their own narratives. "I am the owner of my story"

- Participants of the needs assessment conducted by Povod institute in Slovenia



Storytelling is creativity conveying your ideas through fictional art. To entertain, educate, to learn to RESIST! Never giving up resistance; Defending yourself Brave Independent

- Participants in the needs assessment conducted by Global Learning London in London



Having examples of difficulties and how to cope with them in stories contributes to one's resilience; People tend to create and be inspired by stories. Therefore, empathizing allows situations that cannot be directly internalized to form a bond in our own body and soul!

- Participants in the needs assessment conducted by DeM in Turkey



Story making is about the raw experience, story telling feels secondary, it is a form created, edited, consciously designed for impact; Trust is seen as the key to story telling, sometimes we get to talk about things in a non direct way.

- Participants in the needs assessment conducted by CDEC in Cumbria

Storytelling can be a one way process; communicating a story to the audience, in the other hand, story making is an engaging process of a two way communication (1). Meanwhile, in our STORYsilence program we perceive storytelling as interconnected with storymaking; thus creating an inclusive space that host both processes of storytelling and storymaking.

Story-making is also the practice of communicating in various ways; we communicate with pictures, gestures, language, and through different systems - visual, sound, sensual and physical; children use their imagination in story-making while forwarding in learning literacy in developing critical thinking and creativity. The origin of Story making and Storytelling cannot be linked to any specific part of the world, as it developed in different cultures and religions in all geographical locations. Still, we can give some examples from different parts of the world. For example telling stories through paintings like in Ancient Egypt and Italy (2) or storymaking as Forum Theater techniques that started in Brazil in the 1960s.

1 - [Wolfenbarger, 2015, Storymaking vs. Storytelling: Learn from Mary Poppins](#)

2- [hoakley May 19, 2016 General, Painting The Story in Paintings: Ancient Egypt and Italy](#)

Themes

Vulnerability in Resilience

Resistance and resilience are often used interchangeably. Whereas resilience is the ability to recover, resistance is the ability to remain essentially unchanged (3). Social resilience is the process where social units and communities cope with disasters, post-disasters and the long-term recovery of consequences caused by the disaster. This fragility and exposure to crises make us vulnerable; vulnerability needs trust, as trust is one of the main factors in embracing vulnerability into resilience. Covid19 crisis manifested how we are all connected in vulnerability and resilience; it exposed how borders are imaginary and how tackling social resilience is a no-boarders act. The Covid19 crisis slowed down our joint sustainable development, yet it also increased inequalities within and across countries; here comes the power of story making and storytelling in two means: 1. we cannot be resilient without admitting and embracing vulnerability; storytelling is an essential tool to get informed about the struggles that we do not know to cover the inner and outer sides of resilience "we cannot overcome what we do not acknowledge" 2. in our STORYsilience program we also deal with the story making as interconnected to storytelling, story making is a tool that strengthens our social capacities to actively look for solutions and different scenarios that deal with our common struggles; "becoming the makers and owners of our story". Below we highlighted some statements from the participants of the STORYsilience program on our common points of how we perceive vulnerability and resilience.



We shall destigmatize vulnerability and reclaim it! there is no resilience without vulnerability! Telling stories is sharing the truth & expressing vulnerability, making & telling stories is the process of embracing vulnerability towards healing and resilience!



“Vulnerability” may expose you to negative responses; You have to be resilient to face criticism. You have to be able to get your point of view across despite people maybe not agreeing, same as storytelling; this relies on independent skills and confidence.



If you don't define what your vulnerability is, it is hard to be resilient; culturally in England, we are not meant to make a fuss; we need to keep going, Resilience is not just the ability to move on but also the ability to go through healing.



Vulnerable groups are disadvantaged in the society they live in due to reasons beyond their control; being resilient is discovering one's own power and using it in a functional way; To be able to adapt to changing situations emotionally, to protect oneself emotionally in the face of new situations.

Tools

Brave and Safe Spaces

MAGIC 20



Team Building activity; Perfect exercise to tune into the group, calm down and settle relies on our listening and awareness of others. To do this exercise, the group needs to really focus, feel into each other and use other modalities to build awareness of the group.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



Up to ten minutes



No materials needed, participants can be either in a circle or scattered across the room



Minimum ten people

TELLING OUR STORY



Group building activity; The method supports the building of relations, showing trust and openness in teams. To work effectively together, team members need to build relations, show trust and be open with each other. This method supports those things through storytelling. Team members answer questions related to their childhood and young adulthood.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



60 – 120 minutes



Markers, flipchart paper, post-it



2 to 40 people

PERSONAL PRESENTATIONS



Exercise; each participant prepares a personal presentation of him/herself sharing several important experiences, events, people or stories that contributed to shaping him or her as an individual. The purpose of personal presentations is to support each participant in getting to know each other as individuals and to build trust and openness in a group.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



60 – 240 minutes



Flipchart, paper, markers



From 2 to 40 people

Magic 20

BRAVE AND SAFE

Implementation

1. Explain the procedure and rules, participants will need to count to 20 as a group, speaking the number out, no person can speak more than once, they can't go one after another if sitting in a circle, there will be 3 max 5 attempts, eyes need to be closed, every time someone speaks over another person or two people speak at the same time they will need to start from the beginning, there cannot be any verbal communication between participants.
2. Ask participants to close their eyes and invite them to take a few deep breaths in and out. Start the round saying 1.
3. When you finish - either by successfully counting to 20, or because you run out of rounds thank everyone and go to debriefing questions if you want to reflect on the collective, awareness of others and space for self expression. If you used exercise just to calm and tune the group in and focus move on.

Reflection and debriefing

How was the experience? Why were you successful/unsuccessful? What is needed? What would help?

Hints

You must make sure that the participants have their eyes closed

TELLING OUR STORY

BRAVE AND SAFE

Implementation

Step 1: Explain the purpose of the exercise. That trust and openness in teams are important for effective working relationships. By sharing personal stories we are going to build those relationships. Let them know that nobody should feel like they have to share anything they don't want to. If relevant discuss with the group the importance of these ideas. You might refer to the Johari Window theory in the toolbox.

Step 2: Ask the participants to take three different colors of post-its and a pen. Then to spread out across the room and find a space where they are comfortable. Explain that there will be three rounds of questions. Each round will last about 5-7 minutes. They will write down answers to the questions, one per post-it.

Step 3: The first round is about childhood. Choose one color post-it and write down your answers. Don't think too much: Think of a situation where you felt happy A person that meant a lot to you. A situation where you changed; where you got a new view of yourself or of the world. (Optionally, other similar questions...)

Step 4: The second round is about your young adulthood. Pick a new color of post-it and think about: A passion that fulfilled you. A situation or person who made you grow. A situation where you were challenged. (Optionally, other similar questions...)

Step 5: The final round focused on now. Choose a new color, and write down: A driving force. A situation where you learned you have a talent. A failure that you learned something from - private or professional. (Optionally, other similar questions...)

Step 6: Give the group 10 minutes to review their post-its and to organize them on a flip-chart however they choose. They can use a marker to add words or symbols. They don't have to use all of them, but they should try to make it engaging and visual. Let them know that they will each have 4 minutes to tell their story.

Step 7: When everyone is ready, or when the 10 minutes is up, gather the group into a horseshoe. Invite the participants to share their stories at the front, one at a time. If you have time you can invite the group to ask questions after each story.

Reflection and debriefing

Recommended debriefing and reflecting questions

- a. How did you feel?
- b. What did you learn?
- c. How did you learn?
- d. Did the activity increase presence?
- e. How did you contribute to the activity?
- f. Will you use this activity in the future? If yes, how?

Hints

It is very important to create a safe and inviting space since individuals will share personal stories. In some cases, individuals may share experiences that generate emotion in themselves and/or within the group. As a facilitator, remind participants that this is normal and welcome. If individuals become very emotional, follow-up with them individually after the session.

PERSONAL PRESENTATIONS

BRAVE AND SAFE

Implementation

Step 1: Each participant prepares their personal presentation: a short presentation about “3 things (experiences, events, people, stories) that have contributed to shaping the person I am today.” The presentation should be visualized using words and symbols on a single flip-chart paper. Give participants about 15-20 minutes to prepare this. Facilitator notes It can be effective for one facilitator to do his/her presentation before participants be their own. This helps role model personal storytelling and supports participants to select their own things to share.

Step 2: Presentations: Each participant gets 3 minutes (or more depending on time and group size) to present his/her presentation to the whole group. Encourage focus and active listening.

Step 3: If you are a smaller group, where time is not limited, facilitators can invite members of the group to ask questions to each person immediately after his/her presentation.

Reflection and debriefing

Recommended debrief questions

- a. How did you feel?
- b. What did you learn?
- c. How did you learn?
- d. Did the activity increase presence?
- e. How did you contribute to the activity?
- f. Will you use this activity in the future? If yes, how?

Hints

Facilitator notes: It is very important to create a safe and inviting space since individuals will share personal stories. In some cases, individuals may share experiences that generate emotion in themselves and/or within the group. As a facilitator, remind participants that this is normal and welcome. If individuals become very emotional, follow-up with them individually after the session.

To Read [PERSONAL PRESENTATIONS](#)

Credits Hyper Island toolbox - Hyper Island designs learning experiences that challenge companies and individuals to grow and stay competitive in an increasingly digitized world.

Tools

Brave and Safe spaces

TRUST WALK



Group building activity; Trust Walk is a great activity for workshop openings, especially if the workshop aims to build trust and understanding between participants. It challenges the participants to give up control over a situation and put their "fate" into other's hands.

[DETAILED STEPS IMPLEMENTATION AND REFLECTION](#)



10 to 30 min



Blindfolds - enough for half of the participants at a time



Anybody, 3+ participants

LONG TABLE METHOD



Group building activity; The Long Table method brings in a diversity of voices into a space and allows us to capture the thoughts and ideas of people through what looks like a dinner table. This tool allows for engagement through written and spoken words, and the 'etiquettes' that are introduced at the beginning allow participants to feel welcome and invited to share their experiences.

[DETAILED STEPS IMPLEMENTATION AND REFLECTION](#)



From 1 to 2 hours



You need a long table and 12 chairs, with extra chairs for spectators, long roll of paper and pens and etiquette sheet printed out. A 'host' who will ensure that everyone sticks to the etiquettes.



10 years old is minimum age

AGENCY AND STORYTELLING



Exercise; This tool helps participants think about how to create inclusive spaces for marginalised people; This is by exploring the voice of a marginalised person, we are invited to better understand what needs to be in place to help marginalised communities tell their stories without fear of repercussions.

[DETAILED STEPS IMPLEMENTATION AND REFLECTION](#)



40 – 60 min



Decide on the stimulus and the questions. Flipchart paper and pens for people to work and discuss in groups.



Aged 13 upwards

TRUST WALK

BRAVE AND SAFE

Implementation

If any participants are blind or otherwise sight-challenged, this should be taken into consideration. This may be an excellent activity to help others on the team understand that perspective. If any participants are using wheelchairs or have other mobility challenges, this must be taken into consideration when determining the course and when leading them or them being the leader. Identify an area or several areas where the walk can happen. It is good to explore an area new to the participants, but if it is one they are familiar with, that gives a chance to experience it in a new way. This is better outside: forest paths, city streets, around a park. If inside, it may be best to be in a building with various rooms and hallways. Make sure each pair won't run into or interfere with each other - they can begin at different points along a loop, or go on different paths. Scout the area ahead of time to eliminate or avoid possible dangers - overhead, underfoot, to the sides. Have people divide into pairs, designating an "A" and a "B" in each. Discuss safety and respect as priorities. The blindfold can be taken off any time someone becomes truly uncomfortable or afraid, emotionally or physically. Those leading need to stay quite aware of the obstacles overhead, underfoot, and too the sides. Take into consideration the person's height, strength, and balancing abilities. Directions

Each A puts on a blindfold and closes his eyes to assure "no peeking." B takes A's hand, if both parties are comfortable with that. (Alternatives: A holds the sleeve of B; B leads by vocal instructions only . . .) B leads A slowly along a pre-determined course. B keeps in constant communication with A, assuring of safety, and warning of what to avoid, giving instructions such as "duck down here" or "make your next step really wide." A can ask questions. A should use all senses but sight - be aware of sounds, smells, textures of the ground, feel of the air, etc. A and B can then switch roles. This walk may be best on a different path.

Reflection and debriefing

What was the experience like for you - as A? As B? What did you learn from it that could apply to the team's regular situations? What insights did you gain about each other's communication styles?

Hints

Facilitator Notes about Trust Activities Safety Check: All Trust Activities require the facilitator to pay extra close attention to physical and emotional safety. Introduce and assure safety before starting any activities in this category. The concept of Challenge by Choice is especially important for Trust Activities: Each participant has the right to decide his or her own level of participation. It is recommended that you introduce and agree on Challenge by Choice before starting any Trust Activities. Alternatives Specify "tasks" to accomplish or items to gather along the way, without B giving too much help in doing so. E.g., collect a rock; touch something wet; hug a tree; identify an animal by its sound... (or if inside: point to a clock; collect a pen; touch an art object...)

LONG TABLE METHOD

BRAVE AND SAFE

Implementation

12 people will be sat at the table, anyone extra will sit behind and will not be a participant. If they want to be a part of the conversation they can request to swap. The host will introduce the etiquettes and the 'courses' to the conversations. There can be a broader question that helps people to start discussing this one issue. Some people will choose to speak, others may write. The host will help to move through the courses to help participants discuss the topics. There is no real end to the discussion except for time restraints.

Reflection and debriefing

The reflections will occur during the process. There can be some questioning at the end that invites people to discuss the process and how it felt.

Hints

Be prepared with the questions but also recognise where the conversation is going.

AGENCY AND STORYTELLING

BRAVE AND SAFE

Implementation

Watch/read the stimulus Pose questions for reflection: What had to happen to allow this person to share their story? What do young people from marginalised communities need to feel confident to share? Allow people 20 minutes to discuss in groups of 3/4 15 minutes to feedback

Reflection and debriefing

What can we do to invite people to speak up?

