



metamorphosis

# MULTIMEDIA & ART FOR SOCIAL INCLUSION

A Handbook for Youth Workers





# TABLE OF CONTENTS

1. Introduction .....	4
2. Multidisciplinary Approach in Work with People with Migration Background.	5
2. 1 Psychological Approach .....	5
2. 2 Educational Approach .....	7
2. 3 Multicultural Approach .....	9
3. Multimedial & Art-Based Learning .....	11
4. Workshop Scenarios .....	13
4. 1 Audio workshop – MY24h .....	14
4. 2 Board game workshop – onMYboard .....	20
4. 3 Comics workshop – Scribbles .....	26
4. 4 Cooking workshop – Guess what’s cooking! .....	32
4. 5 Creative writing workshop – One card at a time .....	40
4. 6 Music workshop – Strum your mind .....	46
4. 7 Painting workshop – paintMYpicture .....	52
4. 8 Performance workshop – MYstage .....	58
4. 9 Photo workshop – Take a photo and let it speak! .....	66
4.10 Poetry workshop – Poems in the mix .....	74
4.11 Singing workshop – MYvoiceexercises .....	80
4.12 Video workshop – MYstory .....	86
5. Bibliography .....	94

## 1. INTRODUCTION

It is said that Europe is undergoing the so called „migration crisis“; more and more people come to EU countries searching for a better future. Now, when we can observe tensions resulting from the flow of people coming to EU countries, it is crucial for youth workers, as the Agenda 2020 states, to enable people to live together in diverse societies, including „preventing discrimination on any ground“. Migration is a key factor influencing sustainable development in countries worldwide and the integrated youth can be the cure for countries with a growing older population. Youth work is always called upon to adapt to changing circumstances, realities and needs, and embrace new challenges. It has to provide space for young people to come together, to create opportunities, experiences and interactions – these are the elements of the 2nd European Youth Work Declaration. The Declaration also highlights the need to engage with new technologies and digital media and increasing cultural diversity, as two key challenges that call for adaptive responses that stay true to youth work's core principles. In order to fulfil this role, there is a need to prepare youth organizations and youth workers for the implementation of multidimensional, complex programs for the migrant and non-migrant youth addressing various spheres of life to improve social skills, promote intercultural dialogue, social inclusion and solidarity by (medial) artistic expression and address implications of digitalization.

The core idea of this handbook is to create for youth workers a supportive environment for work (with a low threshold) in favour of social inclusion of young people with migration background and reinforce their role as (European) citizens. This will be achieved through providing them and youth organizations with a set of methods and tools supporting youth workers in their professional activities on developing and improving people's with migration background basic soft skills, taking initiative and extracting their potential by using art as a driver for education and integration. When youth workers are prepared better, the results in adaptation are more visible and skills in creating positive images and a common understanding of people with migration background in the future are developed.

Moreover, this handbook provides youth workers with a set of ready-to-use workshop scenarios, e.g. comics, cuisine, singing or video. As the integration factor is significant, it is highly recommended that the workshop groups are mixed and consist of people with and without migration background. Additionally, each scenario is free to be developed and adjusted to a specific target group; it also includes some advice for the trainers. The workshop scenarios can be used once, e.g. 1-2 days; however, it is recommended to treat it as a process. Thus, regular meetings with participants are the most efficient and effective teaching-learning method.

## 2. MULTIDISCIPLINARY APPROACH IN WORK WITH PEOPLE WITH MIGRATION BACKGROUND

The youth sector has a challenging task to develop mid- to long-term responses in dealing with people with migration background, who are often young people themselves, including them in the communities and helping them to participate actively in public life. Youth work activities are usually of a social, cultural, educational and/or political nature focusing on both individuals and groups organised by, with and for young people. For this reason, in work with people with migration background it is essential to combine strengths and knowledge of different professionals; working together with individuals or communities effectively in order to address the identified needs.

The construction of a multidisciplinary team must also include a figure of a linguistic mediator. Such a mediator operates as a bridge between the parties, assisting involved people in understanding, adequately orienting them, communicating and making a service valid. The multidisciplinary term does not only refer to the presence of different professionals, but also relies on the ability of the members of a team to make their knowledge complementary and integrated into a complex and useful knowledge and to give an effective service to the beneficiaries, in particular to those with migration background. The dynamic construction of a team with these characteristics concerns a cognitive approach that integrates its specificity with other fields of investigation of an inter-transcultural nature. What is more, the methodology includes the use and improvement of devices that help the team to collect information, interpret it, process it and shape the services without distorting them. In this case, the exercise of daily briefings, meetings and supervision allow the teams to equip themselves with an organizational structure, working simultaneously on different levels – from the structural to the symbolic, from the form to the content of the interventions. Another advantage of working in a team is that you do not face complexity alone.

### 2.1 PSYCHOLOGICAL APPROACH

Every learning experience is first of all an emotional experience. This happens mainly because the learning experience can trigger more or less good memories of something that we had experienced or something which is significant in our life. Experience is not always focused on a successful path; on the contrary, it is often linked to conflicting emotions that if not properly solved, they can affect the learning process by limiting its efficiency.

Let us have a look at an example: "Have you ever been ashamed of repeating loudly a word in a foreign language in front of other persons, more or less experts, and having the feeling of being laughed at? How much that feeling influenced your performance during that time?" Therefore, when a trainer deals with a group, s/he must keep in mind that those who decided to learn something can feel a mix of excitement and concern linked to other emotions; it has to always be taken into account by the trainer. People with migration background are particularly exposed to this type of conflicting feelings. A trainer should work on the learning process in a functional way to that relation because certain emotions can act as amplifiers of energy useful to carry out a task and, at the same time,



they can limit the learning experience itself. As a result, it is important that the trainer manages and preempts negative emotions before they escalate and engages participants in collaborative work assignments that require a compromise. In fact, when aligning the personal goals of a participant to the goals of a mixed group of participants – when appropriate – the trainer can approach conflicting situations from a win-win perspective by making the participants derive personal satisfaction from achieving group goals. In this way the trainer is valuing the learning experience because s/he offers to the participants the good sensation to have overcome a limit that before had scared them.

To achieve this goal the trainer must focus on **accessibility**. To create accessible contents for everyone means to simplify the language, make something more understandable. Simplification does not mean trivialization of the contents, but it refers to a conscious choice of the “fields in which we move” and of the names which we give to things and concepts. Let us come back to the learning-new-language example. We can imagine that the participants give a name to a particular lesson, so that the context of it becomes familiar whenever we mention it later. Then we should work on “meanings” of the group’s choices. If we choose a particular name, we must explain the choice and describe its meaning to everyone. For example, “The last English class I took part in was called XY. The name means XY. We chose it because XY”. This approach fosters leadership skills (some participants will take a leading role in organizing the group to get the job done), communication skills (the group needs to agree on a decision) and problem solving skills (the final decision part).

When dealing with young people, a trainer has to remember that youngsters may have experienced various forms of changes that continually upset and reset the terms of their existence. We can use the labyrinth as a great metaphor, especially for people with migration background. A labyrinth represents people’s difficulty in finding their way in new contexts, how many abilities/skills they have already had, how many of them they have lost on the way, or how many of them have been transformed. Every new context involves the fear of “losing” oneself and the fear of not fitting. The challenge is to accept the natural transformation of things/emotions/ideas/priorities. To do this we have to work on people’s innate sense of relationship. For instance, Diallo never proposed himself as a team leader, even though his participation is vibrant. Although he is motivated to participate in activities, there is something that he is afraid of, from which he defends himself: he feels that he is not a team leader. In his native culture, exposing himself means having enough experience that justifies the public expression. His rigid education blocks him, putting an unconscious defence barrier. In this case, the dramatization of some roles can successfully work; the use of fiction to explore unknown identities that we would like to have, but those are difficult to reach because of socio-economic and adolescence problems. The use of a game such as a role-play decreases the performance anxiety and allows the participants to face their own fears in a safe space.

After accessibility, another variable a trainer must take into account is the **time**. Apart of the standard time, there is also the inner time that we use to explore new contexts. The time orientation might depend on cultures – they can value and control the time in different ways. In a learning context (even if informal) it is important to give everyone the possibility to built their own space to create new experiences. Thus, it is crucial that every activity must duly schedule times dedicated to specific actions in a deductive way: from moments of shared reflections with broad and distended time to understand things; to other moments more time-limited, in which the only time allowed is the one

to carry out a task. The time is a framework to orient oneself in. The trainer should take into account the time dimension while speaking with the participants, allowing the participant to use the “inner time” to recover memories. For instance, there is a difference between “describe your home and your city” and “where are you from?” In the first question, to formulate the answer memories and emotions (present + past) must be activated; in the second question the answer must be geared to the information (only present), so the answering time to structure the thought is almost in-existent.

Another important aspect that should be taken into account are **expectations**. Every human being has expectations. They influence our daily actions producing effects on our mood and choices. Learning contexts have to consider the possible expectations and they must realize activities based on wishes and capacities to later transform them into objectives. If an expectation is built on the reality, it does not break dreams but increases them. This is the reason why trainers have to work on the reality of the participants to help them express their dreams. Trainers must take participants into account in their whole being. The setting must be focused in the present time, because the present time is the only one possible for capacity building. The present time includes the effects of the past and the causes for the construction of the future.

## 2.2 EDUCATIONAL APPROACH

Education and training represent an investment in people and there are important ways to put a capacity building approach into practice. Education, even the non-formal one, is strongly connected to the capacity of participating in the social, economic and political life. In a wider sense, education (especially social and non-formal ones) is a way for marginalised people to develop their critical thinking, their organisational capacities and to be able to contribute to the society they live in.