Hints

Be mindful of the stimulus that is used and steer clear of stories that feed into stereotypes.

Tools

Brave and Safe Spaces

DIAMOND 9 METHOD



Group building activity; This tool allows participants to discuss and put in order the impact of a series of 9 statements into a diamond shape with the most effective at the top and least effective at the bottom.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



30 – 40 minutes



Prepare 9 statements depending on the context being used.



Depending on the statements- aged ten upwards

CREATING AN OPEN AND SAFE SPACE FOR WELL-BEING



Ice breaker; creates an open and safe space where everyone feels comfortable to participate and establishes ground rules for inclusive participation. It develops critical thinking, problem-solving, communication and collaboration; it creates a space that encourages positive relationships between students.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



20 - 30 minutes



No material needed



All ages, this can be done as a class

POVOD'S SYMPOSIUM



Team building exercise; Povod means to keep going in the Slovenian language. This exercise aims to create a safe and brave space by encouraging active listening and speaking up. The facilitator presents an Agenda on a controversial topic. The participants share their views one after another without the right to comment on someone's else view; after reflecting on feelings in connection to the absence of replying & reacting, we'll explore together theories on active listening; this tool enhances a deep sense of empathy through an ongoing process of acting rather than reacting.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



One to two hours



Place proper for discussions; stationery (papers, pens, scissors)



From 5 to 20 participants

DIAMOND 9 METHOD

BRAVE AND SAFE

Implementation



Put together 9 statements - if this is about becoming a more inclusive school think about the school structure and the different actions that could take place. For example: an external person is recruited to consult with teachers, teachers become role models, parents are engaged, a pupil group is created to push for safer spaces, senior leadership team ensure that change is happening, the vision and values of the school include the importance of a safe space. Put participants into small groups and ask them to put the statements in order of most effective to least effective - and the statements will need to create a diamond shape. 1 2 3 2 1 order. Discuss as a whole group why people put in certain order.

Reflection and debriefing



There is no right or wrong answer, but this helps educators think about how to create change within their schools. This can also help students better understand how to bring about change too.

Hints



Be careful when choosing a statement, depending on the age and profile of the participants.



Credits Global Learning London use this tool for their anti-racist training with teachers.

CREATING AN OPEN AND SAFE SPACE FOR WELL-BEING

BRAVE AND SAFE

Implementation



Explain to pupils that ground rules are important for creating an open and safe space for well-being. Write out a list of ground rules on a large piece of paper and cut them up. Include a few blank pieces of paper. Ask pupils to rank the rules in order of importance for an open and safe space for well-being. Encourage them to write any ground rules they think are missing on the blank pieces of paper. Use questions to prompt further discussion as the pupils complete the ranking activity. Questions might include: Should every personal experience be shared in class? Are there some ideas or opinions that should never be shared in class? Are there some types of humour that would not be appropriate? Does everyone need to show the same body language? Do we always know when we are being sensitive or not? Is there such a thing as a confidential space in school? Display ground rules on the classroom wall to refer to in future sessions. Encourage pupils to revisit, review and refine them after each session.

Reflection and debriefing



Can they think of any new ground rules they might add or any they don't think are important?

Hints



This is one of many universal story templates



POVOD'S SYMPOSIUM

BRAVE AND SAFE

Implementation



Before you start, read the rule "each participant can share a new statement, and no one can react or comment on someone's else statement."

1. The facilitator presents a controversial agenda, for example, " the legalisation of the death penalty". Please make sure to choose a topic that is proper for your team.
2. The participant hears an agenda and writes it down
3. The participant researches the news about the agenda (news from their surroundings)
4. The facilitator presents questions, and each participant has five minutes to share their views in one round for each question.
5. Participants describe their point of view or the point of view they found after researching news about the agenda.
6. The participants keep sharing as long as they feel like sharing; as a facilitator, you can ask questions about the topic without directly or indirectly referring to anyone's statement or view in the room. After the last round of sharing, you can go forward to reflection and afterwards to debrief.

Reflection and debriefing



Make sure to facilitate questions for deep reflection on emotions and feelings. Especially how did you feel when the right to respond was not there? What are these feelings, and where do they come from? What did you feel during speaking? How did you feel while speaking and knowing no one could reply to you? Where do these feelings come from, and why?

After a profound reflection on feelings, you may process with debriefing. Ask questions about active listening; how do the participants define active listening? From where these definitions came? How active listening interacts with active speaking? What was present or missing in today's exercise? How the absence of responding or reacting impacted the discussion? What were the positive points? What were the negative points and why? How do the participants define empathy? At which points was empathy present or absent, and why? what kind of competencies were needed during this exercise? You can go ahead and conclude with a theoretical presentation on empathy and active listening based on the profile and needs of your participants.

Hints



The reflection part is vital. Assess your participants with proper and deep questions to explore their emotions and feelings without responding or reacting. Then, upgrade this connection slowly to the concept of active listening, empathy and active speaking. Ultimately, make it clear that this exercise does not indicate that conversations are better without reactions. Still, it is just an experience to explore empathy and the different elements in creation safe and brave environments while we share and discuss. Ensure to connect the exercise to a groups' agreement on bravery and safety.

Tools

Brave and Safe Spaces

BEYOND NAMES AND TITLES



Getting to know each other exercise; What if we feel each other's hearts before getting to know each other's names? This tool intends for the participants to explore new means of communication to get to know each other's emotions and human experiences on a heart-based level that goes beyond names, nationalities and titles. This tool is to get to know each other through heart-based communication and beyond geographical locations, names and other forms of structured communication.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



One to two hours



A space with a good atmosphere, a woollen string



People who meet for the first time; recommended for groups from 4 to 20 people

BREATH CALMNESS



Energiser; anxiety is most common when you are not feeling in control of your own body; this is why this exercise educates us on how to handle anxiety - with controllable breathing techniques; the activity combines breathing and reflecting: to release stress, to energise and learn about breathing techniques to help reduce anxiety for safe & brave spaces. It aims to release stress, energise, learn about breathing techniques, and help reduce anxiety.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



30 minutes



Soft, quiet music (speakers)



Above 14 years old.

OUR DANCING CHAIRS



Exercise; This exercise employs musical chairs to enhance cultural awareness based on ethno-relativism, which is essential for intercultural sensitivity learning and for creating safe and brave spaces; this is by challenging our perception and understanding of losing and winning; the activity is a fun yet profound learning experience which opens an essential aspect of listening to views with a fluid and a non-ethnocentric approach. So, we would recommend that you implement this tool to create safe and brave spaces.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



60 to 90 minutes



Soft, quiet music (speakers), suggested questionnaire



Two trainers or facilitators shall be included in this experience; Chairs according to participants' number; music; speakers; two separate places.

BEYOND NAMES AND TITLES

BRAVE AND SAFE

Implementation



- Prepare a list of questions beforehand; The questions can be based on the person's own experience during the epidemic or some personal story. Prepare questions about a moment where you felt that you took care of someone, a moment where you felt that someone or something took care of you, a moment where you laughed or a moment where you made someone else laugh.
- Create a comfortable atmosphere, and encourage the participants to be comfortable in a circle.
- Read the first question, answer it and keep an edge of a woollen string and through the other part of the string to the person whom you want them to share next.

For the order of the expression, the participants in the circle use a woollen string to determine the order themselves.

- It is up to you to determine when the exercise shall conclude based on the needs of the participants; do not ask all questions at once but one by one during different rounds of sharing; after the last round, you may start reflection followed by debriefing.

Reflection and debriefing



First we start with reflection on feelings, then we continue with debriefing on the topics of communication, active listening and negative impacts of stereotyping.

How did you feel while expressing your feelings? And why? How did you feel about being asked about your human experiences by people you did not meet before? How do these feelings differ from having the same questions of people you know? How did you feel asking people you first met about their human experiences, and why did you feel this way? how it feels to get to know a person before knowing their names, and without asking them where they come from?

After reflecting, you may move to debrief: what kind of communication do we have in this exercise? what kind of competencies you needed? what elements were missing? what were the cons and pros in this form of communication? Have you discovered anything new about yourself? Have you discovered something new about the concept of communication during this exercise?

Hints



Prepare the questions in advance while being flexible to adapt them or change them based on the needs of participants; always inform the participants that they shall not share anything they do not want to share and that they can pass the string to someone else without answering. The point is not about sharing but about trying to know people's feelings without asking about their names or where they live or come from. The aim is to critically reflect on the concept of communication and the normalization of profiling.

BREATH CALMNESS

BRAVE AND SAFE

Implementation

In the first step, introduce a few breathing techniques that may help when we are low on energy, feeling "a bit off", or during an anxiety attack. Proceed to the breathing session as follows:

- Pranayama (8 types of techniques)
- Viloma - Interrupted Breathing.
- AnulomVilom - Alternate Nostril Breathing.
- Cooling Breath
- Sheetal, Sitkari, Kaki mudra.
- Ujjayi - Victorious Breath.
- Bhramari
- Humming Bee Breath.
- Bhastrika - Bellow's Breath.
- Surya Bhedan - Right Nostril Breathing.

If you want to make it short, introduce the Hoffman breathing technique and proceed with controllable breathing.

Reflection and debriefing

In this section, you assess the participants in their learning journey. You start with reflecting on feelings, and then we continue with our thoughts based on critical and self-directed learning.

You may ask the following questions about feelings:

How are you feeling before, during and after the breathing session? Do you feel any change in your state of mind or your body? From where these feelings came, and why?

Followed by questions about thoughts and ideas for critical learning:

What kind of competencies do we need for these techniques? For what are these techniques helpful or relevant? What is anxiety? from where it appears? Does it connect to breathing? How and why?

In the end, you should share some resources about these breathing techniques with the participants; this is while keeping a space for analysis and critical learning.

Hints

To implement this tool, you need to educate yourself very well on breathing techniques. We recommend to you the following readings in the section of "resources". You can leave soft music playing in the background. Give the participants a choice to share or not during the reflection. you may prepare a presentation on the topic at the end or the beginning based on the participants' needs.

To Read • [The eight classical Pranayamas](#)

• [The breathing class](#)

Credits Povod team

OUR DANCING CHAIRS

BRAVE AND SAFE

Implementation



- Ask the participants to go into groups "one and two."
- Group one remains in the room with facilitator one.
- Group two goes with the second facilitator to the second room; or outdoors.
- In one of the two rooms, the rules of the "dancing chairs" are explained in a collective format as follows: "After the music stops, all people must have a chair. Those who invited more people to have the chair with them shall be honoured." In each round, you take one chair out.
- In the other room or space, the rules are explained in an individualistic format as follows: "Each person shall have a chair; those without chairs lose, and they get out of the game."
- After the participants finish the round, they switch places; this is for the participants to try the rules in both spaces/rooms.
- After all the participants play in the two rooms, you conduct a reflection and evaluation.
- In the end, it is essential to critically analysis Hofstede's Cultural Dimensions Theory with a focus on the individualism/collectivism spectrum; please make sure to open a place for critical learning and thinking; ensure that you present these dimensions in a fluid format and not based on rigidity or binarism; distribute a questionnaire to measure the self-awareness and cultural awareness of the participants through self-directed learning.

Reflection and debriefing



The reflection takes place after the whole activity ends, and both groups of participants gather in one place; afterwards, we move to debriefing.

We start navigating over feelings, how we felt in the first room/space and how we felt in the second one and why? What were the differences between the two experiences? How these differences impacted the feelings and dynamics we had in the group? Where did we feel more comfortable, and why? Where we felt more pressure, and why?

After navigating deeply enough within the feelings for persons and the groups, we move forward to debriefing.

In the debriefing section, we will ask questions about the needed skills and attitudes in each room and why? What kind of values does each space hold? What kind of competencies do we need to adhere to in each environment? What kind of competencies did we need to feel comfortable in both spaces?

In the end, we critically present the cultural dimension of Hofstede, which you may prepare your presentation based on this study [here](#). Please ensure you clearly present the cultural dimensions in a critical format that challenges its bipolar and presents it as fluidly as possible; we suggest also, distributing the cultural diversity awareness questionnaire [here](#).

Hints



Ensure to adopt a critical attitude towards understanding the differences and variations between the two structures of the game presented and played by the participants. Please take it step by step, and give enough time for the participants to reflect on their feelings before going to the debriefing process. Find out more about other studies and other theories that are critical to Hofstede's cultural dimensions. We advise you to look for an article from less heard researchers due to geographical locations and neocolonial structures.

Tools

Coding and Decoding Resilience

AGREE DISAGREE LINE



Exercise; This tool helps us to provoke, encourage and manage conversation around resilience. Disagreeing about things that really matter can be difficult. It can go deep and get personal because we have different experiences, values and perspectives. Showing that agreeing to disagree and recognising and appreciating the experiences, values and perspectives of others is a great benefit to all.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



30 min max



Opinion cards, line ends (line has 4 stages) , and a sheet for gathering thoughts, some empty opinion cards to be filled by participants should they wish to



5 to 10 people; No age limit

FOCUS ON RESILIENCE



Exercise; This activity provides tools for use when engaging in a philosophical inquiry on the nature of resilience. The questions can help to characterize and clarify what resilience means to participants so that we all have a shared understanding of the term. It clarifies and identifies the concept of resilience, building comprehension of the concept of resilience.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



1h - 1h 30min



A4 paper with the word resilience printed in the center one per person, coloured pens and markers, Questions printed on slips of paper, bag or basket for questions (if using version 2)



Age 14 and above, up to 20 people.

LOVING KINDNESS MEDITATION



Calming and grounding practice; This type of restorative mediation practice helps participants ground, it allows for an open-hearted non-reactive, non-judgmental presence—we can see into the nature of the anger or grief. A very old Buddhist practice supports resilience on both personal and collective levels.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



20 minutes



Darker room, with some nice scent and quiet atmosphere, possibly blankets or mats



No limits on age or numbers

AGREE DISAGREE LINE

CODING AND DECODING RESILIENCE

Implementation

Preparation: Print and cut out one set of opinion cards and line ends. Print some 'Gather your thoughts' sheets. Make sure you have a pen or two to hand. Make sure everyone can see and hear one another.

Make a line (string, tape or imaginary) and label the ends 'strongly agree' and 'strongly disagree'. Place the opinion cards to one side face up so all can see. Explain we are going to place the opinion cards on the line according to how strongly we agree or disagree with the opinion on the card. Explain that in round 1, only the person placing a card can speak to justify where they put it, and no-one can challenge. Make it clear that later, others will get a chance to comment and move the cards. To start, you might want to put a card on the line yourself and give your reason.

Step 1 Commit and justify In turns, ask individuals (or pairs or small groups) to choose a card and place it on the line. Allow thinking time and make sure they give reasons for their placement. Ask others to be thinking quietly to themselves whether they agree and what they would have done. Keep going round until everyone has had a turn.

Step 2. Challenge thinking Go round again and this time ask if anyone thinks a card should move. Allow people to move a card and give their reasons for moving it. Encourage people to use the phrases 'I agree with ... because ... but I disagree with ... because. ...' Give people a chance to write an opinion of their own on a blank card and place and justify this.

Step 3. Gather some thoughts Ask individuals (or pairs or small groups) to identify big ideas, issues and/or talking points that have arisen in discussion. Allow thinking time. They could jot wdown their own on the Thought gathering sheet provided or you could write them down yourself.

Step 4. Choose a dialogue starter Choose one of the big ideas, issues or talking points as a dialogue starter. You can choose by voting or discuss several in turn. Encourage participants to give life examples of resilience from their own lives or environment whenever possible

Opinion cards examples Resilience is the most important skill in times of crisis. The best response to change is to adapt. People who can't cope are weak. It's possible to be vulnerable and resilient at the same time. Some people fail in life because they are not resilient enough. Some ways of coping with stress are better than others. Resilience is not a solution to injustice.

Reflection and debriefing

Spend time with participants reflecting on what went well and what would make discussion better.

Hints

Good to prepare and read more about the concept of resilience beyond the mental health realm to have a thorough understanding of the complexity of the term and thus be more ready to facilitate conversation.

To Read [Sapere P4C](#)

Credits The generic tool comes from SAPERE p4c, it is the questions/opinions statements that are adapted to suit particular context/concept/conversation.

FOCUS ON RESILIENCE

CODING AND DECODING RESILIENCE

Implementation



1. Distribute A4 papers with the word RESILIENCE printed/drawn on it. Give participants 5 min to create a mindmap around the word. any associations are welcome.
2. When everyone is ready, ask them to place their papers on the floor and allow time for silent 'gallery walk' around the room - reading the associations other people had.
3. Sit back in a circle and introduce the exercise saying you will focus on the word resilience using philosophical lenses tool - you can now start by asking the first question. After you feel the definition stage was exhausted by participants move to the next question. If you decide on version 2 present the basket/bag with questions and ask participants to draw one slip per person. Proceed with steps until all questions were answered.

List of questions: What is resilience? What are the must-have ingredients of resilience? What is it like to be resilient? How do you know you are resilient? How important is resilience? Can communities be resilient, or only individuals? When can someone be described as resilient? What is ultimate resilience? Is true resilience possible? When is resilience a bad thing? What is resilience for? What would life be like if we weren't resilient?

Reflection and debriefing



What was the point of our enquiry today? When were you thinking hard today? Was there a time when you weren't thinking very hard? Is there anything you could have done better? What interesting new ideas have you had? What interesting new ideas have you heard from someone else?

Hints



Usually it is best to stay in an enquire for a longer time as then participants have more chance to stay in a shared sustained thinking mode, and get deeper. In case you are short of time you can stop this activity any time and continue when you are back together.



LOVING KINDNESS MEDITATION

CODING AND DECODING RESILIENCE

Implementation

1. Ask participants to take a comfortable position - can be seated or laying down on the floor. Invite them to spend a few moments here to reconnect and find your real presence in the present moment by breathing deeply and slowly. Ask participants to gently close their eyes and follow their breath letting it guide them and relax.
2. Slowly read out the script while participants are in their resting positions. Gently we will bring attention to a person, or some situation that is causing you a sense of discomfort, to shift this energy and create a loving-kindness meditation practice to get in tune with the world and with yourself in a mindful gentle, caring way. Think about a person or another living being that makes you smile naturally. It can be a child, grandma or even your dog or cat, a creature that brings happiness naturally into your heart. Visualize it, just as if it/he/she was in front of you. Now, acknowledge how vulnerable this creature can be, just like you, subject to sickness, aging, and death. This creature wants to be happy and free from suffering, just like all other living beings. Repeat mentally in a relaxed way these words: May you be safe, calm, healthy, peaceful. When you notice that your mind is wandering, return to the words and image of the loved one and realize the feelings that can arise. Now, visualize yourself, your whole body in the mind's eye and offer the same message to yourself, knowing that you too can be vulnerable under certain circumstances. May you be safe, calm, healthy, peaceful. Now choose a neutral person, a person who does not give you any particular emotion, neither positive nor negative. Even this person can be vulnerable. Visualize it in front of you, as if you were talking to him/her and repeat the message: May you be safe, calm, healthy, peaceful. Return each time to the image and the words if your mind wanders to other themes. Now a more difficult part comes into play, choose a person who has caused you pain in the past or still creates negative emotions. Allow him/her to sit in front of you, in your viewing. Even this person can be vulnerable under certain circumstances. Repeat the message: May you be safe, calm, healthy, peaceful. Return each time to the image and the words if your mind wanders to other themes. Allow your unconscious mind to extend the message to all human beings, to people near your home, in the workplace, in the city and beyond, experiencing a sense of belonging to the world. And when you're ready, and you think you've extended this message to everyone, feel the loving-kindness taking over, spreading to everything and everybody in your life... to people and things that are already there and people that are going to be there one day... Spread it to the universe... to the world in the sense of unity and deep caring connection with positive, loving vibes...
3. Ask participant to take three deep breaths and slowly open their eyes.

Reflection and debriefing

Not needed but if you want you can ask pps about the experience, How did you feel during the practice? Was it easy? Why and why not? How are you feeling now in your mind, body and heart?

Hints

Do this exercise only if you feel comfortable with this type of practices.

Tools

Coding and Decoding Resilience

CRITICAL UNCERTAINTIES



Exercise; This tool prepares a group for strategy-making. It does not produce a plan to be implemented as designed but rather builds resilience: the capacity to actively shape the system and be prepared to respond to surprise. This means being better able to see different futures unfolding, better prepared to act in a distributed fashion, and more ready to absorb disruptions resiliently.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



100 minutes



Paper, post-it, markers, flipchart



Mostly for young people and adults. The number of the participants: 10+

QUICK-CHANGE ARTISTS



Exercise; In these days of constant change, adaptability and resilience are highly desirable personal qualities. This activity enables the participants to tap into their group wisdom and improve their ability to flourish under frequent changes. Participants work individually, with a partner, and in teams to prepare a list of dos and don't-s to increase their ability to adapt to changes. Eventually, each participant selects a factor that they want to apply immediately.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



20 – 45 minutes



Countdown timer, whistle sheets of flipchart paper, felt-tipped markers, masking tape. Photo to print [here](#).



Preferably for young people and adults. Number of participants: 6-50.

EMOTIONAL REPLAY



Exercise; Two to three players play a short scene with a pretence of an everyday plot (or something else). This is repeated two or three times with different feelings (replay). Increasing resilience, and emotional awareness.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



10 – 30 min



No material needed



It is mostly designed for young people and adults; minimum two people.

CRITICAL UNCERTAINTIES

CODING AND DECODING RESILIENCE

Implementation



Five Structural Elements – Min Specs

1. Structuring Invitation * Invite the group to identify and explore the most critical and uncertain “realities” in their operating environment or market * Then invite them to formulate strategies that would help them operate successfully in those different situations

2. How Space Is Arranged and Materials Needed *Four groups of chairs around tables *Paper, Post-it notes, flip charts, or tapestry paper for each group

3. How Participation Is Distributed *Everyone responsible for planning and executing strategy is included *Everyone has an equal opportunity to contribute

4. How Groups Are Configured *Have a group large and diverse enough to break it up into four separate small groups to develop the four scenarios and related strategies *If not, make two small groups

5. Sequence of Steps and Time Allocation *Describe the sequence of steps. 2 min. *Invite participants to make a list of uncertainties they face by asking, “In your/our operating environment, what factors are impossible to predict or control their direction?” 5 min. *Prioritize the most critical factors by asking, “Which factors threaten your/our ability to operate successfully?” 10 min. *Based on the group’s history and experience, select the two most critical and most uncertain (X and Y). 5 min. *Create a grid with two axes—X & Y—with a “more of <— —> less of” continuum for the factor to be represented on each axis. For example, for the X axis, if the number of new products is a critically uncertain factor, one end of the X axis is a large number of new products and the other is no new products. Repeat for the Y factor and axis. For instance, if patent protection is a critical factor, one end of the Y axis is strong patent protection and the other is no patent protection. Four quadrants are created. See example below. 5 min. *Each of the four groups creatively names and writes a thumbnail scenario for one of the quadrants. 10 min. *The four groups share their scenarios briefly. 2 min. each *Each group brainstorms three strategies that would help the group operate successfully in the scenario that it has described. 10 min. *The four groups share their strategies briefly. 2 min. each *The whole group sifts results to identify which strategies are robust (strategies that can succeed in multiple quadrants) and which are hedging (strategies that can succeed in only one scenario but protect you from a plausible calamity). The balance of strategies can succeed only in one scenario. 10 min. *Each small group debriefs with What, So What, Now What? 10 min. *The four groups share their debriefs and the whole group makes first-steps decisions about their Now What. 10 min.

Reflection and debriefing



W³ - What, So What, Now What? You can help groups reflect on a shared experience in a way that builds understanding and spurs coordinated action while avoiding unproductive conflict. It is possible for every voice to be heard while simultaneously sifting for insights and shaping new direction. Progressing in stages makes this practical—from collecting facts about What Happened to making sense of these facts with So What and finally to what actions logically follow with Now What. The shared progression eliminates most of the misunderstandings that otherwise fuel disagreements about what to do. Voila! Materials Flipchart and papers Taking object (can be anything you are able to pass from one person to another) Instructions Five Structural Elements Structuring Invitation After a shared experience, ask, “WHAT? What happened? What did you notice, what facts or observations stood out?” Then, after all the salient observations have been collected, ask, “SO WHAT? Why is that important? What patterns or conclusions are emerging? What hypotheses can you make?”

CRITICAL UNCERTAINTIES

CODING AND DECODING RESILIENCE

Then, after the sense making is over, ask, “NOW WHAT? What actions make sense?”

How Space Is Arranged and Materials Needed Unlimited number of groups
Chairs for people to sit in small groups of 5-7; small tables are optional
Paper to make lists
Flip chart may be needed with a large group to collect answers
Talking object * (optional)
How Participation Is Distributed Everyone is included
Everyone has an equal opportunity to contribute at each table
Small groups are more likely to give voice to everyone if one person facilitates and keeps everybody working on one question at a time
How Groups Are Configured Individuals
Groups of 5-7 Whole group
Groups can be established teams or mixed groups
Sequence of Steps and Time Allocation If needed, describe the sequence of steps and show the Ladder of Inference (see below). If the group is 10-12 people or smaller, conduct the debrief with the whole group. Otherwise, break the group into small groups.
First stage: WHAT? Individuals work 1 min. alone on “What happened? What did you notice, what facts or observations stood out?” then 2-7 min. in small group. 3-8 min. total. Salient facts from small groups are shared with the whole group and collected. 2-3 min. If needed, remind participants about what is included in the SO WHAT? question.
Second stage: SO WHAT? People work 1 min alone on “Why is that important? What patterns or conclusions are emerging? What hypotheses can I/we make?” then 2-7 min. in small group. 3-8 min. total. Salient patterns, hypotheses, and conclusions from small groups are shared with the whole group and collected. 2-5 min.
Third stage: NOW WHAT? Participants work 1 min. alone on “Now what? What actions make sense?” then 2-7 min. in small group. 3-8 min. total. Actions are shared with the whole group, discussed, and collected. Additional insights are invited. 2-10 min.
WHY? Purposes Build shared understanding of how people develop different perspectives, ideas, and rationales for actions and decisions
Make sure that learning is generated from shared experiences: no feedback = no learning
Avoid repeating the same mistakes or dysfunctions over and over
Avoid arguments about actions based on lack of clarity about facts or their interpretation
Eliminate the tendency to jump prematurely to action, leaving people behind
Get all the data and observations out on the table first thing for everyone to start on the same page
Honor the history and the novelty of what is unfolding
Build trust and reduce fear by learning together at each step of a shared experience
Make sense of complex challenges in a way that unleashes action
Experience how questions are more powerful than answers because they invite active exploration
Tips and Traps Practice, practice, practice ... then What, So What, Now What? will feel like breathing
Check with small groups to clarify appropriate answers to each question (some groups get confused about what fits in each category) and share examples of answers with the whole group if needed
When sharing with the whole group, collect one important answer at a time. Don't try to collect answers from each group or invite a long repetitive list from a single group. Seek out unique answers that are full of meaning. Intervene quickly and clearly when someone jumps up the Ladder of Inference
Don't jump over the So What? stage too quickly. It can be challenging for people to link observations directly to patterns. It is the most difficult of the three Whats. Use the Ladder of Inference as a reminder of the logical steps “up the ladder” from observations to action. Appreciate candid feedback and recognize it
Build in time for the debrief—don't trivialize it, don't rush it
Make it the norm to debrief with W3, however quickly, at the end of everything
Riffs and Variations.