In particular, social education meets a wide range of needs, such as offering alternative forms of education in response to unmet needs, increasing ability to make connections between day-to-day living conditions and the wider socio-political context. On the other side, it is also important to remember that the educational process has always an emotional impact. Especially in trainings that aim to challenge prejudice and discrimination strong feelings can arise, such as anger, fear, hurt, guilt, etc., which may be expressed in form of denial, rejection, aggressiveness or self-blame. The issues raised may be deeply challenging for individuals that can be exposed to prejudices or assumptions and people can realize that the way they see themselves might be different from the way they are perceived by others.

People who grow up in a hierarchical culture may find it hard to give and receive criticism or respond to conflict. In this sense, the role of a skilled trainer is fundamental; s/he can transform negative feelings into a chance for a positive change. A good trainer must remember that the social constructs, which narrate our identities, impact the ways in which we perceive the world and the ways in which the world perceives us. Particularly to the definition of culture, it is as a way of life that is passed down from generation to generation, from one group to the next; this sets the written and unwritten rules for our societal institutions. Furthermore, the culture helps to build societal norms, in which

those social norms constitute our behaviours towards established rules that create the system we live in (Martinas, 1994). Even if we do not realize/perceive it, the impact of European colonization has left a strong imprint in every facet of our lives. It has set forth standards and ideals for every aspect of our society, encompassing our social norms and institutional structure, including education. In other words, we must recognize that education is not an exception to the extension of colonization. Therefore, we need to decolonize the education and the educational approach while working with young people. Only in this way the education can be an effective and powerful tool for a social change. The decolonization process of the educational approach in particular consists of three steps:

### 1. Step One: Examination of the group setting.

In order to undergo a transformative process, we must first examine the dynamics in that very space, specifically taking a note about what contributes in creating a group setting. In this first step we ask particular questions: What are the dynamics and influences that make this setting a learning environment? What effect does this have on the group culture? What type of knowledge/experience is being validated or valued within the group setting?

### 2. Step Two: Identifying of the classroom culture.

There are specific patterns in behaviour and actions in each group that tend to show the marginalization of certain voices, contributions and therefore people. In this second step we focus on the following aspects: considering backgrounds and diversity of people, considering the physical setting of the space where the activity with young people takes place, who dominates the discussion in the group while others remain silent.

### 3. Step Three: Application.

This final stage of the decolonization process brings us to applying actions and specific practices which expand the diversity of cultures in this space. We have to focus on: opportunities for students to share their culture and background in the learning process, alternative forms of learning, an invitation to speak out, promotion of culture of dialogue and an invitation for minoritized identities within the group to give an opportunity to share. In this way all the participants are encouraged to listen and observe responses.

The process of decolonizing acknowledges the diversity in cultures and perspectives within a space of learning. As a result of creating a culture of engaged learning, the dialogue is broadened, diverse experiences are encouraged and participants within this environment are challenged to expand their idea of knowledge and learning. The social and cultural mix that young people have experienced in open youth work settings enabled both young people and youth workers to cross perceived boundaries, to create new collaboration (for example, in developing an international youth exchange, or working effectively with counterparts in any services) and to experience a feeling of improved well-being.

A decolonized educational approach means to create a safe and comfortable place where changing is possible. Youth workers must keep in mind that at a meeting with other people, relationships are being created that leads the actors involved to know each other, to the personal enrichment in a sense of reciprocity: both parts live a significant growth experience. A youth worker offers to young people a space in which they can experience, and the learning result is generative and not emulative. Being agents for a social change, any trainer must ask themselves: Am I ready to unlearn, listen, and be challenged in the traditional structure of the learning group setting? Am I ready to develop a true world perspective of learning? We must look into ourselves to be brave, to take the steps, and to make the changes in broadening our perspectives of learning and knowledge.

## 2.3 MULTICULTURAL APPROACH

Due to the increasing mobility of people and an easier transfer of information, the contacts between cultures are closer than in the past. Thanks to more rapid and cheaper transport and new telecommunication technologies, the cultural links with the home country are not so difficult as in the past.

We have to figure out that culture is connected with living and doing, and it evolves constantly as it interacts with its surroundings; for instance, the Internet and social media can influence and shape human behaviour. A trainer must keep in mind that these variables have a significant impact on culture when approaching young people. Moreover, trainers usually work in a context where there is a coexistence of different ethnic groups in culture, and they need to adopt a multicultural approach in their work. Also, keeping in mind that any person with migration background takes a “luggage” with them, which is a cultural/social capital that belongs to them, and it can work (or not) in new approached contexts.

Cultures are complex and dynamic realities. As a result, trainers must continuously respond to the new multicultural socio-educational reality and to multiform the needs of individuals, keeping in mind that we grow up for differences and not for correspondence where the growth is a complex and generative process, not crushed into the present but geared to the future. Trainers must remember that people are never static, in fact, their identities and needs are exposed to influences (external and internal) that change over the time. In the centre of our work there are human beings with their complexity and with their stories in which, so often, the fundamental human rights are questioned. Diversity is complex and dealing with its needs is a more flexible and nuanced approach. For instance, categories of ethnicity can also hide many other differences – such as class, gender or education. Therefore, any attempts to explain identity formation must take into account the importance of context and the complex, fragmented nature of the contemporary society. The first “answer” can be in getting to know others that permits to create space for human connections, and it helps dismantle prejudice. Communicating with others is essential in helping to bridge the gap. The beauty of working in these contexts is to meet the real humanity in all of its shapes.

Unfortunately, living in an interconnected and interdependent world does not automatically mean that individuals and societies are equipped to live together in peace. In order to act in a multicultural

### 3. MULTIMEDIAL & ART-BASED LEARNING

context competently, a trainer must rely on a set of values, skills, knowledge and competences to properly respond when meeting challenges and opportunities presented by multicultural communities. The very first step is to understand diversity, valuing it as an opportunity of enrichment for all members of the society, because people can benefit from other people diverse perspectives, beliefs and opinions. Acknowledging the intrinsic value of diversity means to recognize the universal human rights and fundamental freedom of others. Respect for diversity is thus an ethical imperative, inseparable from respect for human dignity. To achieve this, it is necessary to avoid stereotypes and identify the multicultural influences that often operate unconsciously in the mixed identities of most persons. Trainers must listen actively and empathetically, putting themselves in the other person's shoes and out of their comfort zone.

While working on diversity and inclusion, trainers have to foster the creation of an environment which allows for a substantial and horizontal cross-boundary activity, a dialogue and critical thinking. They must locate knowledge and skills not only in their hands, but they have to promote a view of learning based on sharing of information between different functions and levels. The work methodology must be shared and participated. A bottom-up approach must be adopted, because the contribution of the participants is extended throughout the implementation activities, contributing to the strategy, the accomplishment of the aims and in stocktaking and learning for the future.

The multicultural approach has much to see with the concept of tolerance intended as respect of diversity including practices and beliefs of others. The higher the tolerance level is, the more the exclusion and marginalization phenomena are avoided. When a trainer deals with a multicultural, plural and diverse group of participants, s/he must use arrangements and measures that promote and aid intercultural communication, tolerance and dialogue. A dialogue is an important tool to promote new ways of living together and new models of thought against traditional practices that have been based on ethnocentrism.

A trainer should always create a feeling of comfort and calmness among the participants, making sure that everyone feels "safe" and in a position of equality, avoiding paternalism, voluntarism or victimhood. A trainer has to set a space where participants can be "different" with equal dignity. Then s/he can work on relativising our own culture and explaining that every culture is basically pluricultural – being made from contacts with different cultures (hybridisation phenomena). Finally, a trainer must encourage participants to take a step forward to express their opinion and their feelings, including giving their contribution at any time to the activity that is going to take place.

The importance of art-based training is highlighted by the Universal Declaration of Human Rights, which underlines that the right of cultural expression and development of ones-self are universal. As explained in the United Nations Educational, Scientific and Cultural Organisation (UNESCO) 2006 study, art-based training can help young people develop their personal skills as well as soft skills that are required in the 21st century work field. It is important to keep in mind that digital art forms are a part of the art-based learning, and multimedia use in the field of art-based training is encouraged. As Michael Simkins, Karen Cole, Fern Tavalin and Barbara Means (2002) showcase, it is important to make use of technologies in art-based learning, as it makes art more accessible and trains, as well as familiarises, students in the use of technologies which is an important skill in the 21st century. <sup>1</sup>

As the UNESCO study shows (2006), the use of art-based learning, particularly in multicultural environments, can promote creativity, initiative, and emotional intelligence. Additionally, cultural expression can cultivate enthusiasm for learning, and engagement with the local community. An equally important factor is transition of cultural knowledge, which promotes cultural diversity, cultural awareness, and encouraging linguistic diversity. <sup>2</sup>

It is scientifically proven that art-related activities are efficient and effective with youth in promoting:

- 1.) Academic activities, productive after-schools programming and sense of community <sup>3</sup>
- 2.) Empowerment in refugee camps <sup>4</sup>
- 3.) Development of group identity, group cohesion, and cooperation <sup>5</sup>
- 4.) Vocational skills and positive personal feelings <sup>6</sup>
- 5.) Youth and community development <sup>7</sup>

Furthermore, literature shows that holistic workshops can be successfully proposed to people with migration background aiming at facilitating their integration in the community hosting them; some project examples include:

<sup>1</sup> M. Simkins, K. Cole, F. Tavalin & Barbara Means. (2002). Increasing Student Learning Through Multimedia Projects  
<http://www.ascd.org/publications/books/102112.aspx>

<sup>2</sup> United Nations Educational, Scientific and Cultural Organization. (2006). Road Map for Arts Education The World Conference on Arts Education: Building Creative Capacities for the 21st Century. Lisbon, 6-9 March 2006

<sup>3</sup> W. Boldt, Randal & Brooks, Catherine. (2006). Creative Arts: Strengthening Academics and Building Community with Students At-Risk. Reclaiming Children and Youth: The Journal of Strength-based Interventions.