CRITICAL UNCERTAINTIES

CODING AND DECODING RESILIENCE

Use a talking object for each round. It slows and deepens the productivity of W3 For the What? question, spend time sifting items that arise into three categories: facts with evidence, shared observations, feelings, and opinions Add a What If? Question between So What? and Now What? For the So What? Question, sift items into patterns, conclusions, hypotheses/educated guesses, beliefs Invite a small group of volunteers to debrief in front of the whole room. People with strong reactions and diverse roles should be invited to join in. Examples For drawing out the history and meaning of the events prior to your gathering, start a meeting with W³ For debriefing any meeting topic that generates complex or controversial responses For groups with people who have strong opinions or individuals who dominate the conversation For groups with people who have difficulty listening to others with different backgrounds For use in place of a leader “telling” people what to think, what conclusions to draw, or what actions to take (often unintentionally) As a standard discipline at the end of all meetings Right after a shocking event More on talking objects: a talking object can be anything you are able to pass from one person to another. When you have it, you are invited to speak. When you don’t, you are invited to listen. Natural objects that are enjoyable to hold in your hands. Playful art objects can also help lighten the mood for very serious topics. In a pinch, a book or pen will serve.

Hints



Tips and Traps When brainstorming uncertainties, recall predictions-gone-wrong and events that caught the group off guard Challenge wishful thinking Use 1-2-4-All in very short cycles for each step Have fun with naming each quadrant (song and book titles work nicely) Have fun developing the scenarios, for instance, by turning them into newspaper reports about a future situation Post-it notes help with combining and recombining ideas Regardless of role, a few people are naturals: celebrate their skillfulness Riffs and Variations Build from this short session to a full-blown scenario-planning initiative. For each scenario, invite small groups to dramatize a typical client interaction or product from the future that puts your strategies into play String together with Conversation Café, Purpose-To-Practice, WINFY, Open Space, Wicked Questions, and Min Specs. Examples For exploring what features should be included in a product or service that will be launched For national policy and operating leaders to shape next steps in a health-care reform initiative For IT leaders preparing for implementation challenges across multiple countries in one region For executives and operational leaders to create a 10-year strategic vision For NGO executive directors responding to unexpected changes in funding and public perception For counseling youth in unstable settings, likely to drop out of school or start living on the street

To Read [Critical Uncertainties](#)

Credits

Liberating Structure developed by Henri Lipmanowicz and Keith McCandless. Inspired by consultant Jay Ogilvy.

QUICK-CHANGE ARTISTS

CODING AND DECODING RESILIENCE

Implementation

Flow Ask the participants to select three people. Tell the participants that they are going to undertake a thought experiment. Ask each participant to think of three people who handle major changes with composure—and even seem to thrive under constant turbulence. These role models could be public figures, colleagues, friends, family members, or fictional characters. Reassure the participants that they do not have to reveal the identity of these people to anyone else. Ask the participants to identify flexibility factors. Invite the participants to think what makes these three people so agile and adaptive. Ask them to make a list of the flexibility factors on a piece of paper. Point out that some of these factors could be common to all three or they could be specific to one or two of the selected people. Announce a 3-minute time limit for this activity. Ask the participants to select three other people. This time, tell the participants to select three people who cannot cope with even the smallest change and who become agitated by the slightest discrepancy. As before, these role models could be public figures, colleagues, friends, family members, or fictional characters. Once again, reassure the participants that they do not have to reveal the identity of these people to anyone else. Ask the participants to identify the rigidity factors. Invite the participants to think about what makes these people break down at the slightest change. Ask them to make a list of these factors on a piece of paper. Announce a 3-minute time limit for completing this task. Distribute playing cards. Give a random playing card to each participant. Make sure to distribute equal numbers of black and red cards. (If you have an odd number of participants, you may give one more card of either red or black colour.) Pair up with a partner. Ask the participants to pair up with someone who has a card of the different colour. If one participant is left over, ask him or her to pair up with you. Discuss coping and collapsing factors with the partner. Ask the participants to share the flexibility factors they had identified in the first thought experiment. Ask them also to discuss the rigidity factors. Announce a 3-minute time limit for this activity. Form a team. Blow a whistle at the end of 3 minutes. Ask the participants to say “Goodbye” to their partners and to form a team of three to five people who have playing cards of the same colour (red or black). List Do's and Don't-s. Distribute a sheet of flip-chart paper and a felt-tipped marker to each team. Instruct the team members to share their ideas and to prepare a list of do's and don't-s for increasing the ability to thrive under continuous change. Announce a 5-minute time limit for this activity. Review lists from other teams. Blow the whistle at the end of 5-minutes. Ask the teams to attach their posters on the wall with pieces of masking tape. Invite the participants to review the posters from the other teams to discover common items and unique ones. Announce a 3-minute time limit.

Reflection and debriefing

Discuss the items from the posters. At the end of 3 minutes, blow the whistle and assemble the participants for a debriefing discussion. Conduct this discussion by asking questions similar to these: Which flexibility factor appeared in most posters? Which factor is unique to a single poster? Which factor is most frequently neglected in your professional life? Which factor can produce the most increase in the flexibility level for you? Prepare an action plan. Invite each participant to individually select one of the flexibility factors for immediate action. Ask the participants to prepare a plan for applying this factor to increase their ability to flourish under changing circumstances. If time permits, ask the participants to pair up with a new partner and share their application ideas.

Hints

You can adjust the length of the activity according to the profile of the participants.

EMOTIONAL REPLAY

CODING AND DECODING RESILIENCE

Implementation

In groups of 3 people, pax play 2 rounds of Emotional Replay. They are asked to come up with an everyday situation/scenario. First pax play the scene freely - they will play within the same situation 3 times more, each of them one pax will have to bring into the play an emotion of their choice. The other 2 pax will try to identify the emotion and improvise accordingly (no instructions are given whether they should copy the emotion or simply react to it in whichever way it feels right). We will have the Emotions Wheel on the wall/tree as inspiration for participants - however we won't get into the details of it yet.

Reflection and debriefing

Did pax succeed at expressing emotions? Was any particular emotion easier? Harder? What made it hard? What were some strategies / mental process when you were given a specific emotion? Could pax actually embody to some extent the emotion they were acting out? Where in the body it felt? Did pax succeed at recognising their partners' emotion? Was it easier to express or to recognise? What signs did pax pay attention to? How did they react to their partners' emotions? What did pax think of the exercise? What do they think it was the purpose of this exercise?

Hints

You can adjust the number of people in the groups to the total number of participants.

Tools

Coding and Decoding Resilience

DEVELOPMENT COMPASS ROSE



Exercise; This tool was created to look at development issues but can also be used as a way of exploring questions around resilience and the wider world. Questioning the world as we see it, involves taking a variety of factors into account when understanding a situation. The four 'domains' that the development compass rose encourages us to look at - and explore the links between - are: Economic, Natural, political [Who decides?] and Social/cultural.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



30 – 40 min



Think about the stimulus you want to use and how it is connected to resilience and the exploration of what resilience means. Think of some example questions that could be used to help participants get started.



From early years to adult.

PROBLEM AND SOLUTION TREE



Exercise; This activity allows participants to identify an 'issue' and then discuss the root causes, problems and effects. After creating a problem tree, participants discuss the solutions to each problem - the vision and effect. understand what you have the power to change, and what needs external intervention. It also highlights that although some problems may feel huge there are factors within which people and communities have the power to change.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



1h



Flipchart paper with a picture of a tree, pens and post-its



Aged 9 upwards

WHY DO WE FIGHT?



Exercise; This activity allows participants to identify an 'issue' and then discuss the root causes, problems and effects. After creating a problem tree, participants discuss the solutions to each problem - the vision and effect. understand what you have the power to change, and what needs external intervention. It also highlights that although some problems may feel huge there are factors within which people and communities have the power to change.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



1h



No material needed



Aged 9 upwards

DEVELOPMENT COMPASS ROSE

CODING AND DECODING RESILIENCE

Implementation



Present the Development Compass Rose and the Stimuli - each group can be given a different stimulus. In groups of 3-5 ask them to look at the 4 factors and think of questions that can be posed which are connected to each factor. Create a carousel so that groups get to ask questions of a different stimulus. Compare the types of questions that have been asked.

Reflection and debriefing



What are the similarities in the questions that have been asked? What else is missing from the questions? What did you want to ask but felt that it wouldn't fit?

Hints



The question around who decides is always very interesting because it looks at the power behind what is being discussed.



PROBLEM AND SOLUTION TREE

CODING AND DECODING RESILIENCE

Implementation



Identify an issue - for example, issues in the school since COVID-19 In small groups discuss and record the problems you are aware of. Try to look behind the issue and think about the root causes and effects each problem has on people. For each problem identified, think of some solutions. Swap the solution trees with other groups.

Reflection and debriefing



This activity will help raise awareness of the layers that exist in both solutions and problems.

Hints



Encourage students to stay focused on the issue.

WHY DO WE FIGHT?

CODING AND DECODING RESILIENCE

Implementation

1. Ask learners to think about why people argue, for example over possessions, friends or sport. 2. Discuss learners suggestions and ask who feels that they have argued for the same or similar reasons. Ask learners to consider situations at home or at school that can lead to conflict. 3. Use learners ideas as scenarios for role-play in small groups. Possible situations include: an argument over watching television, a fight over a football or a book, a family row about bedtime or going out to play, or being wrongly accused and not getting a chance to explain. 4. After each group acts out its scene, discuss as a class suggestions for resolving the problem. Note that encouraging learners to take turns at playing different roles in their scenarios is an effective way of building empathy. This text has been taken directly from the Oxfam Teaching Controversial Issues resource.

Reflection and debriefing

Debrief: Ask students to rate out of 10 how strongly they felt about their argument before the discussion, and how they feel at the end. Has anything changed? What has helped them to shift their thinking? What happens when you actively listen to and try to understand a different point of view?

Reflection: This tool is a simple way to develop empathy skills as students will be encouraged to argue both sides of the argument.

Hints

Make sure that the participants do not get too involved in the roles and take the conflict for real.

Tools

Coding and Decoding Resilience

WHO'S RESILIENCE?



Role playing; The game "who's resilience" is a playground game where participants try to accumulate their land by expanding their own space inside a circle. It is a good tool to unpack the concept of inner resilience in connection to social resilience. The aim of the game is to explore the inner factors of resilience in relation to social resilience; while coming up with stories and examples of resilience.



1h



Outdoor or indoor; papers, chalk/stick, pens, little rocks, a ball



5 to 20 people per session

DETAILED STEPS IMPLEMENTATION AND REFLECTION

THE BOTTLE OF TRUTH



Stimulation exercise; This simulation exercise enhances the participants' critical learning skills; it is a process of decoding skills needed for resilience through role-playing. The participants flip a bottle. The person who faces the bottom of the bottle will come up with an issue or a problem based on an anonymous photo; the person in front of the bottle's top has to design a strategy to overcome it; the rest of the participants analyse the strategy from the lens of resilient skills. It is a fun exercise to discover and analyse skills of resilience.



1 to 2 h



Prepare and print photos of abstract situations; an example is [here](#).



5 to 20 people per session

DETAILED STEPS IMPLEMENTATION AND REFLECTION

Tools

Content Finding and Story Searching

ERASURE POETRY



Exercise; A great tool for content creation, erasure poetry is a type of found poetry. Erasure poems use existing texts as their starting point. By obliterating parts of it what is left is a new, slimmer text.



45 min, it can be longer depending on the size of the group



Diverse pieces of texts on COVID printed as hardcopies for each pair to have their own copy - can be articles, statistics, editorials, social media posts, medical documents, diaries etc., felt tip pens.



No limits

DETAILED STEPS IMPLEMENTATION AND REFLECTION

WHO'S RESILIENCE?

CODING AND DECODING RESILIENCE

Implementation

Before you start, clarify that THERE ARE NO RULES but options to create or to choose from.

1. draw a big circle with chalk or a stick
2. divide the circle into parts that are equal to the number of players; preferably 4 or 5 by the circle). In each sector, each participant draws a symbol that represents their space.
3. Each participant stands in their space.
4. the game starts with (participant 1) who lunches a little ball in the other participant's space (participant 2). Before the space holder (participant 2) catches the softball, all other participants must run away.
5. When participant 2 picks up the ball, they say stop, and all running participants must stop.
6. Now, the space holder (participant 2) has to throw the ball and aim at any participant they choose. If the space holder (participant 2) succeeds, they have the right to steal a part of the space that belongs to the person whom was hit by the ball (participant 3). This is by trying to draw their new space borders on the other person's space with a chalk or stick. If they do not hit the other participant (participant 3) with a ball, the participant (participant 3) aimed at has the right to steal a part of the holder's (participant 2) space. The game continues similarly (starting now with participant 3 throwing the ball).
7. The participants who remain without space may leave the game and remain as outside observers.

Reflection and debriefing

The reflection happens in three stages that **unpack feelings, reactions and concepts**, followed by a debriefing on skills of resilience and brainstorming stories resembling inner and social resilience in real-life scenarios.

As a facilitator, you shall assist the participants in exploring and understanding their feelings during this game which is highly fun but also competitive.

First, we start with questions that tackle emotions in order to increase self-awareness; afterwards, we aim to ask questions about skills that were needed by the activity and the different types of skills to deal with competitive environments. Then we lead a debriefing on one's strengths for those who would like to share in a group or answer individually for self-directed learning.

In the end, we ask questions about participants' interactions during the game; we ask questions about similar activities and events and real life, about the skills and elements needed for coping with these events, and we analyse the different interpretations of the following elements: **competence, confidence, connection, character, contribution, coping and control**.

Hints

Before you start the exercise, it is recommended that you read about the elements of social resilience and inner resilience as a base to formulate your observations and the questions for the reflection. Any allegiances are allowed if they form during the game; observe all the details and actions that are taken during the activity but without interfering in the process; you shall explain the instructions and answer questions regarding them.