<sup>4</sup> Nitin Sawhney. 2009. Voices beyond walls: the role of digital storytelling for empowering marginalized youth in refugee camps. In Proceedings of the 8th International Conference on Interaction Design and Children (IDC '09). ACM, New York, NY, USA, 302-305.

<sup>5</sup> Judy Sutherland PhD, ATR-BC, LCPC, Gwenn Waldman MA, ATR-BC, LCPC & Carolyn Collins MA, ATR-BC, LCPC (2010) Art Therapy Connection: Encouraging Troubled Youth to Stay in School and Succeed, Art Therapy, 27:2, 69-74.

<sup>6</sup> Ezell, Mark & Levy, Michelle. (2003). An evaluation of an arts program for incarcerated juvenile offenders. Journal of Correctional Education. 54. 108-114.

<sup>7</sup> <https://www.expandinglearning.org/expandingminds/article/community-based-afterschool-and-summer-arts-education-programs-positive>

- 1.) The Graffiti Walls project <sup>8</sup>
- 2.) Art workshops for refugee children <sup>9</sup>
- 3.) Art Connects: Peace One Day <sup>10</sup>
- 4.) Art gallery guide education program for refugees <sup>11</sup>
- 5.) Kazzum Art Pathways <sup>12</sup>
- 6.) Migrant voices in London <sup>13</sup>
- 7.) Migrant Bodies: Moving Borders workshops <sup>14</sup>
- 8.) Mahalla Festival <sup>15</sup>
- 9.) RISKchange <sup>16</sup>

The above initiatives confirm that artistic workshops, which promote self-expression through art, can convey benefits to youths and people with migration background. It is also shown that those groups not only profit from such activities, but also enjoy practising them and gaining a valuable inspiring and fun experience.

<sup>8</sup> <https://scholarscompass.vcu.edu/jstae/vol32/iss1/10/>

<sup>9</sup> <https://www.migranthelpuk.org/blog/i-run-art-workshops-for-refugee-children>

<sup>10</sup> <http://www.birminghammuseums.org.uk/bmag/whats-on/art-connects-peace-one-day>

<sup>11</sup> <http://campcph.org/guide-program/>

<sup>12</sup> <https://www.kazzum.org/pathways/>

<sup>13</sup> <http://www.migrantvoice.org/>

<sup>14</sup> <http://www.danceweekfestival.com/en/35dwf/738-migrant-bodies-moving-borders>

<sup>15</sup> <http://mahalla.inenart.eu/>

<sup>16</sup> <http://www.riskchange.eu/>

## 4. WORKSHOPS

### MULTIMEDIA & ART FOR SOCIAL INCLUSION

A Handbook for Youth Workers





**KEY WORDS**

*#sound #audio #story #24h #plot #smartphone #hear #listen  
#record #dictaphone*

**THE AIMS**

- to present one day from a person's life in an audio story by using new technologies – here a smartphone,
- to be used by youth workers in their work.

**CONTENT**

This workshop scenario is about the use of sounds in an audio story. The focus is put on a theoretical and a practical part. In the theoretical part the emphasis is put on: the importance of sound and how to efficiently use a dictaphone in a smartphone. In the practical part the emphasis is put on: working in groups, recording one day from a person's life and then editing the audio story.

Additionally, some practical tips for the youth workers are enumerated.

**DURATION AND NUMBER OF PARTICIPANTS**

- 1 day; the trainer should always include (coffee and/or lunch) breaks depending on the needs of the group and the duration of the workshop,
- 6 participants,
- It is recommended to treat the workshop as a process. Therefore, regular meetings with participants would be the most efficient and effective teaching-learning method, including taking into consideration participants' feedback and ideas.

**INTRODUCTION**

An audio story is telling a story through audio. When someone speaks or while we listen to some music, our brain starts processing all these sounds to get information and interpret them. Understanding the value of sounds and how to use them is something really important. Creating stories through sounds helps us not only in learning, but also brings knowledge to the people who listen to the final outcome of the workshop. It is about learning the theory and using it in order to transform the information received into knowledge for our participants.



## WORKSHOP PLAN

Time	Topic	Method	Objectives	Media
10 min	INTRODUCTION	The trainer is explaining step by step the plan of the workshop for each day. S/he is presenting the schedule. The trainer informs what needs to be done and how much time the participants have for each task.	The trainer needs to make clear what the plan of the workshop is and what has to be done. Thanks to that the participants know what to expect and how to be involved in each stage of the meeting.	<ul style="list-style-type: none"> <li>• a projector</li> <li>• a laptop</li> <li>• printed schedules</li> <li>• a board</li> </ul>
5 min	ENERGIZER	Participants are forming a circle. One is starting to say 'pizza' quietly. Afterwards, one after another is saying it louder and louder.	Participants are getting to know each other better. They are also energized for the workshop. This energizer is connected to the topic of sound, so it is also a good introduction to the theory of the workshops.	
10 min	"NOISE POLLUTION" VIDEO	The trainer is presenting a video about noise pollution. This video can be found on YouTube. The participants are discussing the video afterwards.  A link to the video can be found at <a href="https://www.youtube.com/watch?v=10m3j8k8k8k">mygrant.world</a>	Presenting the video 'Noise Pollution' is a good start for the theoretical part of the workshop. The participants see how the topic can be realized by the use of sounds.	<ul style="list-style-type: none"> <li>• a laptop</li> <li>• a projector</li> <li>• speakers</li> </ul>
15 min	INTRODUCTION TO THE THEORY OF SOUND	The trainer is asking participants what the definition of sound is. Together they are creating their own definition. The trainer is presenting a scale of the parameters of sound. On the base of the "Little Albert" experiment, the trainer is explaining how important sound is.	The participants learn what sound is and what are the parameters of sounds which human ear can hear. They also learn about the role of the sound in our life.	<ul style="list-style-type: none"> <li>• a laptop</li> <li>• a projector</li> <li>• printed diagrams</li> <li>• a board</li> </ul>
15 min	EXERCISE NO. 1	The trainer is presenting different types of sounds (e.g. different instruments, sound of the street, sounds of the nature, etc.). After each sound the participants have to name the heard sound. Then the trainer is giving the correct answers.	The participants get a task to recognize different kinds of sounds – just by hearing them. This helps them to realize what they should take into consideration while making the product of the workshop.	<ul style="list-style-type: none"> <li>• a laptop</li> <li>• speakers</li> </ul>
30 min	EXERCISE NO. 2	The participants (in groups of 2) need to prepare a short plan including sounds during a certain part of a day (morning, afternoon, evening), which all together represent a 24h daily routine. The participants should read the plan out loud in front of the others.	Thanks to this exercise the participants can use the knowledge which they had gained from the previous theory parts. They are able to invent an interesting plot. Thanks to the fact that the topic of the exercise is connected to the 24h daily routine, they can even use it for their final product (recommended).	<ul style="list-style-type: none"> <li>• papers</li> <li>• pens</li> </ul>

Time	Topic	Method	Objectives	Media
10 min	INTRODUCTION TO THE USAGE OF AUDIO EQUIPMENT	The trainer is explaining that the participants should use their smartphones to record their audio stories. He gives some tips how to use it in a proper way.	It is important that the participants realize that they can create audio stories in the future also at home. For this reason it is crucial to encourage them to use what they have – their smartphones. Thanks to this part of the workshop they can use some practical advice on smartphones usage.	<ul style="list-style-type: none"> <li>• smartphones</li> <li>• a laptop</li> <li>• a projector</li> <li>• speakers</li> </ul>
2 h	GROUP WORK PART 1 (list of sounds)	The participants need to decide which sounds they want to use in their audio story. Each sound should also have a location (where they can record it).	The participants learn that having a story is not enough. To make it more interesting they need to combine it with the sounds of the city. To make it happen they should divide the plot into parts. This will allow them to plan which kind of sounds they need and where to find them. Thanks to this, they will avoid chaos while recording the story.	<ul style="list-style-type: none"> <li>• papers</li> <li>• pens</li> <li>• laptops</li> </ul>
2 h	GROUP WORK PART 2 (recording the sounds)	The participants are ready to go to the city and record the sounds which they had put on the list (group work part 3). It is important that they follow the plan and know when and where to go. The sounds should be also easily recognized.	The participants have a chance to follow the plan which they had previously created. A good plan lets them not forget about any sound and to make it faster than if they would go around the city spontaneously.	<ul style="list-style-type: none"> <li>• smartphones</li> <li>• a printed list of the sounds and locations</li> </ul>
2 h	GROUP WORK PART 3 (editing)	The participants collect all of the material (the story + the sounds). They listen to it, check if the recordings are correct and then all together decide how they should edit it.	The participants work together. With their common decisions, they learn how to make consensus. Now they can see what is done well and what could be done better. They also realize how important the background noises are.	<ul style="list-style-type: none"> <li>• recorded material</li> <li>• a laptop</li> <li>• speakers</li> </ul>
30 min	PRESENTATION	The participants are presenting their audio stories to the trainer / and to the audience – the participants decide if they want to present their product to a bigger audience, e.g. friends or family.	The participants and the trainer can evaluate the final product of the workshop.	<ul style="list-style-type: none"> <li>• a laptop</li> <li>• speakers</li> </ul>
30 min	FEEDBACK ROUND	The participants sit in a circle. The trainer starts the discussion. S/he sums up the whole workshop. Each of the participant should do the same – one by one. The only person allowed to speak is the one holding the stone in his/her hands. The rock is given to another participants as soon as the one holding it finishes her/his statement.	The participants have a chance to give feedback and share their opinion about the whole workshop. The trainer listens to the advice and takes it into consideration while preparing future workshops. The 'stone' method helps to avoid chaos (many people talking at the same time).	<ul style="list-style-type: none"> <li>• a stone</li> </ul>

## PRACTICAL TIPS

- Be prepared and be humble. Having a prepared plan of your workshop is crucial. The participants will immediately notice that. Always keep in mind that you do not know best. Teach but also let yourself be taught. Keep an open mind.
- Do not hurry the group. Silence is often a sign that nothing is happening. However, in a workshop environment, this may not be the case. It is either "I am thinking" or "I am finished" depending on people's body language. Be patient and give your participants time for thinking.
- Give closure. Participants should be given a summary of the workshop outcomes, information about how the activity results will be used, and what is expected from them moving forward.
- Address the real need. Make sure, first for yourself and after for your participants, what the workshop is about. Give clear and direct information why the workshop takes place and what is the outcome of it. Avoid superficial training.
- Respect your participants. You will come across different characters and life stories. Be humble and patient. Understand and support your participants. Lead them and focus on creating a pleasant atmosphere during the workshops and breaks.
- Have fun! Working and having fun at the same time is a perfect combination. If the participants see that you are enjoying yourself, your positive vibes will also affect the group. Smile and focus on keeping things upbeat; then your workshop will be enjoyable for both you and your participants.

## SUMMARY

Sounds play a crucial role in our lives. The plan created for this workshop shows how they can be used in an audio story. The participants have the opportunity to learn some theory and then use it in practice, as well as develop their skills of working in groups. What is more, this scenario can be easily used by youth workers in their work.

The scenario itself is of course free to be developed and adjusted to the needs of a specific target group.

## 4.2 BOARD GAME

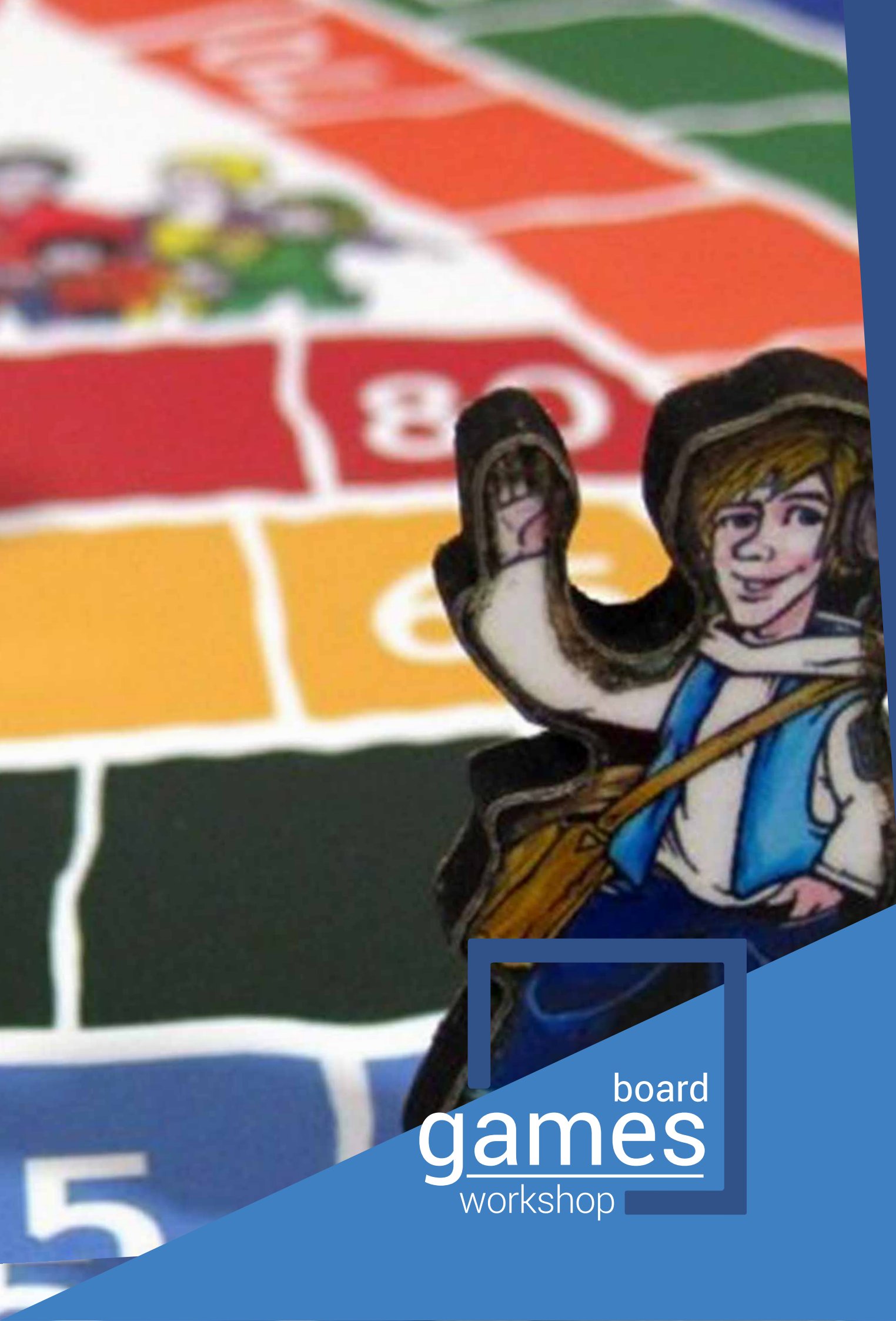
### MULTIMEDIA & ART FOR SOCIAL INCLUSION

A Handbook for Youth Workers



## 4.1 AUDIO





# board games workshop

## KEY WORDS 4.2 ONMYBOARD

*#boardgame #cooperation #creation #dice #entertainment #freetime  
#instruction #manual #moderator #pawns*

### THE AIMS

- to present informal education tools (board games), the most important concepts related to board games and a possibility of more efficient translation of board games,
- development of participants' creation and support in the development of social competence, e.g. team work,
- to be used by youth workers in their work.

### CONTENT

The proposal of the workshop allows the participation of people who do not speak a common language and are unfamiliar with board games. A workshop participant becomes familiar with key terms and rules of the game. The workshop is aimed at presenting the possibilities of integration and development of social competences. This board game workshop enables the participants to know each other better, to value other players (feeling that they have something to say), and to know their opinions and point of views which are learned through the proposed exercises.

Additionally, some practical tips for the youth workers are enumerated.

### DURATION AND NUMBER OF PARTICIPANTS

- 7 hours; the trainer should always include (coffee and/or lunch) breaks depending on the needs of the group,
- 6-16 participants,
- It is recommended to treat the workshop as a process. Therefore, regular meetings with participants would be the most efficient and effective teaching-learning method, including taking into consideration participants' feedback and ideas

### INTRODUCTION

The workshop consists of three main parts:

**Part 1:** Introducing and getting to know each other by using game elements.

This is a new way of introducing participants by using the possibility of expressing themselves from the possibility of using board games/card games. An illustrated game will be used that teaches you concepts – expressing yourself, cultural code, the immediate environment, etc.

**Part 2:** Introduction to board games. The rules of the board game. Game play.

The participants learn the basic rules and elements related to the board game. They will also learn about a proposition of international board games dedicated to people with migration background. The participants play the board game under the trainer's supervision, who tells them the solutions and has time to play in teams/individually.

**Part 3:** Making of the board game (creation).

After learning the basic terms of the game, its rules and playing it, the participants have the chance to create their own board game (adapted to the chosen topics) using their skills, potential, ideas and ways of perceiving the world.

## WORKSHOP PLAN

Time	Topic	Method	Objectives	Media
40 min	INTRODUCTION	The trainer chooses a board game or a game with illustrated cards (can be known in other countries) adapted to the players and with the smallest amount of text. As an alternative, the trainer can use postcards, drawings, icons. The participants sit in a circle. The trainer sits in the middle and unfolds the cards or other materials with drawings and invites participants to choose 2-4 cards that express the topic given by the trainer (e.g. your experiences, feelings, points of view, the most characteristic features of a given country). Each participant has 2 minutes to talk about the chosen cards.	The trainer ensures that everyone presents themselves in two minutes and helps in case of a language barrier.	<ul style="list-style-type: none"> <li>• cards from other game (e.g. <i>Dixit</i>, <i>Double</i>, board game tailor-made for intercultural environment, people with migration background)</li> <li>• cards with icons, symbols, landscapes, postcards</li> </ul>
15 min	DISCUSSION	The trainer initiates a discussion about what the group has learned, what has been noticed, what can be improved, what individuals have learned from others.	The participants can express their opinions. The trainer writes down the most important issues.	<ul style="list-style-type: none"> <li>• a piece of paper</li> <li>• pens</li> </ul>
30 min	INTRODUCTION TO BOARD GAMES	<p>The trainer introduces participants to the basic concepts and terminology associated with board games (it can be information provided e.g. by rules of a game).</p> <p>A link to the material can be found at <a href="https://mygrant.world">mygrant.world</a></p>	The participants become more familiar with some terms used in board games. The trainer shows elements of some board games.	<ul style="list-style-type: none"> <li>• a glossary of the board game</li> <li>• basic elements of a game (e.g. a dice, pawns, cards, a board, etc.),</li> <li>• rules of a game</li> </ul>
15 min	EXPLANATION OF THE RULES	<p>The trainer presents how to effectively explain a board game.</p> <p>A link to the material can be found at <a href="https://mygrant.world">mygrant.world</a></p>	The participants will get acquainted with a presentation from the trainer. They can ask questions and offer their suggestions to every part of the presentation. The trainer adjusts the language and the speed of speaking to the participants.	<ul style="list-style-type: none"> <li>• sheets of paper (you can use the one included in the workshop as practical tips)</li> <li>• PowerPoint presentation</li> <li>• a flipchart</li> </ul>
30 min	EXERCISE NO. 1 (a trial run of a board game)	<p>The trainer breaks down the selected board game (depending on the subject and goals). The choice of the game can be dictated in different variants, as we suggest:</p> <p>a) a game dedicated to people with migration background/intercultural environments,  b) a board game known to everyone,  c) a very simple board game,  d) an educational game or country lessons presenting a country, based on culture, customs, basic concepts of a given country, cooking, the most important dates, costumes, culture, legends, public holiday).</p>	On the trial track, the participants start a board game where everyone is encouraged to help each other.	<ul style="list-style-type: none"> <li>• a board game chosen by the trainer or the participants</li> </ul>