THE BOTTLE OF TRUTH

CODING AND DECODING RESILIENCE

Implementation

1. Ask the participants to be comfortable in a circle.
2. Place 5 to 10 photos on the ground or table based on where your participants are sitting; make sure that the photos are covered upside down.
3. Place the bottle in the middle and ensure that the photos are not blocking the way for the participants to flip the bottle.
4. Make it clear that the participants facing the bottom of the bottle will choose one photo, and based on this photo, they will imagine an issue to be solved; the person facing the top of the bottle shall come up with a strategy to solve the issue based on their perception of what is resilience.
5. Inform the other participants to take notes to analyse the strategy from the lens of resilient skills.
6. Based on the dynamics, we make a round of sharing and feedback every one or two rounds.
7. We may conclude the activity with a presentation/lecture on the topic of resilience and the skills needed for resilience.

Reflection and debriefing

We make the reflection based on five elements; after the reflection, it is essential to navigating the debriefing process on the topic of skills for resilience.

1. How did you feel about generating a problem based on an abstract image? How this choice made you feel and why? What kind of feelings influenced your choices of these specific issues you chose and why?
2. How did you feel trying to find a strategy? Which feelings influenced or impacted your choices?
3. As an observer, what kind of feelings have you experienced? What are they, and where do they come from?
4. Based on which emotions, triggers and feelings you formulated the feedback for the problem solver?
5. As you received the feedback, how did you feel and why?

In the debriefing process, we ask the participants about the skills and situations they realised during the activity, and they may connect to resilience; what are they? And in which way do they do it? We ask the participants whether they learn something new; what is this thing? Do they connect any part of this activity to real life, and if yes, then how?

Hints

Ensure choosing and preparing the politicised photos or abstract ones in advance; select the photos based on the needs of your participants; you may have an idea about your participants' needs by conducting a needs assessment beforehand or by spending enough time with them; participants may need time to visualise an issue or problem, and that's fine, please be flexible and do not pressure the participants with a timeframe; give the option to delegate tasks among participants, for example, someone may ask for help from a friend or another participant to come up with a strategy, and this is fine because we are not aiming to pressure the participants, we instead create an engaging process for decoding.

ERASURE POETRY

CONTENT FINDING AND STORY SEARCHING

Implementation



1. Briefly introduce the concept of erasure poetry.
2. Distribute hardcopies of original texts. Participants can work in pairs or individually so ensure you have enough copies for each participant/ pair. First encourage them to read the whole original text. Then invite them to play with the text/chosen passages by blocking out words with felt tip pen. Poems created that way can be short, can play with syntax, they create new meaning.
3. When participants are ready with their texts, ask them to read them out to the rest of them group.
4. New poems can be integrated with movement or images if participants wish to do so.

Reflection and debriefing



What type of original text did you have? What was the style, tone? What do you think of the original text? What was it like to erase words and create something new? Easy/difficult? How did it feel to create the erasure poem?

Hints



If you don't have enough copies, arrange people into larger groups.

Credits

Erasure poetry or blank verse is quite an old and recognised technique, that started mid-20th century.

Tools

Content Finding and Story Searching

I COULD TELL YOU A STORY ABOUT...



Group building activity; Players complete the sentence "I could tell you a story about...", responding to the facilitator's prompt of the nature of the story. The story is not told as part of the exercise.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



20 to 30 min



No material needed



For everybody, no number limits

STORYTELLING THROUGH MAKING



Name game; The trainer can use whatever stationary or materials are available – plasticine, paper, coloured paper, paper clips, string, cellotape, glue, colouring pencils, pens etc. And pose a question to the participants which they must answer by making something. This allows participants to get creative, to use their hands to tell a story and to answer a question by exploring what they have created and why they have created it.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



Min 15 min



Plasticine, paper, coloured paper, paper clips, string, cellotape, glue, colouring pencils, pens etc.



Different versions of this can be used with children aged 7/8 to adult level and depends on the materials provided and the question that is asked.

UNPACKING



Stimulation exercise; This exercise aims to unpack addiction which represents a compulsive need to do something hard to control or stop. Usually, addiction is connected to drugs or chemical uses, but addiction can be of any habit. This tool helps us to unpack stories of addiction on habits during Covid19 and how people were dealing with them.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



15 min +



Papers, pencils



For individuals or groups

I COULD TELL YOU STORY ABOUT...

CONTENT FINDING AND STORY SEARCHING

Implementation

The facilitator introduces the two themes, for example, courage and fear. Participants are instructed to complete a sentence by filling in the rest of a sentence that begins with the prompt "I could tell you a story about..." The completion of each sentence alternates between the two topics (ie. fear, courage). For example, "I could tell you a story about losing my job during the pandemic" or "I could tell you a story about when I became a digital nomad after pandemic" One way to play would be to have each person completely 2 sentences, each one reflective of one prompt. Another way to play could be to divide the group in 2 (ie. quickly send to breakout rooms and assign the group either the topic of fear or courage) and then bring the group together to share the sentences, without knowledge of whether someone is sharing a fear or courage story. This structure can be used with any 2 interrelated topics, such as hope and despair or played on a single topic without interrelation. When used for 2 topics the debrief is often about how these 2 topics are interrelated. This exercise can be used to prime storytelling where some stories are then shared.

Reflection and debriefing

What patterns did you notice? What was similar in the stories? What did you find yourself thinking as you listened to the story topics? What insights did you have? How does what you noticed relate to X topic?

Hints

Creating a brave a safe space, there should not be an obligation to tell a story or participate.

STORYTELLING THROUGH MAKING

CONTENT FINDING AND STORY SEARCHING

Implementation



Participants can be sat at tables or in a circle. Either in the middle of the circle or on each table, place materials that can be used for the creation. Ask participants a question, for example: How are you feeling today? What do you do? What do you want to achieve? How are you showing up today? Tell us a bit about yourself. Instruct participants to take whatever materials they want, and it might be that there is only one material to use, and to make something that answers the question. Give participants 10-15 minutes to answer the question. Give another 10-15 minutes for participants to feedback - depending on the size of the group.

Reflection and debriefing



Ask participants how it felt to create something using their hands and what they expected to create compared to what they created.

Hints



This activity helps to build trust among participants.

To read [Story Cubes](#)

Credits This tool was used by Alaa Alsaraji at a workshop in London. This tool was then adapted by Faaria Ahmad to be used in education and global learning spaces.

UNPACKING

CONTENT FINDING AND STORY SEARCHING

Implementation

Ensure that the participants got to know each other and created rules for safe and brave sharing, this shall include keeping the confidentiality of sharing only in this space and among the participants.

Guid the participants into the following steps:

- Draw a flower with petals (it can contain fallen/ missing petals as well).
- Write a word you associate with each petal (it can be action, habit, situation, emotion)
- Describe the feelings you have in connection to each petal.
- List the reasons for these feelings.
- List the ways you are dealing with these feelings.
- Based on the picture you drew, find the content of your story and name it below the picture.
- When finishing, you can show the picture of the flower to other participants, and share a summary of your story if you would like to.

Reflection and debriefing

First, we process our feelings throughout the process then we go further to the debriefing process on competencies to recognise and deal with addictive habits in times of crisis.

How did you feel while naming the petals? How did you feel during the process, and why? Where do these feelings come from? How did it feel to listen to other people's stories?

Which words you chose to list in each petal and why? What skills did you need to find ways to deal with the issues you listed? Did you discover something new during this process, and what is it? What skills, knowledge, and attitude are needed to go through the process? What skills did we need for searching within ourselves? What kind of skills and attitude we needed to listen to others?

Reflecting on this exercise, what make a habit addictive and why?

Hints

Before you start, get yourself well-equipped on the topic of addiction on habits; please ensure to implement this activity with a group that has their own rules for safe and brave spaces. Give enough time to reflect on feelings before you move forward to the debriefing process.

Tools

Content Finding and Story Searching

THE ARTIST JOURNALS



Exercise; This exercise aims to find new means of journalism through the arts. It encourages young people to search for news through visual artistic mediums like photography and painting while making sure to channel news of less-heard voices rather than mainstream news; it stimulates critical thinking and enhance research skills. The activity can be edited and adapted according to the interests of the participants; whether they are more into visual or performing or performance arts, this part can be adapted in the exercise.



1 to 2 h



Internet; phones with cameras; painting tools.



Ideally fom 5 to 10 people per session but it also can be for less or more.

DETAILED STEPS IMPLEMENTATION AND REFLECTION

Tools

Content Structuring and Story Making

STORY BEADS



Exercise; This activity helps when participants come to create their own stories. It helps think of and then keep the structure of the story, as well as remember the most important moments using beads, stones and other small objects to aid their memory.



20 min



Collection of small objects such as beads, buttons, counters, pebbles etc.



No limits

DETAILED STEPS IMPLEMENTATION AND REFLECTION

STORY-BUILDING



Exercise; A short exercise to bring 'story-building' to life: a key emerging concept in networked digital communications. It helps participants get from storytelling to story-building.



30 to 60 min



Laptop/smartphone/tablet



Adults and young people,
2 to 40 participants

DETAILED STEPS IMPLEMENTATION AND REFLECTION

THE ARTIST JOURNALS

CONTENT FINDING AND STORY SEARCHING

Implementation

Ask the participants to search for headline news during COVID19. Divide them in smaller groups or pairs and ask them to exchange the news they found. In the same pairs or smaller groups they shall answer these questions: 1. Whose news are less heard and why? 2. What are their news? The less-heard voices can be of anything including environment, any beings, any animals including humans; invite the participants to do this brainstorming free of human-based centerism and free of ethno-centerism. Give enough time for the pairs or subgroups to find and structure the news which they want to deliver. Each group or pair will present a summary of the news they structured and the reasons why they have chosen these news to the wider group. Now, it is time for the artistic findings of the news; encourage the participants to take photos, films or to paint these news. At the end we have an exhibition of these news where we observe and discuss the artistic ways of structuring and telling news.

Reflection and debriefing

We make the reflection in three steps to ensure that we are covering these essential parts:

1. How did you feel in the process of searching for news during COVID19? How did you feel listening to the findings? What are these feelings and where they come from?
2. How did you feel during the process of looking for less -heard voices or less -heard news? How did you feel during the process of trying to identify whose stories or news are less heard? How did you feel during the process of working in pairs or subgroups? What are these feelings?
3. How did you feel about trying to use arts as a tool for journalism? What were these feelings? Did you discover or learn something new about the process, yourself or others?

Then we move to debriefing on content finding; what kind of skills you needed during the process. What is content finding? what were the pros and cons of using arts as a form of journalism if any? what we mean by journalism? what were the elements of journalism present today? what was missing? what is the power of art in journalism? what are the crossing points?

Hints

Please study the recommended readings about Art as a form of journalism. Make sure to adapt the time based on the group dynamics and the needs of your participants. Structure the artistic form of journalism based on the artistic skills or interests of your group; at the end of the session and based on the needs of the participants, you may present examples of Arts as a form of journalism.

STORY BEADS

CONTENT STRUCTURING AND STORY MAKING

Implementation



1. Give participants time to think about an event in the past 2 years that links with their experience of understanding of resilience.
2. Tell them they will have time to share the story with other participants - ask who feels like sharing their story with others. Listen to the story.
3. After hearing the story participants have time to ask questions about it.
4. Explain that now they will work with that story they just heard. Get participants into pairs - each pair can get up to 20 beads/counters/pebbles. Ask them to remember the stages of the story together and show the pattern of the story using the beads/counters/pebbles.
5. When finished, ask them to look at other participants' work and discuss the questions below.

Reflection and debriefing



How the story was shown in different ways from the same elements (pebbles/counters/beads)? What was it like to use those small objects to retell the story? How did feel to have own story retold by others (question to the person whose story was shared) Is there one story? Who owns it? What is the responsibility of the storyteller?

Hints



The time for reflection at the beginning should be adapted to the profile of the participants, not too much time.

STORY-BUILDING

CONTENT STRUCTURING AND STORY MAKING

Implementation

Step 1: Read the articles and presentations in the references section below to gain an understanding of the subject. You might also send readings out to participants prior to the exercise, to ensure that everyone has a basic grasp of the concept of story building and why it is important. Explain the purpose of the workshop: to practically explore the idea of moving from storytelling to story-building, an essential concept in a networked digital world. Today we are going to build some stories together, by curating data and existing user content using a free web service called Storify.

Step 2: Discuss with the group the kinds of stories that would be interesting and appropriate to build. They might be relevant to the workshop, program, or company; or they might be related to a personal passion. The purpose is not to create a high-quality piece of content, but rather to experiment and try-out a versatile tool.

Step 3: Get the participants to sign up to Storify. They can use existing Facebook and Twitter accounts, or create a new Storify account. Give them basic instructions to get started: Now build your story. Pull in elements from social media, news sites, and blogs, to make it as engaging and comprehensive as you can. Be playful and have fun with it. Share your story with the rest of the group before the next workshop.

Reflection and debriefing

Try these questions: What have I learned about story building? What have I learned about the subject How can I apply this to my organisation/brand/client?

Hints

Don't forget to explain the purpose of the workshop.

To Read [Hyper Island Toolbox](#)

Credits Hyper Island toolbox - Hyper Island designs learning experiences that challenge companies and individuals to grow and stay competitive in an increasingly digitized world.

Tools

Content Structuring and Story Making

CAMPFIRE



Group building activity; Campfire leverages our natural storytelling tendencies by giving players a format and a space in which to share work stories. Campfire leverages our natural storytelling tendencies by giving players a format and a space in which to share work stories—of trial and error, failure and success, competition, diplomacy, and teamwork. Campfire is useful not only because it acts as an informal training game, but also because it reveals commonalities in employee perception and experience.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



30 to 45 min



Flipchart, post-its, markers
Campfire cover photo [here](#).



For young people and adults, 8 to 20 participants

STORYTELLING THROUGH PHOTOGRAPHY



Exercise; The aim and objectives of this tools is to use photos and storytelling to bring together diverse voices and experiences and to share our stories. Aims and learning outcomes: a. To create a space to share collaborative stories about ourselves b. To develop storytelling skills and photography c. To develop respect and learning of different cultures d. To develop team working.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



1h 30 min



Photos of healing and heritage, flipchart, pens, laptop



All people without age limit,
15 to 30 participants

STORY DICE



Exercise; Participants create a story from the random throw of the dice. The dice are themed to help hold the conversation within a certain topic. It helps to create a story together using images from the dice as a prompt.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



In order to maintain focus and flow- we suggest no longer than 60 min



Story cubes are a useful tool to continue a story that has been read to think about what might happen next. A stimulus or topic will help to keep it focused.