Time	Topic	Method	Objectives	Media
90 min	EXERCISE NO. 2 (game play)	The trainer introduces participants to the game and is actively involved in translating or playing with players.	The trainer can customize the rules, e.g. s/he decides about the method of the game: in pairs/ groups. The players play a set at the beginning of the scheme (e.g. the time is set till the finish line). The trainer is offering help and reacts to the needs of the participants.	<ul style="list-style-type: none"> <li>• (a) selected board game(s)</li> </ul>
2-3 h	EXERCISE NO. 3 (creation of a board game)	The trainer recognizes topics important for people with migration background, e.g. cooking, flags, streets, monuments, landmarks history, language, education, a journey from one country to another. Theme: create your own game, e.g. a primer of staying/ being in a given country, the perception of people with and without migration background. The trainer proposes to play the developed board game. The trainer should encourage the participants to come up with a simple board game (paper sheets, circles), questions, moments of stopping, moments that do not allow the player to go further, etc. The trainer indicates which elements may appear in the game, e.g. cards, fields, questions. The players come up with questions about their culture, monuments etc. The trainer monitors and supports the participants. It is crucial that s/he pays attention to important issues, such as communication problems, opinions on different perceptions and thoughts.	The participants develop their skills of working in groups. They have the possibility to create a new board game from the very beginning till the very end.	<ul style="list-style-type: none"> <li>• a sheet of paper (min. A3),</li> <li>• colourful pencils, other materials</li> </ul>
30 min	DISCUSSION (opportunities to develop the newly acquired skill)	The trainer moderates a discussion and summarizes it by writing a few words from the given presentation. The trainer also prepares a list of possible future activities which players can participate in and what they could create by themselves or with the help from other organizations (gained from the discussion).	The participants receive a feedback concerning their board game. Additionally, they have a chance to learn about possible future activities for their self-development.	<ul style="list-style-type: none"> <li>• a sheet of paper,</li> <li>• a flipchart,</li> <li>• colourful paper,</li> <li>• sheets of paper (A4)</li> </ul>



## PRACTICAL TIPS

- It is good to start with 2 teams with 3 people in each.
- The groups should be divided basing on the age: 17-21, 21-26, etc.
- The trainer could choose games preferably dedicated to intercultural community e.g. DIXIT, Taboo, Activity, Hello in different languages. A link to the material can be found at: [mygrant.world](http://mygrant.world)
- The trainer is a host of the game, so s/he should be ready to respond to any doubts as soon as they appear and answer players' questions, be prompt and supportive.
- The area of social skills can be developed through careful selection of individual titles as well as the game mode selection between competition and cooperation.
- No matter where the game is being played (indoors/outdoors), the trainer must always pay attention to have a lot of space to play and to move the team.
- The trainer should distribute the elements of the game before the translation begins; discussed elements should be shown to the participants.
- At the beginning, the host sets rules of the game with the players: the time of gameplay (specific time or arrival at the finish).
- The trainer makes sure that all the participants understand the game (careful reading out of the game rules). The beginner players have to be presented the most important rules as briefly as possible. The speed and method of translation depends on the audience. It is worth giving players 2-3 possible strategies before playing.
- The board game workshop is not necessarily about winning the game, but having fun.

## SUMMARY

This board game workshop lasts about six hours, is divided into three parts allowing you to familiarize participants with the most important principles of playing a board game. Also, it allows you to familiarize yourself with board games in order to learn how to use this form of entertainment in a good and valuable way. After hearing about the capabilities of board games, the workshop participants have a chance to boost their creations and create their own games. The trainer and the participants get to know each other, their talents, way of thinking and operating in an international environment. What is more, this scenario can be easily used by youth workers in their work.

The scenario itself is of course free to be developed and adjusted to the needs of a specific target group.

## 4.3 COMIC ▶

### MULTIMEDIA & ART FOR SOCIAL INCLUSION

A Handbook for Youth Workers



## ◀ 4.2 BOARD GAME



## 4.3 SCRIBBLES

### KEY WORDS

#creativity #imagination #fun #graphical-visual #learning #dialogue  
#inclusion #youthlearningapproach #youngsters #comics

### THE AIMS

- to promote the analysis and the reflection on current sensitive themes in a way that can capture interest of the participants,
- to promote learning, exchange of ideas and free expression,
- to be used by youth workers in their work and provide them with a tool to overcome a language barrier.

### CONTENT

The workshop aims to use drawings as a meditation on different current issues. The workshop starts with the explanation of the activity. Some information about the comics and its creation are given. As a result, the participants are provided with information about the importance of a drawing as a way to express their feelings and their inner voice about specific and sensitive issues. Thanks to working in groups, the participants confront each other in order to create a comic book concerning the proposed issue.

Additionally, some practical tips for the youth workers are enumerated.

### DURATION AND NUMBER OF PARTICIPANTS

- 6 hours; the trainer should always include (coffee and/or lunch) breaks depending on the needs of the group,
- 5 – 20 participants, but it can be flexible; it is an activity to do in groups, for a better success of the activity it is advisable that each group does not exceed 6 members,
- It is recommended to treat the workshop as a process. Therefore, regular meetings with participants would be the most efficient and effective teaching-learning method, including taking into consideration participants' feedback and ideas.

### INTRODUCTION

Comics, cartoons and caricatures are a good way to explore stereotyped perceptions of other cultures. They also provide pathways which engage learners in collaborative projects and dialogues. The power of images stimulate participants' fantasy and it is also useful to overcome language barriers for young people who have difficulties speaking the language of the workshop. Comics connect people. They are attractive and easy to follow because they consist of pictures which are very pleasant to read. Sometimes the story is made up only of drawings and sometimes it can also have written words. Young people are used to read comics; therefore, we must consider it an educational resource and a learning strategy. Its use guarantees a better participation because youngsters feel safe, they can express their ideas, their suggestions, their objections and it is also a way to let their presence be visible. Some specific topics will be presented to young people; they will reflect on them and make a comic book. The creation of comics promotes research work, offers strong motivation and involves meaningful learning within a critical thinking process. With this workshop the participants will learn to discuss their ideas, to figure them out, to integrate techniques of group work, individual work and oral or written expression skill.



comic  
workshop



WORKSHOP PLAN

Time	Topic	Method	Objectives	Media
10 min	INTRODUCTION	The trainer is explaining step by step the plan of the workshop for each day. S/he is presenting the schedule. The trainer informs what needs to be done and how much time the participants have for each task.	The trainer needs to make clear what the plan of the workshop is and what has to be done. Thanks to that participants know what to expect and how to be involved in each stage of the meeting.	<ul style="list-style-type: none"><li>• a projector</li><li>• a laptop</li><li>• printed schedules</li><li>• a board</li></ul>
15 min	ENERGIZER	The trainer asks the group to move around the room, loosely swinging their arms and gently relaxing their heads and necks. After a short while, the trainer shouts out a word. The group must form themselves into statues that describes the word. For example, if the trainer shouts 'peace', all the participants without talking must present a pose that shows what "peace" means to them. The exercise should be repeated a few times.	The energizer allows to recharge the energy and to catch the attention of the participants.	
30 min	INTRODUCTION TO COMICS	<p>The trainer illustrates to the participants the importance of comics as a method to explain feelings, states of mind, ideas; also, to put in place creativity and imagination as manifestation of the new generations. The trainer can use a headlamp to show what s/he means by comics, its structure, its different phases, etc.).</p> <p>A link to the material can be found at: <a href="https://mygrant.world">mygrant.world</a></p>	The participants are provided with general information about the workshop and the output; they also receive some background history about the comic world.	<ul style="list-style-type: none"><li>• a lamp</li><li>• a laptop</li></ul>

Time	Topic	Method	Objectives	Media
1 h	EXERCISE NO. 1	<p>The trainer starts with asking the participants a question: How to get ideas for a story? Looking at newspaper articles can be an inspiration, or taking an existing story and change the genre or combine it with another story. The participants might use a childhood memory, a dream or a story heard from someone else. They should change the elements around and ask the "what if?" question (what if this happened to me? to my family or to my friends?). The trainer should remind the participants about 'Action and reaction' rule.</p> <p>A link to the material can be found at: <a href="https://mygrant.world">mygrant.world</a></p>	The participants are provided with some basics concerning the creation of a comic book. It is also the first possibility for the participants to develop connection.	<ul style="list-style-type: none"><li>• papers</li><li>• pens</li><li>• coloured pencils</li><li>• a newspaper</li></ul>
2-3 h	EXERCISE NO. 2	The participants start their activity and create their own comic books. The trainer supports and monitors the group work.	The participants are completely free to write and draw whatever they want.	<ul style="list-style-type: none"><li>• papers</li><li>• pens</li><li>• colourful pencils</li></ul>
1 h	PRESENTATION	The participants are asked to present their comic books. Other participants are free to ask questions and share their opinions.	The participants have the possibility to share the outcomes of their work.	Up to the participants
30 min	FEEDBACK ROUND	The participants sit in a circle. The trainer starts the discussion. S/he sums up the whole workshop. Each of the participants should do the same – one by one. The only person allowed to speak is the one holding the stone in his/her hands. The rock is given to another participants as soon as the one holding it finishes her/his statement.	The participants have a chance to give feedback and share their opinion about the whole workshop. The trainer listens to the advice and takes it into consideration while preparing future workshops. The 'stone' method helps to avoid chaos (many people talking at the same time).	<ul style="list-style-type: none"><li>• a stone</li></ul>

### PRACTICAL TIPS

- The work on comics can touch on sensitive or puzzling issues from the participants' point of view. The trainer should always take it into account.
- If the comic workshop is planned to be as regular meetings, it could be interesting at some point to ask the participants to create a comic book fully based on their personal stories/experiences.
- Each participant has its own personality and special needs, so personal inner time must be always taken into consideration.
- On the basis of the participants' works, it would be interesting to give them the opportunity to prepare a theatre play; might be an option for the next meetings or a final meeting summarizing all the workshops.

### SUMMARY

A comics workshop is an activity that can be used by youth workers while working with people with and without migration background. This workshop scenario allows participants to reflect on some topics, to elaborate their cognitive process, and to express their ideas supported by their imagination and creativity. Combining the benefits of images with written dialogues, comics have the potential to make specific subjects more accessible, engaging and more understandable for the young audience. What is more, this scenario can be easily used by youth workers in their work.

The scenario itself is of course free to be developed and adjusted to the needs of a specific target group.

## 4.4 COOKING

### MULTIMEDIA & ART FOR SOCIAL INCLUSION

A Handbook for Youth Workers



## 4.3 COMIC



## 4. 4 GUESS WHAT'S COOKING!

### KEY WORDS

*#fusion #cuisine #cooking #cookinglesson #fun #mix-up #dish  
#tradition #innovation #spicingup*

### THE AIMS

- to promote integration amongst people with and without migration background by using cuisine skills,
- to invent new recipes,
- to be used by youth workers in their work.

### CONTENT

The workshop focuses on food and integration. The activities will be structured for groups – each composed of people originating from different cultures. The participants present their national spices/ingredients and shall be encouraged to discuss and to plan a dish cooked together. The participants learn how to collaborate with each other, learn about new cultures and try creating something new based on compromising and finding common grounds.

Additionally, some practical tips for the youth workers are enumerated.

### DURATION AND NUMBER OF PARTICIPANTS

- 5-8 hours; the trainer should always include (coffee and/or lunch) breaks depending on the needs of the group,
- 5-10 participants,
- It is recommended to treat the workshop as a process. Therefore, regular meetings with participants would be the most efficient and effective teaching-learning method, including taking into consideration participants' feedback and ideas.

### INTRODUCTION

Many scientific papers demonstrate that cooking is an effective activity in bringing benefits to people and practising it in different fields as an organised activity (workshops, courses and so on):

- Farmers' reviews highlighted that there may be broader benefits from cooking activities, although the theme should be investigated more.<sup>1</sup>
- Through a qualitative investigation, a Community Canadian kitchen project showed how cooking could tackle issues such as building friendships, breaking social isolation, increasing participation in community activities, and using the group as a mean for sharing community resources and information.<sup>2</sup>

<sup>1</sup> Farmer, N., Touchton-Leonard, K., & Ross, A. (2018). Psychosocial Benefits of Cooking Interventions: A Systematic Review. *Health Education & Behavior*, 45(2), 167–180.

<sup>2</sup> Engler-Stringer, Rachel & Berenbaum, Shawna. (2007). Exploring Social Support Through Collective Kitchen Participation in Three Canadian Cities. *Canadian Journal of Community Mental Health*. 26. 91-105. 10.7870/cjcmh-2007-0030.

**cooking**  
workshop

- Evaluated by patients, therapeutic cooking groups are seen as a valuable treatment modality that effectively combines functional activities with socialization to decrease burn related anxiety and increase motion in a supportive environment for patients with burns.<sup>3</sup>
- For cancer patients, a culinary group intervention seems to target patients' physical and emotional needs and promote their adjustment.<sup>4</sup>
- Exploring the benefits of baking activities, a qualitative study confirmed that baking has many recognisable benefits for service users offering a flexible and valued occupation.<sup>5</sup>
- Nutrition education and guidance combined with cooking classes may improve older adults' diet quality, nutrient intake and PWB (psychobiological well-being).<sup>6</sup>
- It has been reported that for high school students and adolescents better cooking skills correlates to lower levels of depressive symptoms and greater mental well-being than those with less cooking skills. However, a greater cooking ability was also associated with higher body mass index. Overall, similar statistically significant relationships were observed with the frequency of cooking, although not for young people who cook most days.<sup>7</sup>

It is mandatory to specify that for each population, for which cooking was part of a treatment (I.e. dementia patients), it was defined as a part of occupational therapy.

As mentioned in the last paper reported, benefits and small disadvantages in adolescents are the same detected in the older population. Applying the same reasoning to all the evidence collected, it is possible to state that there is a solid evidence-base confirming that cookery activities do produce benefits in people practising them.

## MIGRANTS' FOOD PROGRAMMES

There are many programmes and activities implemented with migrants pertaining cuisine and food. There are different lines of examples such as TV programmes, community projects, school ones and so on. Here is a brief representative sample of mentioned programmes:

- **Migrateful** – helps people with migration background to integrate by offering cooking classes led by migrant chefs. The cookery classes enable learning English and building confidence, as well as promoting contact and cultural exchange,<sup>8</sup>
- **The Migrant Kitchen** is an Emmy®-winning food series that explores California's booming food scene through the eyes of a new generation of chefs whose cuisine is inspired by the immigrants' experience.<sup>9</sup>

<sup>3</sup> Kimberly H. Hill, Kimberly A. O'Brien, Roger W. Yurt; Therapeutic Efficacy of a Therapeutic Cooking Group from the Patients' Perspective, Journal of Burn Care & Research, Volume 28, Issue 2, 1 March 2007, Pages 324–327

<sup>4</sup> Ayelet Barak-Nahum, Limor Ben Haim, Karni Ginzburg, When life gives you lemons: The effectiveness of culinary group intervention among cancer patients, Social Science & Medicine, Volume 166, 2016, Pages 1-8, ISSN 0277-9536

<sup>5</sup> Haley, L., & McKay, E. A. (2004). 'Baking Gives You Confidence': Users' Views of Engaging in the Occupation of Baking. British Journal of Occupational Therapy, 67(3), 125–128

<sup>6</sup> S.K. Jyväkorpi<sup>1</sup>, K.H. Pitkälä<sup>1</sup>, H. Kautiainen<sup>2</sup>, T.M. Puranen<sup>1</sup>, M.L. Laakkonen<sup>1,2</sup>, M.H. Suominen<sup>1</sup>. Nutrition education and cooking classes improve diet quality, nutrient intake, and psychological well-being of home-dwelling older people – a pilot study. Journal of Aging Research & Clinical Practice© Volume 3, Number 2, 2014

<sup>7</sup> Jennifer Utter, Simon Denny, Mathijs Lucassen, Ben Dyson, Adolescent Cooking Abilities and Behaviors: Associations With Nutrition and Emotional Well-Being, Journal of Nutrition Education and Behavior, Volume 48, Issue 1, 2016, Pages 35-41.e1, ISSN 1499-4046.

<sup>8</sup> <https://www.migrateful.org/>

<sup>9</sup> <https://www.kcet.org/shows/the-migrant-kitchen>

## WORKSHOP PLAN

Time	Topic	Method	Objectives	Media
10 min	INTRODUCTION	The trainer explains to the participants that the workshop will be about various types of cuisine. Then s/he explains which activities will be done together.	The trainer needs to make clear what the plan of the workshop is and what has to be done. Thanks to that the participants know what to expect and how to be involved in each stage of the meeting.	
30 min	ENERGIZER	Human rock, paper and scissors: The trainer asks the participants to pose as a rock (all curled up), as a paper (arms and legs open) and as scissors (arms open). Then the participants work in pairs and are asked to count to three and then each pair performances a pose. The winner is declared after the fifth round.  A link to this energizer can be found at <a href="https://mygrant.world">mygrant.world</a>	Participants are getting to know each other better. They are also energized for the workshop.	
15 min	TEAMS	The trainer asks everyone to write their names on a piece of paper. Then put them in different boxes basing on the person's origin. After that a blinded participant will draw the teams together, sorting from all the boxes one name at a time. The newly team members choose a team name.	The participants are divided into teams.	• boxes • pen • paper
5 min	INGREDIENTS	The trainer prepares a table with all the ingredients which will be free to use by the participants. The trainer presents all the ingredients.	The participants are getting familiar with the ingredients which will be used during the workshop.	• ingredients
30 min	EXERCISE NO. 1 (food hunting)	The trainer blindfolds one participant from each team. The blindfolded people are guided by the other team members on how to reach the food on the table and which one to take. Once the blindfolded team member has a particular item, they can try obtaining the next ones.	The participants have to cooperate with each other in order to get the ingredients they need. Team building is improved.	• ingredients • blindfold
40 min	EXERCISE NO. 2 (food exchange)	The trainer explains that each team has to cook with the food they have obtained in the previous exercise. Then, the participants are informed that they are allowed to swap one item from their "shopping" with another team if both of the teams agree.	The participants have a team building activity and strategically think about the cooking phase.	• ingredients