There are no age restrictions or restrictions on the number of people who can participate

CAMPFIRE

CONTENT STRUCTURING AND STORY MAKING

Implementation



Preparation Before the meeting, brainstorm 10–20 words or phrases you can use as trigger words to start the storytelling session. Write them on sticky notes. Keep the ideas positive or neutral: partnership, venture, first day, work travel, fun project, opportunity, and so forth. Flow 1. Post the sticky notes in the meeting room in a space visible to all the players and give them access to markers and more sticky notes. Tell them that this is a workplace “campfire” and the only thing they’re invited to do is share stories back and forth as an informal “company training program.” Show them the “wall of words” and ask them to take 1–3 minutes to look them over and recall a story associated with one of them. To help the group warm up, start the storytelling session yourself by removing one of the words on the wall and posting it in a space nearby. Then tell your introductory story. 2. Ask for a volunteer to continue what you started by peeling another word from the wall and posting it next to yours. This begins the sticky-note “story thread.” 3. Before the first player begins his story, ask him to read aloud the word he chose and then instruct the other players to listen carefully to his story and to jot down a word or phrase on a sticky note that reminds them of another work-related story. If no words in the player’s story jumped out at them, they are welcome to pull a sticky note from your original “wall of words.” 4. After the player concludes the first story, ask for another volunteer to approach the wall and to either post their own sticky note or take one from the “wall of words.” Ask them to read their word aloud and to then share their story. 5. Repeat this process until the players have created a snake-like “story thread” which acts as an archive of the campfire conversation. Use your best judgment to determine when to end the storytelling session. Before you “put out” the fire, ask the players if there are any lessons learned or final thoughts they want to add.

Reflection and debriefing



Recommended debrief questions

- a. How did you feel?
- b. What did you learn?
- c. How did you learn?
- d. Did the activity increase presence?
- e. How did you contribute to the activity?
- f. Will you use this activity in the future? If yes, how?

Hints



Note: Your role as the meeting leader is simply to encourage the sharing of work-related stories. Tips for running this activity online Pick an online whiteboard tool that allows you to use a large, zoomable canvas. Add the 10-20 words or phrases which you’ve brainstormed as sticky notes on the virtual canvas. During each person’s turn, they can remove one of the sticky notes you added, or create their own in the canvas. The end result will be an online snake-like “story thread” as opposed to a physical one. If you’re not using an online whiteboard, we’d recommend using a collaboration tool such as Google Docs to share the words and phrases, and to allow the audience to input. Invite everyone into the document to share their ideas but be very clear in regards to editing rights. When facilitating group discussion, we recommend participants use non-verbal means to indicate they’d like to speak. You can use tools like Zoom’s nonverbal feedback options, a reaction emoji, or just have people put their hands up. The facilitator can then invite that person to speak.

To Read [Campfire](#)

Credits This game was inspired by Tell Me a Story: Narrative and Intelligence (Rethinking Theory), by Roger Schank and Gary Saul Morson.

STORYTELLING THROUGH PHOTOGRAPHY

CONTENT STRUCTURING AND STORY MAKING

Implementation

The trainer will need to print out the different photos as stimulus to initiate discussion around resilience and healing that majority of participants will have in common, for example nature, tea, home, etc. 20 mins: Icebreaker and introductions: All the participants will bring their own photos and they can speak about how this relates to their heritage and how this may have been used to heal during COVID. This will encourage other participants to also discuss their stories of healing and heritage. 45 minutes: Creating a storyboard through the photos that have been brought together. The participants create a collaborative story relating with the photos. At the end they are expected to create a complete story with a plot. Character development – who will be the main character of the story- group will build character into the story – being hopeful, doesn't want to give up, -what is the positive side of the character. Provide questions and structure. 25 minutes: will be given for the debriefing questions.

Reflection and debriefing

Recommended debrief questions

- How did you feel?
- What did you learn?
- How did you learn?
- Did the activity increase presence?
- How did you contribute to the activity?

Hints

You can use the time according to the number and profile of the participants.

STORY DICE

CONTENT STRUCTURING AND STORY MAKING

Implementation



Throw the dice, and create a story starting with “Once upon a time...” using the nine symbols on the faces of the dice. Then, follow your imagination!

Reflection and debriefing



Did the story go where you imagined? What new words were learnt?

Hints



Provide space for participants to take the story on a journey.

Tools

Content Structuring and Story Making

STORY STRUCTURE THROUGH PHOTOS



1 h

Exercise; Using simple photos or images, ask participants to work in pairs to create a story. Some pairs will have the same photos but will create completely different stories. It helps to encourage participants to use new vocabulary and imagery to create stories and order the story from beginning to end.



Images and photos that can be used



All ages

[DETAILED STEPS IMPLEMENTATION AND REFLECTION](#)

HOT AIR BALLOON



20 min at least

Group building activity; This tool can be used to help structure a story with a problem, solution and ending. Aim of this tool is to structure a way of gathering information to plan together - and here it can be used to plan a story together.



Draw a picture of a hot air balloon on flipchart paper
Pens



4 to 8 people

[DETAILED STEPS IMPLEMENTATION AND REFLECTION](#)

STORYTELLING GAMES



20 min

Ice breaker; A very simple storytelling game that encourages participants to construct a story. It helps to put together a story.



No materials needed



All ages

[DETAILED STEPS IMPLEMENTATION AND REFLECTION](#)

STORY STRUCTURE THROUGH PHOTOS

CONTENT STRUCTURING AND STORY MAKING

Implementation



Participants to be given 4-10 images and asked to put these in an order to create a story. to sort the images to form a story. The participants will then be asked to narrate their story to the class.

Reflection and debriefing



What were the different stories created from the same images and how did you choose to order your stories in a certain way and why?

Hints



Try to get images which are well-known and others which are less known.



HOT AIR BALLOON

CONTENT STRUCTURING AND STORY MAKING

Implementation



Draw a picture of a hot air balloon with a basket and ropes tethering to the ground. Tell your group that the balloon represents their story and they should think about the beginning, the problem and the end. The basket represents the characters of the story. The balloon itself are the issues that the characters will need to get through. The ropes is what is preventing the characters to really take off. Above the balloon write down what the characters need to grow and overcome their obstacles. And either side of the balloon - the wind - once the characters have set off - what other issues may come their way?

Reflection and debriefing



Think about each character and who they are and how they will try their best to overcome and succeed.

Hints



You may want to give a framing or a theme for their stories to help keep a level of focus.

STORYTELLING GAMES

CONTENT STRUCTURING AND STORY MAKING

Implementation

Basic Story: Here are the basic steps of a story that you can practice with: 2. This story is about... (introduce your character) 3. More than anything they wanted... (describe something your character wants) 4. But they couldn't have it because... (describe the character's obstacle) 5. First they tried... (describe a way they tried to overcome the obstacle) 6. But it didn't work because... (explain how that failed) 7. Then they tried... 8. But that didn't work because... 9. Finally they tried... 10. And that worked because... 11. And in the end... (describe how life was different now your character got what they wanted).

Reflection and debriefing

Recommended debrief questions

- a. How did you feel?
- b. What did you learn?
- c. How did you contribute to the activity?

Hints

This is one of many universal story templates.

Credits “This classic storytelling template was adapted by storyteller Amelia Armande as part of You, Me, Story!, project funded by Arts Council England”.

Tools

Content Structuring and Story Making

MUSIC IS WHAT EMOTIONS SOUND LIKE



60 to 90 min

Exercise; Through this exercise, we express our feelings through writing or listening to music, conveying empathy, expressing our diversity and feelings, to inspire story making processes; in this tool you may learn about yourself and others through music with a group. Whenever we are making or listening to music, it can give us a sense of departure from social conditioning and conscious thought. Music is breathing, beating, and constantly evolving inside every human being.



Music (speaker/s), pens, papers



For individuals or groups of any number.

DETAILED STEPS IMPLEMENTATION AND REFLECTION

TAKING BACK WHAT IS MINE



15 min

Ice breaker; This is an ice breaker where we as a group reclaim our control over matters in our lives; It stimulates emotional intelligence by getting aware of the situations that are happening around the world over which we don't have any control; this exercise encourages us to recognise the things that we have control over; it is an ice breaker where through visualising and reclaiming we can initiate the making of our stories.



Papers, pens



Recommended for groups from 5 to 10 per session

DETAILED STEPS IMPLEMENTATION AND REFLECTION

SPEAK ME OUT!



1 to 2 h

Simulation exercise; This activity uses drama and performing arts to simulate creativity, active listening, and emotional intelligence for community building and social progress. It is to be conducted in person but can also be adapted online. You must prepare diverse images of people and print them out in advance. We employ coding and decoding techniques from the pedagogy of the oppressed through these images for story-making through creativity, empathy and critical thinking.



Printed diverse images of people; stationery.



5 to 20 people per session

DETAILED STEPS IMPLEMENTATION AND REFLECTION

MUSIC IS WHAT EMOTIONS SOUND LIKE

CONTENT STRUCTURING AND STORY MAKING

Implementation



Step 1 (meeting each other) They are creating a safe environment where others feel free and comfortable to share their experiences and feelings and their stories. The first step is mainly dedicated to getting to know one another through music. What they listen to, what calms them down, what kind of songs make them accessible or even angry, and primarily what music/artists they listened to most during quarantine.

Step 2 (expressionism through music) Teaching how other poets and music artists evolved as musicians through their lyrics and how they expressed themselves through this form of art (for it to be more attractive to participants, maybe choose an artist that they listen to – for example, Billie Eilish and an artist from a different time era – example David Bowie) and giving the participants to speak about their interest in music and artists that they like.

Step 3 (where creativity takes place) They are creating their poetry and lyrics- where everyone writes their song and presents it if they feel comfortable enough. It can be about a day in the life, how they are feeling in this moment, or how they felt in the past—an option to offer a list of themes (friendship, family, hope, community).

Step 4 (presentation and reflection) They are presenting the written poetry to those who want to share what they have written down. And reflection on the given poetry/lyrics and the meaning behind it.

Finally we proceed further with the section of reflection and debriefing.

Reflection and debriefing



We start with feelings and then we proceed with debriefing on competencies and attitude that were needed for this exercise.

How did you feel trying to get to know people through the music they like? and while trying to express who you are through the music you like? How did you feel during the process of writing? How did you feel during sharing and listening to others?

For debriefing we tackle the competencies from the lens of emotional intelligence and creativity.

What was the most challenging part, and what inspired you for your written lyrics (story)? what kind of elements you needed in this exercise? what kind of skills, knowledge and competencies? how this kind of communication and self-expression varies from others and why?

Hints



Get to know your group and what kind of music they listen to; take part in the activity as equally as them. Make sure to make sharing optional.

TAKING BACK WHAT IS MINE

CONTENT STRUCTURING AND STORY MAKING

Implementation



1. Close your eyes
2. Focus on the few things you can control, and try to let go of any fear of the things you can't.
3. Visualize what time of the day it is and what you are doing
4. List all of the details and things that you choose to think and to feel now. List all of the affirmation you need to acknowledge your inner power.
5. Write down the things you visualize
6. Fold the paper and pass it to other participants so they can read it.
7. At the end, and from everything that was shared ask the participants in pairs to write one story that channels what is inner resilience for them.

Reflection and debriefing



Be flexible and responsive to people's need to share or not to share during this ice breaker. Guide questions that remind participants of their individual strengths; first go through the emotions and feelings and give enough space and time for each person to share if they want to. Make the reflection into stages starting from individuals to group dynamics. Start by asking about the participants feelings in their inner process of visualization and while listening to others' stories. Ask about the process of story making, how did it feel and where these feelings come from? after we process the feelings we may move forward to debriefing on the topic of storymaking. What was the process of storymaking during this exercise?

Hints



Before you start, educate yourself on "control" as part of resilience. Provide paper and pens for participants to write down the things they visualized; be flexible and adapt the questions during the process based on the needs of your participants; we advise you to equip yourself well with the topic of control and resilience; encourage your participants to document and structure that stories that they came up with

SPEAK ME OUT!

CONTENT STRUCTURING AND STORY MAKING

Implementation

The activity develops the critical thinking, active listening skills, creativity and emotional intelligence of the participants through the following stages:

1. Creative Projection: Distribute images of random people, total strangers, some of them are in uniforms, in their houses or working environments- face down, on the ground. Each participant has to pick one photo without seeing it and individually reflect on the photos they picked. They project on these unknown characters; they imagine what kind of life these characters have. What kind of challenges and circumstances? Have enough time to generate themes and topics that the participants wish to discuss in safe environments through creative projection. Creative projection is present in this activity by reflecting on the imaginary characters and their photos from the perspective of the participants.

2. Speaking Out! Regulating Self-Reflections: Participants practice empathy and active listening. They present the characters they picked up with the pronoun “I” instead of “they, he, or she”. In this part, the participants have a safe environment to share topics that concern them through an imaginary character. They also practice empathy and active listening. In this part, it is important for the facilitator to remind the participants to actively listen to the stories behind each character because this will help them to proceed in the next stages of the “Speak me out!” activity.

3. Building a Community: After each participant presents their character, the facilitator asks the participants to sit in a circle and close their eyes. The participants now think of themselves and others in the room through the presented characters. The facilitator asks each character to think of another character in the circle while keeping their eyes closed. The facilitator counts until three, and the participants open their eyes and look directly at the eyes of the character they were thinking of. If two characters look at each other simultaneously, they say bingo, and they leave the circle as a couple. The facilitator keeps repeating the game until all characters are paired.