Time	Topic	Method	Objectives	Media
1 h	EXERCISE NO. 3 (food planning)	The trainer gives all of the teams one hour to think and plan how and what they will cook. They shall also choose a name for their recipe.	The participants work in teams and decide together how and what to cook.	• pen • paper
40 min	PRESENTATION	The trainer asks each team to read out loud the name of the new dish, the ingredients needed to prepare it and the steps to cook it.	The participants present their work and share their innovative recipe with others.	Up to the participants
30 min	FEEDBACK ROUND	The participants sit in a circle. The trainer starts the discussion. S/he sums up the whole workshop. Each of the participants should do the same – one by one. The only person allowed to speak is the one holding the stone in his/her hands. The rock is given to another participants as soon as the one holding it finishes her/his statement.	The participants have a chance to give feedback and share their opinion about the whole workshop. The trainer listens to the advice and takes it into consideration while preparing future workshops. The 'stone' method helps to avoid chaos (many people talking at the same time).	• a stone

If there is a possibility to have enough and adequate cooking equipment and space for everybody, the activity can be carried out as follows:

Time	Topic	Method	Objectives	Media
2 h	EXERCISE NO. 4 (cooking)	The participants use all the collected ingredients and prepare a dish by following the recipe which they have created.	Now the participants can use their ideas in practice.	• cooking equipment • ingredients
10 min (each team)	PRESENTATION	Each team presents the dish and explains how it has been prepared.	The teams share their new recipes with other groups.	Up to the participants
1 h	TASTING TOUR	The trainer and the participants taste each other's dishes.	The whole group can enjoy the meals prepared by particular teams and exchange opinions concerning the taste of the dishes.	
30 min	FEEDBACK ROUND	The participants sit in a circle. The trainer starts the discussion. He sums up the whole workshop. Each of the participants should do the same – one by one. The only person allowed to speak is the one holding the stone in his/her hands. The rock is given to another participants as soon as the one holding it finishes her/his statement.	The participants have a chance to give feedback and share their opinion about the whole workshop. The trainer listens to the advice and takes it into consideration while preparing future workshops. The 'stone' method helps to avoid chaos (many people talking at the same time).	• a stone



## PRACTICAL TIPS

- The trainer responsible for the workshop provides the participants with ingredients to cook with, whether or not the cooking activity will take place at the workshop venue or in the participants' houses. Free food can be collected from stores, since for them it is mandatory to throw it away even if it is good but too close to its expiry date. Some alternative solutions for providing the ingredients might be: from the association or institution organising the workshop, provided by the participants themselves if possible, or collected due to donations.
- The trainer should encourage the participants to think about different ways they use the ingredients in their culture – in terms of savoury, salty or sweet and in the different ways they cook them.
- The workshop can have a theme; for example, it could be organised as a series of meetings with different topics: sweet/salty, meat/vegetables, hot/cold, etc.
- If a kitchen is not available for the group, the cooking session can be organised separately. However, the produced food needs to be taken to the second meeting in order to be experienced by all the participants.
- If the workshop is successful, you could organise monthly sessions with the same group of participants.

## SUMMARY

The participants learn about different cooking traditions, and they work in small groups having a chance to collaborate and experience team dynamics. Moreover, the participants will produce food, present it and in the end they will be able to taste each creation and confront the results. What is more, this scenario can be easily used by youth workers in their work.

The scenario itself is of course free to be developed and adjusted to the needs of a specific target group.

## 4.5 WRITING

### MULTIMEDIA & ART FOR SOCIAL INCLUSION

A Handbook for Youth Workers



## 4.4 COOKING



## creative writing workshop

### 4.5 ONE CARD AT A TIME

#### KEY WORDS

*#writing #composition #creativity #imagination #inspiration  
#productivity #inclusion #expressyourself #explore #story*

#### THE AIMS

- to promote inclusion, cohesion and free expression by using creative writing,
- to be used by youth workers in their work.

#### CONTENT

This workshop talks about the use of creative writing as a method to promote young people's creativity, imagination and expression of feelings. The participants are encouraged to express their feelings, their states of mind and their inventiveness, but also to improve their skills and problem-solving ability by using specific cards.

The workshop consists of inventing a story on the basis of illustrated cards (prepared by a trainer) and divided in different decks: for instance a deck of cards concerning different characters of a future story or a deck of cards with a specific object that can affect the course of a story. The trainer is free to choose different elements that will be part of the stories and, therefore, it is the trainer who is responsible for preparing the cards.

Additionally, some practical tips for the youth workers are enumerated.

#### DURATION AND NUMBER OF PARTICIPANTS

- 6 hours; the trainer should always include (coffee and/or lunch) breaks depending on the needs of the group,
- the number of the participants varies: they can participate as individuals, as a pair or a group (max 2 groups of 5 people),
- It is recommended to treat the workshop as a process. Therefore, regular meetings with participants would be the most efficient and effective teaching-learning method, including taking into consideration participants' feedback and ideas.

#### INTRODUCTION

In general, young people often have difficulties with understanding and expressing how they feel. Through creative writing they have a safe place to explore, and this can be a highly beneficial tool for expressing their feelings and their inner voice. Furthermore, a well-written piece involves a lot of thought, planning, organization and use of language to get a point across. This practice helps participants to share their thoughts and present their points of views. An advantage to choose a language for the creative writing can help participants to feel comfortable and, at the same time, they are encouraged to speak the target language. The possibility to play the stories could be an added value of the activity: the participants who have difficulties speaking the new language, in particular people with migration background, can explain their creative abilities in a different way.

WORKSHOP PLAN

Time	Topic	Method	Objectives	Media
10 min	INTRODUCTION	The trainer is explaining step by step the plan of the workshop for each day. S/he is presenting the schedule. The trainer informs what needs to be done and how much time the participants have for each task.	The trainer needs to make clear what the plan of the workshop is and what has to be done. Thanks to that participants know what to expect and how to be involved in each stage of the meeting.	<ul style="list-style-type: none"><li>• a projector</li><li>• a laptop</li><li>• printed schedules</li><li>• a board</li></ul>
15 min	ENERGIZER	The trainer asks the group to move around the room, loosely swinging their arms and gently relaxing their heads and necks. After a short while, the trainer shouts out a word. The group must form themselves into statues that describes the word. For example, if the trainer shouts 'peace', all the participants without talking must present a pose that shows what "peace" means to them. The exercise should be repeated a few times.	The energizer allows to recharge the energy and to catch the attention of the participants.	
30 min	INTRODUCTION TO COMICS	<p>The trainer illustrates to the participants the importance of comics as a method to explain feelings, states of mind, ideas; also, to put in place creativity and imagination as manifestation of the new generations. The trainer can use a headlamp to show what he means by comics, its structure, its different phases, etc.).</p> <p>A link to the material can be found at <a href="#">mygrant.world</a></p>	The participants are provided with general information about the workshop and the output; they also receive some background history about the comic world.	<ul style="list-style-type: none"><li>• a lamp</li><li>• a laptop</li></ul>
1 h	EXERCISE NO. 1	<p>The trainer starts with asking the participants a question: How to get ideas for a story? Looking at newspaper articles can be an inspiration, or taking an existing story and change the genre or combine it with another story. The participants might use a childhood memory, a dream or a story heard from someone else. They should change the elements around and ask the "what if?" question (what if this happened to me? to my family or to my friends?). The trainer should remind the participants about 'Action and reaction' rule.</p> <p>A link to the material can be found at: <a href="#">mygrant.world</a></p>	The participants are provided with some basics concerning the creation of a comic book. It is also the first possibility for the participants to develop connection.	<ul style="list-style-type: none"><li>• papers</li><li>• pens</li><li>• coloured pencils</li><li>• a newspaper</li></ul>

Time	Topic	Method	Objectives	Media
2-3 h	EXERCISE NO. 2	The participants start their activity and create their own comic books. The trainer supports and monitors the group work.	The participants are completely free to write and draw whatever they want.	<ul style="list-style-type: none"><li>• papers</li><li>• pens</li><li>• colourful pencils</li></ul>
1 h	PRESENTATION	The participants are asked to present their comic books. Other participants are free to ask questions and share their opinions.	The participants have the possibility to share the outcomes of their work.	Up to the participants
30 min	FEEDBACK ROUND	The participants sit in a circle. The trainer starts the discussion. S/he sums up the whole workshop. Each of the participants should do the same – one by one. The only person allowed to speak is the one holding the stone in his/her hands. The rock is given to another participants as soon as the one holding it finishes her/his statement.	The participants have a chance to give feedback and share their opinion about the whole workshop. The trainer listens to the advice and takes it into consideration while preparing future workshops. The 'stone' method helps to avoid chaos (many people talking at the same time).	<ul style="list-style-type: none"><li>• a stone</li></ul>



### PRACTICAL TIPS

- In case of a lack of a common language between the participants and the trainer, the story can be written in both the mother language of the participants and the language of the country in which they are integrating.
- Each participant has its own personality and special needs, so personal inner time must be always taken into consideration.
- On the basis of the participants' works, it would be interesting to give them the opportunity to prepare a theatre play; might be an option for the next meetings or a final meeting summarizing all the workshops.

### SUMMARY

This creative writing workshop is one of the methods that can be used by youth workers and be addressed to people with and without migration background. This workshop scenario allows young people to express themselves and their emotions. The team activities allow the participants to express their points of views freely.

The scenario itself is of course free to be developed and adjusted to the needs of a specific target group.

## 4.6 MUSIC ▶

### MULTIMEDIA & ART FOR SOCIAL INCLUSION

A Handbook for Youth Workers



## ◀ 4.5 WRITING

## 4.6 STRUM YOUR MIND

### KEY WORDS

*#music #composition #creativity #acoustic #communication #inclusion  
#youngsters #freeexpression #creativethinking #expressyourself*

### THE AIMS

- to analyse some specific themes from a different perspective and with a different tool,
- to promote learning, exchange of ideas, free expression and creative thinking on issues,
- to be used by youth workers in their work.