4. Collective Actions for Inclusive Solutions: Participants enhance and practice their social skills and problem-solving skills through role-playing. The facilitator asks each pair to reintroduce the characters they picked up to each other. Each pair discusses the issues they came up with through their imaginary characters; afterwards, they come up with a scenario where their characters meet and support each other in finding solutions to the issues they came up with. 5. Social Awareness and Resilience: Each pair plays out their scene to the rest of the group. After each scene, the facilitator opens a discussion on the topic and asks the audience to share their views, feelings and alternative solutions. After all, pairs present their scenes, and the facilitator facilitates a reflection and evaluation stage. In the reflection stage, the participants share their feelings, the challenges they faced and how they reacted to them throughout the activity. In the evaluation stage, the participants think about the process they went through in this activity in connection to their lives, their communities and their surroundings. This activity can be adapted and implemented online using interactive platforms such as Zoom platform. In online platforms, the facilitators may use digital photos and break-out rooms. In the stage of community building, the facilitator can use interactive online platforms that have tools for brainstorming and team-building activities. It is important to have energisers or breathing activities at the end of the session and after the reflection to ensure that the participants go out of character.

SPEAK ME OUT!

CONTENT STRUCTURING AND STORY MAKING

Reflection and debriefing

The reflection in this simulation exercise is based on the five stages of the activity and concludes with an overall debriefing after the fifth stage. We facilitate a reflective discussion on the process of creative projection: how did you feel in this process? from where these feelings came? Would these feelings be different if you picked up another photo? We proceed with the second stage; how did you feel the moment we announced that now you need to present this character with the pronoun "I"? would you have changed something if you knew this in advance? During the community-building process, how did you feel? Did you make your choices of selection based on which factors and why? In the stage of collective actions, how did you feel about the issues you came up with and why? How did you feel interacting with another character during the social resilience stage? How did you feel about the dynamics you have chosen and where these feelings come from? In the end, did you experience something new? Did you find something new about yourself or about communities in general? Thinking about the overall experience, is there anything you would change? What is it? And why?

Hints

If implemented online or offline, the role of the facilitator is essential to provide a safe environment based on active listening. This can be achieved through facilitating a discussion where the group can set its own rules and common expectations, challenges and contributions as one community before the start of the activity. During the activity, the facilitator asks questions with an open end. There are no leading questions; the role of the facilitator is to guide the journey of self-directed learning while keeping the flow of the group by encouraging the participants to stick to the code of honour that they initiated and created together as one united group with diverse approaches. The whole learning journey is led by the participants themselves. The facilitators provide the tools and the questions for the participants to find their own answers within themselves as individuals and as a group.

Tools

Storytelling

CONNECT, AFFECT, DISCONNECT



Exercise; This activity is a quick play with movement, allows to create some mini-sequences which can be themed or a complete free style. To start exploring movement especially in connection with another person, practice self expression, see how we can connect theme in a more embodied way. It helps participants understand how their bodies tell stories.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



Depending on number of participants



Music



No limits on age or numbers

BUZZWORD POEMS



Exercise; Short and sweet exercise in creative writing that helps bring back memories of an experience and generate first ideas for stories. Finding content for stories, creative writing, play with the words, remembering the experiences of Covid and lockdown and alchemising them into art, this helps create first stories.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



10 to 60 min, depending how deep you want to go



Small pieces of paper, pens, basket or a container



Any number, any age

JOURNEY SIGNING



Exercise; A tool to help build choreography and match movements with words when telling a story.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



1 h



No material needed



No limits on age and numbers, be aware that the more participants you will have the more time it will take for

CONNECT, AFFECT, DISCONNECT

CONTENT STORY TELLING

Implementation



Ask participants to work in pairs or groups of three.

1. Demonstrate with partner and talk through the Connect - Affect - Disconnect sequence: - Connect – try to be inventive with your movement (it could be initiated with any one of your body parts – oh and no holding hands.) - Affect – can be initiated by BOTH people – can be a small or a big movement but it's something that affects this connection. - Disconnect – again you want to try and leave this encounter in an interesting way (could use a spin, a push etc.)
2. Practice and play with the movements for 10 to 15 minutes.
3. Participants take turns to present their sequence to the rest of the group. While they present play some music, each pair/group can present more than once - each time change music, best if has different mood and speed.
4. Applaud every presentation and ask rest of the group for feedback.

Reflection and debriefing



1. What do you think about the sequence?
2. How did music affect the sequence?
3. Which version do you like and why?

Hints



Adjust groups of people according to the number of participants.

BUZZWORD POEMS

CONTENT STORY TELLING

Implementation

1. Give participants pieces of paper and pens, can be post it notes or just small pieces of paper. Give instructions but don't give too much thinking time as we are looking into the first responses, kept as a memory rather than intellectualised stories about the experience. their job is to finish a sentence with a word or two. (there will be three sentences)
2. Ask participants to come up with words first (1-2 for each). During covid: a) A hope I had b) A feeling that lingered c) Something or someone I turned to for help
3. Collect the pieces of paper and put them all into a basket or a container. Shake and mix the words. Ask a volunteer to draw 5 words and read them out in a sequence. If you had more participants each can draw up to 5 words (min 3)
4. Ask everyone to read out their words in a random sequence.
5. Set time for creative writing inspired by the buzzwords. Poems don't need to be long. 6. Read the poems created.

Reflection and debriefing

Recommended debrief questions

- a. How did you feel?
- b. What did you learn?
- c. How did you contribute to the activity?

Hints

Adjust the time according to the number and profile of participants. Prepare paper and pens.

JOURNEY SIGNING

CONTENT STORY TELLING

Implementation



1. Ask participants to think of a journey they WALK that they know really well, it could be the walk from home to school, or to the bus stop or to your friend's house. Ask them to solidify this journey in your mind.
2. Now streamline journey instructions.
3. Ask participants to create movement for each instruction.
4. Practise and get this solidified in their mind.
5. Ask participants to get into pairs and show each other their journey sequences. continue practicing the sequence until it is ready.
6. When everyone feels ready have a show and tell. people taking turns with their sequences. If you wish you can then build a whole choreography based on several sequences.

Reflection and debriefing



Recommended debrief questions

- a. How did you feel?
- b. What did you learn?
- c. How did you contribute to the activity?

Hints



The more participants, the more time you will need.

Tools

Content Storytelling

STORY AROUND THE CIRCLE



Exercise; Creating a story together can be merely for fun, or it can help the team imagine its future or recall its past. Aims of the tool are fun, getting to know each other, creating a vision for the team, exercising imagination, appreciating diversity of thoughts and styles.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



30 to 90 min



Recording device,
Photo to print [here](#).



It is mostly designed for young people and adults, 5 to 10 participants

STORY SPINE



Exercise; The Story Spine is both a practice technique for learning how to tell a well-constructed story as well as an outlining tool to help construct a story. By fitting them onto a Story Spine you'll be able to see what you've already got in terms of your structure and, from there, you'll be able to start filling in the missing pieces.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



60 to 90 min



Slide or poster with the steps,
Photo to print [here](#)



It is mostly designed for young people and adults, 5 to 15 participants

TELL A TALE



Exercise; Great storytellers – writers, filmmakers, designers – imbue empathy by translating character' stories for others. It's a craft as old as time you can use to build empathy for the people you're designing for. Aim of the tool is building empathy by retelling someone's story.

DETAILED STEPS IMPLEMENTATION AND REFLECTION



180 min



No material needed



It can be used for everyone, 5 to 10 participants

STORY AROUND THE CIRCLE

CONTENT STORY TELLING

Implementation

You need to sit around a table or in a circle, so that everyone can see and hear each other. Possibly have one person be the recorder (on paper or with recording device) - this is optional; consider whether it may inhibit people, and whether archiving of the story would be of use. The organizer can decide if the story will be on a certain theme, and if so, identify it. (e.g., "What our organization will be like in 5 years, and how we will get there"; "The day everything went wrong with our big event.") The story could be about a real challenge the team faces and how to deal with it, with fantasy okay or even encouraged or required. Directions

The organizer can start the story, e.g., "Once upon a time, in a land far away, 5 people got together to solve all the world's problems. Everything seemed easy, until one day one of the people saw on the horizon..." Around the circle, each person takes a turn adding to the story. The organizer can set a time limit for each person, such as one minute, or suggest each contribution be one paragraph or two sentences. Suggest that some of the parts end with an incomplete sentence or a cliff hanger such as "and then..." or "Fortunately for her..." The story can come to a conclusion with the last person in the circle, or you can go around twice or several times, or by a time limit.

Alternatives The story could be created in writing rather than aloud. It can be in-person or remote, in real time or not.

Reflection and debriefing

Discuss the process. Discuss whether the story has ideas or lessons relevant to the group's regular activities. Recommended debrief questions

- How did you feel?
- What did you learn?
- How did you learn?
- How did you contribute to the activity?
- Will you use this activity in the future? If yes, how?

Hints

Tips for running this activity online: When choosing order of play, have each person choose the next participant or have the facilitator select the next person. Ensure that nobody goes more than once. Pick an online whiteboard tool that allows you to use a large, zoomable canvas and add each line of the story as a post-it. Alternatively, use a shared Google Doc to record the story. In either case, you may want to have a designated note taker so the participants can focus on coming up with fun responses to the previous line. When facilitating group discussion, we'd recommend that participants use non-verbal means to indicate they'd like to speak. You can use tools like Zoom's nonverbal feedback tools, a reaction emoji, or just have people put their hands up. The facilitator can then invite that person to talk.

STORY SPINE

CONTENT STORY TELLING

Implementation

First teach with familiar stories like fairy tales, popular movies Then have participants drop in their own content (brand story, pitch, life before the event they are now attending, etc.) Tell the story of your organisation/activity/project... Once upon a time... The starting condition (status quo / routine / problem) Every day... Statement of fact about the person(s) or setting Until one day... The discovery or event that breaks the routine. And because of that... The consequences / results of breaking the routine. And because of that... More consequences / results. And because of that... More consequences / results. Until finally... The lasting change / pivot / climax. And ever since then The new reality / next steps / conclusion. Hyper story spine Group all starts with the same story until the 'until one day" pivot point How to Use the Story Spine The Story Spine is both a practice technique for learning how to tell a well-constructed story as well as an outlining tool to help construct a story. Practice with it by simply making up a bunch of different Story Spines as quickly as possible. It's fun! It's easy! You can rattle off a dozen as you're waiting for the bus. Pretty soon, the well-constructed story structure will become instinctual. As an outlining tool, it is very helpful when you have a bunch of great ideas for a story but are not quite sure how they all fit together. By fitting them onto a Story Spine you'll be able to see what you've already got in terms of your structure and, from there, you'll be able to start filling in the missing pieces.

Reflection and debriefing

Discuss the process. Discuss whether the story has ideas or lessons relevant to the group's regular activities. Recommended debrief questions

- a. How did you feel?
- b. What did you learn?
- c. How did you learn?
- d. How did you contribute to the activity?
- e. Will you use this activity in the future? If yes, how?

TELL A TALE

CONTENT STORY TELLING

Implementation

Great storytellers - writers, filmmakers, designers - imbue empathy by translating character' stories for others. It's a craft as old as time you can use to build empathy for the people you're designing for. 1. What is the story you want to tell? What did you learn during research that really inspired you? It is about the daily challenges in someone's life? Or how people wanted to feel more ownership when they interacted with the product? 2. Now, it's time to pick your medium. How do you want to tell the story? You could make a day-in-the life video of your subject, a magazine spread of what they care about or a mini museum. 3. Use photos, artifacts (such as hand written-notes or someone's favorite objects), and videos to create a story that follows a narrative arc - background, conflict, climax, and opportunities for resolution. 4. Share it with your partner or team members. Example: For a sustainable fisheries project in Ghana, the team collected old ship wood and created beautiful portraits of the fisher folk on these planks to tell the story of this vibrant community.

Reflection and debriefing

Recommended debrief questions

- a. How did you feel?
- b. What did you learn?
- c. How did you learn?
- d. How did you contribute to the activity?
- e. Will you use this activity in the future? If yes, how?

Hints

Adjust the duration according to the number of participants.

Tools

Content Storytelling

MAPPING VALUES



Exercise; Everything we do is linked to values, this tool encourages participants to recognise the values that exist in a stimulus and to consider what values are most important to them. Aims of the tool are to understand the values that exist within a story or poem, and to find shared values with other participants.

[DETAILED STEPS IMPLEMENTATION AND REFLECTION](#)



1 h activity, but can be repeated throughout the term



A stimulus, a document with different values to help participants, post-its and pens



All ages

FORTUNE TELLERS



Stimulation exercise; This is an exercise based on mind mapping. It uses a mind map, a diagram in which information is represented visually, sometimes with a central idea placed in the middle and associated pictures arranged around it. It enhances storytelling skills by encouraging participants to transform their ideas into visuals and later on into articulating them with words.

[DETAILED STEPS IMPLEMENTATION AND REFLECTION](#)



30 min+



Papers, pens, colourful markers.



For individuals or groups; no limits

MY GOLDEN CIRCLE



info session; This interactive information session creates an engaging environment where participants discover one of the storytelling techniques that comes from the essence of "why" we tell stories ", how", and "what"; this technique aims to enhance young learners' reasoning skills and stimulate emotional intelligence and empathy; this is by placing reasoning as the base of storytelling based on heart-based communication.

[DETAILED STEPS IMPLEMENTATION AND REFLECTION](#)



1 to 2 hours



Presentation on the Golden Circle technique: adapt your presentation based on this resource [here](#).



All ages; For individuals or groups

MAPPING VALUES

CONTENT STORY TELLING

Implementation

Explain to participants that everything we think and do involves our values, values are our internal rules. Provide participants with a values grid. Explore a certain story, video or poem and ask the questions: What values are being represented here? Are there any conflicts between the values in the stories? Ask participants to use post-its to add their story to the values grid to see what values are being presented. This can be done for all the stories that are covered during a term to see what values appear.

Reflection and debriefing

The importance of values and the role it plays in people's lives.

Hints

If the participants are younger people or children, explain what values are.

FORTUNE TELLERS

CONTENT STORY TELLING

Implementation

1. Draw a mind map (in the centre, write the date of today)
2. Write questions on each branch going from the centre:
 - where do you want to be?
 - what do you want to do?
 - people you want to be with?
 - what do you want to become (profession)?
 - what do you want to have? - etc.....
 - Inform the participants to add sub-questions under each question.

Encourage the participants to use any symbols or visuals and to make the diagram they wish to make.

3. write three options under each branch: encourage the participants to brainstorm options that they did not think about beforehand.
4. Eliminate the options until you have left only one choice under the question.
5. finalize your visual in a timeline of a story to be told.
6. Tell your selected visualised story to other participants.

Reflection and debriefing

First we start with the reflection on feelings throughout the process.

- How did you feel during the process of finding questions?
- How did you feel in the visualization process and where these feelings come from?
- How did you feel during the process of sharing and why?
- how did you feel about the multiple choices?

Moving to debriefing:

- How did you contribute to the activity?
- Are you satisfied with your visualized story and why?
- How did you feel about sharing and listening and why?
- what kind of competencies we needed during this activity? what is storytelling? how this manifested during the process?
- What is the role of multiple choices from the lens of storytelling?

Hints

Get equipped with the multiple choices technique in mind mapping; actively listen to the participants and change the questions based on their needs and the dynamics of the group.

MY GOLDEN CIRCLE

CONTENT STORY TELLING

Implementation

- Ask the participants to draw a circle or any other shape that can be divided into three layers: one layer is the inner part, the second part in the middle and the outer part.
- They shall write the following questions, one in each part:
 - * (inner layer) Why would you tell this story? Facilitate a reflective thinking process connecting personal reasoning to a broader good.
 - * (middle layer) How would you tell it to accomplish the why you listed before? Facilitate a reflective discussion on Know-how practices through heart-based communication and whether they meet the values under the "why".
 - * (outer layer) What will you use to achieve the previous "why" and "how" that you listed? Facilitate a reflective thinking process, whether the method selected is inclusive and accessible to the people we would like to reach.
- We make a fast round of sharing and receiving feedback from other participants after answering each question.
- The participants can reverse their texts and answers if they want after receiving feedback from the rounds of sharing.
- After the final question of "how", we have time to prepare our story based on the "Golden Circle" technique.
- Each participant tells/performs their final story.
- Final reflections and Feedback
- Based on your participants' needs, you may conclude optionally by presenting a more theoretical part of storytelling techniques from the "Golden Circle" lens.

Reflection and debriefing

It is essential to differentiate between reflective thinking, which is taking process during the implementation process as part of enhancing and developing one's story and this reflective emotional processing, which comes at the end of the activity. It aims to unpack and analyse the emotions and feelings connected to the process as part of the overall learning process; we conclude with a debriefing on learning outcomes and visualisations of the next steps in real-life scenarios.

- How did you feel about starting with the "Why"? What are these feelings, and where do they come from?
- What kind of feelings you experienced when navigating over the how? How do you interpret these feelings in connection to the specific reasoning you chose?
- How did you feel about the story you chose? How was the process?
- What are your feelings connected to the specific topics? What is the personal significance? Did you experience something similar in life? What is it? And how do you feel or recognise the connection? Did you discover something new about yourself or the process?

Hints

You may not need to conclude with the presentation; this depends on the needs and dynamics of your participants. However, you must read and study the "Golden Circle" technique in connection to storytelling methods. Know your group beforehand to adjust the "How" and "What" sections based on their interests; for example, you may provide digital tools for people who have experience in digital arts and want to tell their stories using this medium. In this exercise, people may share personal and intimate stories; the group must have rules for brave and safe spaces before they start.

Tools

Artistic and Creative Mediums

NEED AND GIVE



30 to 45 min

Info session; This tool invites participants to share what they need from the group and what they can give to the group through their skills and knowledge. This tool is used to help groups better understand how they can collaborate and work together.



Post-its and pens



Adults

**DETAILED STEPS IMPLEMENTATION
AND REFLECTION**

MANDALAS TELL US



30 min+

This is a **stimulation exercise** where people learn about mandalas as an artistic and creative tool to share about stories and emotions through drawings and colours. Colouring mandalas has healing and relaxation effects on the body. Engaging in fine motor movements of the hands has stress reduction benefits, the use of fine repetitive movements give participant the ability to stay focused on the activity at hand leading to mindfulness or 'being in the present moment.



Mandalas, coloured pencils/crayons, music.



For individuals or in groups

**DETAILED STEPS IMPLEMENTATION
AND REFLECTION**

CREATIVE HUGS



45 to 60 min

Group Building activity; "I cannot dance!" in this exercise, be ready to make this statement history. This friendly team-building activity takes us into a step-by-step interactive and fun process to realise that we have always been dancers; this activity enhances our body positivity and creativity through movement and dance! It aims to raise awareness about dance as an accessible artistic medium created by all beings on a daily and regular base! Now it is "Creative Hugs", but it can also become anything else!



Loud Speakers, Music, Camera, Simple Film editor.



Even number of participants

**DETAILED STEPS IMPLEMENTATION
AND REFLECTION**

NEED AND GIVE

ARTISTIC AND CREATIVE MEDIUMS

Implementation



Start in a circle. Ask people to think about what they can give and what they need. Ask them to write it on a post-it with their name. On a wall- have two columns - need/give - everyone will need to place their post-its on the wall. People can then connect with each other, or the facilitator can group key need and give. You can come back to a bigger group to discuss in detail what is needed in the group and who can help to support potentially.

Reflection and debriefing



The importance of collaboration and co-creating.

Hints



Prepare the necessary material, paper, post it notes, pens,...

COLORING MANDALAS

ARTISTIC AND CREATIVE MEDIUMS

Implementation

You start by asking the participants the following question:

Think about a time when you had strong feelings of joy; what was it? and why you had these feelings?

Now, you inform the participants that based on the feelings and the story behind it, they may choose the mandala shape and the colours they would like to use in colouring the mandal.

1. choose a mandala
2. prepare coloured pencils
3. put joyful music for the background
4. colour the mandalas
5. After the participants have their mandalas coloured and ready, they exchange their Mandala with another participant; the other participant tries to analyse and figure out the

story which this Mandala presents; after around of brainstorming and sharing, each participants present and tell the story of their Mandala.

Optional (you may give the participants the opportunity to record their stories in an audio message and combine

it in a film where they record the making of their mandalas by videos or images).

Reflection and debriefing

The journey of reflection moves from self-awareness to motivation and afterwards to empathy toward others; later on, we continue debriefing with questions about the Mandala as an artistic and creative tool for documenting and telling stories creatively.

After reflecting on feelings, we ask questions about finding and presenting a story through the Mandals; how was this process? Which feelings we experienced and why? How we made our choice of colours and shapes? How we interpreted other people's creations? What kind of feelings did we experience during this process of interoperating and analysing another person's Mandala?

How did you feel while comparing the mandalas to other participants' Mandalas, noticing colours and patterns? Did you discover new feelings or thoughts during this process? Did you find out something new about the Mandalas?

Hints

Get well equipped about emotional intelligence and more precisely about self-awareness, motivation and empathy; this is an essential knowledge for you to have a strong base on how to format the questions. Remember that the initial aim of this tool is to learn about the potential of Mandalas as a creative artistic tool to document stories. Discovering Mandalas as a creative medium shall happen during the debriefing process. We encourage participants to document their stories and the mandals by films and audios.

CREATIVE HUGS

ARTISTIC AND CREATIVE MEDIUMS

Implementation

- We advise you to participate in this activity with the participants.
- You ask the participants to form a circle and close their eyes.
- Through telepathy, they will think of someone in the circle, and when you count to three, they look at them. If both people are looking at each other, they say bingo, and they come to the middle of the circle.
- If you are participating in this activity as a host and facilitator, we advise you not to choose anyone and to keep looking into the ground for the final person to be paired with you.
- Inside the circle, the participants choose who they want to be today; they can become anyone or anything. They introduce what they choose in any way they want.
- You keep repeating the rounds till everyone is paired.
- Afterwards, you ask them to form five creative formats of hugs. You can give an example: a hug shall not be just as one traditional format; a hug can be feats touching, noses breathing, hairs greeting one another.
- You ask them to form five hugs moving from one hug to another, creating a whole performance.
- When all couples have their five hugs ready, you ask them to be in line, and you prepare a camera with music; each couple enters to the stage, which you can determine by tape; one after another, they perform in front of the camera.
- After the exercise, you congrats everyone and give them a break for you to prepare the film.
- Cut unneeded parts of the film, and increase the music volume if needed.
- Watch the film with the participants altogether.
- Start the reflection and debriefing part right after watching the film

Reflection and debriefing

We start with an emotional, reflective process followed by a thoughtful one. How was the process of pairing for you? What kind of emotions and feelings have you experienced and why? How was the process of creating the five creative hugs? What emotions did you experience during this creation process? from where did these feelings come, and how did you proceed with them? Waiting in the line watching one pair performing after another till your turn, how did you feel about watching and doing? what are these feelings and how you responded to them? How do you feel after watching the film, and why? Now we move to the thoughtful reflective process and debriefing about dancing as a movement for creative expression. What do you think about this film? What do you think about the geography you saw? What do you think about the messages it conveys? What kind of impact or influence does it leave? Do you realise similar examples of messages transmitted through movements? What is the difference between movements and dancing? After watching this choreography and dance together, I have one question, how many people here now think they can dance? What kind of messages, ideas or thoughts can we deliver through movements and dancing? Do you have examples?

CREATIVE HUGS

ARTISTIC AND CREATIVE MEDIUMS

Hints



- Ensure that the place is comfortable and accessible to all people.
- The telepathic bingo cycle may become sensitive if you are doing it with teenagers or children who are under pressure to become popular or lovable among their peers; for this, we advise you to state that "while standing in the circle, think of someone who you feel that you know less than the others in this room."
- Bring up the topic of dancing at the end of the activity; the idea of this activity is to create an environment where people can break their fears of dancing which is, unfortunately, caused by ableism and body shaming. Therefore, please take it step by step; at the end, we will see how these five creative hugs are a great dance created by all and for all.
- In the debriefing part, open up the conversation on movements and dancing as creative mediums for storytelling.

Documentation

International Implementation



TRAINING FOR TRAINERS



TRAINING OF EDUCATORS



Documentation

International Implementation

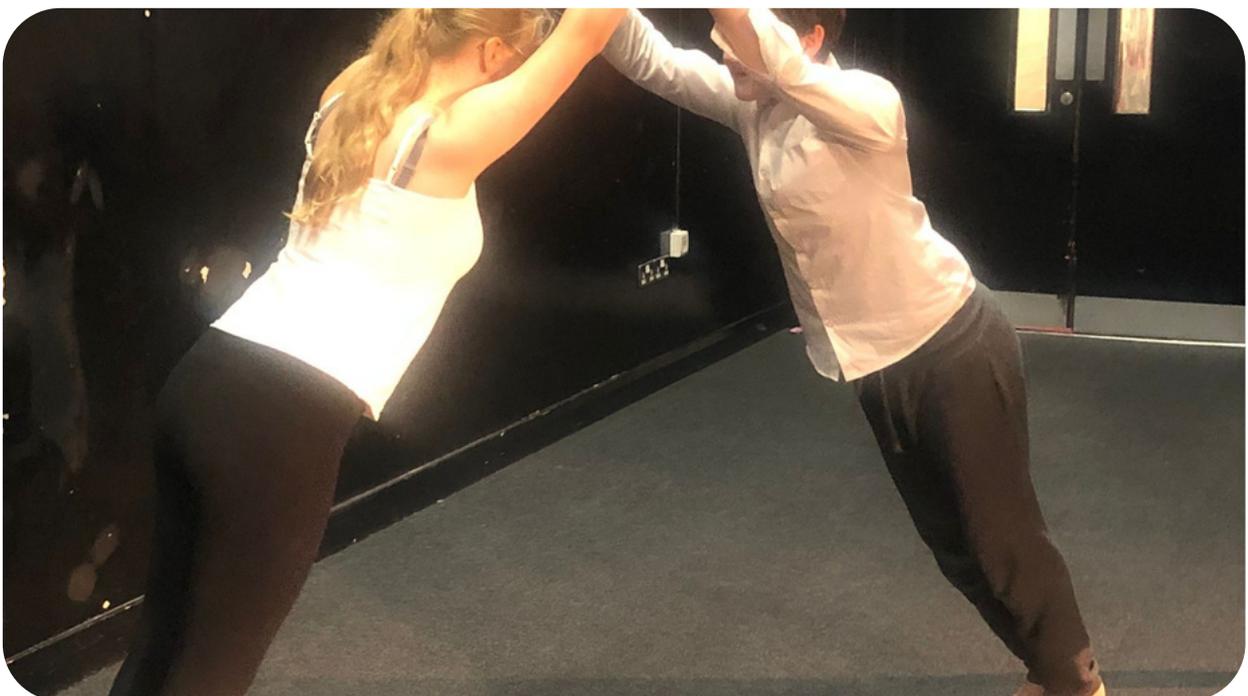


TRAINING FOR YOUNGSTERS



Documentation

Local Implementation



CREATIVE WORKSHOPS WITH YOUTH AND SCHOOLS IN CUMBRIA



Documentation

Local Implementation



STUDENTS FROM OAKLANDS SCHOOL ARE REHEARSING FOR THEIR PERFORMANCE IN RICH MIX, LONDON.



IMPLEMENTING TOOLS FROM THE STORYSILENCE TOOLKIT WITH YOUNGSTERS BASED IN ISTANBUL



Documentation

Local Implementation



TRAINING COURSE ON STORY WRITING, STORYTELLING AND PERFORMING ARTS TAKING PLACE IN THE ROMA YOUTH CENTER IN MARIBOR, SLOVENIA



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#ExperientialLearning #LifelongLearning #Storytelling
#InterculturalDialogue #InclusiveEducation
#STORYsilence