### CONTENT

The workshop aims to promote participants' creativity, imagination, and expression of feelings through the power of music. Thanks to this type of workshops, they feel safe and comfortable in a cultural environment. As a result, this can be a highly beneficial tool for expressing their feelings and their inner voice about specific and sensitive issues proposed. Also, the participants improve their skills and abilities of accomplishing a music project with limited information and materials.

The workshop is divided into two days: on the first day the participants create a song and on the second day they build their own instruments which will be later used to perform the song. The end of the workshop will offer a live performance of the song.

Additionally, some practical tips for the youth workers are enumerated.

### DURATION AND NUMBER OF PARTICIPANTS

- 2 days; the trainer should always include (coffee and/or lunch) breaks depending on the needs of the group,
- the number of the participants varies: participants can participate as a couple or a group (max 5 people),
- It is recommended to treat the workshop as a process. Therefore, regular meetings with participants would be the most efficient and effective teaching-learning method, including taking into consideration participants' feedback and ideas.

### INTRODUCTION

Young people have difficulties with understanding and expressing their emotions. Sometimes, and for different reasons, they also have difficulties to explain their idea about a specific issue. Music is a powerful means of communication. People can share emotions, intentions and meanings even though their spoken languages may be mutually incomprehensible. Music is also a perfect way to get to know yourself and your origins (e.g. traditional music), but also to know and understand other cultures and other perspectives. Some specific topics will be presented to young people, they will reflect on them and the musical composition (music and text) will be the final product of their own idea to carry out.



**music**  
workshop



WORKSHOP PLAN

Time	Topic	Method	Objectives	Media
DAY 1				
10 min	INTRODUCTION	The trainer explains step by step the plan of the workshop for each day. S/he is presenting the schedule. The trainer informs what needs to be done and how much time the participants have for each task.	The trainer needs to make clear what the plan of the workshop is and what has to be done. Thanks to that the participants know what to expect and how to be involved in each stage of the meeting.	<ul style="list-style-type: none"><li>• a projector</li><li>• a laptop</li><li>• printed schedules</li><li>• a board</li></ul>
10 min	ENERGIZER	The trainer chooses several well-known phrases and writes a half of each phrase on a piece of paper. For example, they write 'Happy' on one piece of paper and 'Birthday' on the another. (The number of pieces of paper should match the number of participants in the group). The folded pieces of paper are put into a hat. Each participant takes a piece of paper from the hat and tries to find the member of the group with the matching half of the phrase.	This energizer allows to recharge energy and to catch the attention of the participants.	<ul style="list-style-type: none"><li>• a hat,</li><li>• pieces of paper</li><li>• pens</li></ul>
1 h	INTRODUCTION TO MUSIC	The trainer explains to the participants the importance of music as a way to explain feelings, states of mind and personal ideas. The trainer can use the following YouTube links, which can be found at <a href="#">mygrant.world</a>	The participants are provided with general information about the workshop and the output; they also receive some information about the value of music.	
2-3 h	EXERCISE NO. 1 (lyrics)	The participants are put into groups and discuss about the topic given (that is also the title of the future composition). They confront each other to create a text that will be a mirror of their feelings about the topic.	The participants have a possibility to work in groups and they are free to write whatever they want.	<ul style="list-style-type: none"><li>• a pen</li><li>• paper</li></ul>

Time	Topic	Method	Objectives	Media
DAY 2				
2-3 h	EXERCISE NO. 2 (instruments)	The participants are asked to build their instruments from different types of materials – cardboards, tapes, plastic bottles, wood, glass, etc.; anything that might become an instrument according to the participants' fantasy.	The participants are free to compose music with their own instruments.	Up to the participants
3-5 h	REHEARSAL	The participants practice their new instruments and the lyrics of the song. The trainer monitors the group work and supports the participants.	The participants have the possibility to practise their performance and strengthen their self-confidence.	<ul style="list-style-type: none"><li>• instruments</li></ul>
1 h	PERFORMANCE	The participants perform in front of an audience – the participants decide if they want to present their product to a bigger audience, e.g. friends or family.	The participants can present the outcome of their work.	Up to the participants
30 min	FEEDBACK ROUND	The participants sit in a circle. The trainer starts the discussion. S/he sums up the whole workshop. Each of the participants should do the same – one by one. The only person allowed to speak is the one holding the stone in his/her hands. The rock is given to another participants as soon as the one holding it finishes her/his statement.	The participants have a chance to give feedback and share their opinion about the whole workshop. The trainer listens to the advice and takes it into consideration while preparing future workshops. The 'stone' method helps to avoid chaos (many people talking at the same time).	<ul style="list-style-type: none"><li>• a stone</li></ul>

### PRACTICAL TIPS

- During the creation of the lyrics on the first day, the trainer can help the participants by asking them questions about the topic: the answers will be the base, a sort of guide during the writing.
- The trainer can make some materials available in order to build the artisanal instruments, but the main objective is to allow the participants to use their imagination and fantasy.
- At the end of the performance, the participants can explain the process of creating their song and instruments, the idea behind their composition and how the text and the music were born.

### SUMMARY

This workshop scenario is one of the methods that youth workers can use while working with young people (who are with and without migration background). It encourages them to express their feelings and their ideas about a topic using the acoustic communication – a perfect and fitting way to their young age. With its different kinds of music, with its different facets and with its multiple benefits for the emotional health, music will allow the participants to express their ideas without barriers and without filters. Moreover, the participants will learn to acquire new skills and abilities in communication and expression of their thoughts; they will learn to work in a team, to talk about issues combining music and words, and to adapt their ideas to different communicative patterns. What is more, this scenario can be easily used by youth workers in their work.

The scenario itself is of course free to be developed and adjusted to the needs of a specific target group.

## 4.7 PAINTING

### MULTIMEDIA & ART FOR SOCIAL INCLUSION

A Handbook for Youth Workers



## 4.6 MUSIC





# painting

workshop

## 4.7 PAINTMYPICTURE

### KEY WORDS

*art #artist #visualarts #composition #drawing #painters #painting #paintingoutdoors #paintingtechniques #palette*

### THE AIMS

- to get to know painting techniques (how to draw with a pencil, watercolours, oil paint) and to present one's own artistic works at the presentation/exhibition (appreciation of talents),
- to develop activities to express one's own feelings, perception of the world; expressing opinions through art,
- to be used by youth workers in their work.

### CONTENT

The added value of the workshop is the opportunity to stimulate creativity and to express yourself and your emotions by presenting art work. The workshop encourages to show the participants' work and open the panel for discussion about what has been painted. Artistic activities performed outdoors enable developing the skills of expressing feelings and opinions, as well as making it easier to share with others the various perceptions of the world that the participants have.

Additionally, some practical tips for the youth workers are enumerated.

### DURATION AND NUMBER OF PARTICIPANTS

- 6 hours; the trainer should always include (coffee and/or lunch) breaks depending on the needs of the group,
- 4-10 participants,
- It is recommended to treat the workshop as a process. Therefore, regular meetings with participants would be the most efficient and effective teaching-learning method, including taking into consideration participants' feedback and ideas.

### INTRODUCTION

A painting workshop can be carried out outdoors or in a building (depends on the availability and /or the weather).

1. Open-air activities: the workshops are held in the host city/country as an outdoor setting. The trainer chooses a place that is nice and available while it shows the beauty of the city; for example, a market, a nice building, a museum, a park etc.
2. Workshops around identity and belonging can be carried out in a building (alternative of the one hour workshop).



WORKSHOP PLAN

Time	Topic	Method	Objectives	Media
10 min	INTRODUCTION	The trainer is explaining step by step the plan of the workshop for each day. S/he is presenting the schedule. The trainer informs what needs to be done and how much time the participants have for each task.	The trainer needs to make clear what the plan of the workshop is and what has to be done. Thanks to that the participants know what to expect and how to be involved in each stage of the meeting.	<ul style="list-style-type: none"><li>• a projector</li><li>• a laptop</li><li>• printed schedules</li><li>• a board</li></ul>
20 min	ENERGIZER	The participants sit in a circle. The trainer is in the middle, unfolds cards with drawings and invites the participants to choose a card that expresses them. The participants are asked to say what they see and why they have chosen that particular card.	The trainer ensures that everyone presents themselves in one minute and helps in case of a language barrier.	<ul style="list-style-type: none"><li>• cards with drawings</li><li>• cards with paintings</li></ul>
90 min	PAINTING TECHNIQUES	<p>The participants learn the basic painting techniques and tools used for painting. It could be:</p> <ul style="list-style-type: none"><li>• drawing something then brush with water,</li><li>• drawing with pencil in four easy steps,</li><li>• 15 basic drawing techniques for beginners (draw curly hair; avoid smudging; draw sky and clouds; sketch trees step by step, etc.)</li></ul> <p>A link to the material can be found at: <a href="https://mygrant.world">mygrant.world</a></p>	The trainer indicates the tools, shows the work methods by choosing the tools for the participants.	<ul style="list-style-type: none"><li>• sheets of paper</li><li>• paints and brushes</li><li>• pens</li><li>• an eraser</li><li>• a flipchart</li><li>• colourful pencils</li></ul>
1 h	EXERCISE NO. 1 (identity and belonging then)	The participants are asked to paint objects of significance from their homeland. It can be something personal or something directly connected and characteristic for their country. When all the paintings are ready, the trainer hangs them together on a wall.	The participants are supported and monitored by the trainer. They are free to express themselves how they want by using artistic expression in painting.	<ul style="list-style-type: none"><li>• a sheet of paper (A3)</li><li>• colourful pencils</li><li>• easels</li><li>• canvas</li><li>• an oil paint</li></ul>

Time	Topic	Method	Objectives	Media
1h	EXERCISE NO. 2 (identity and belonging now)	The participants receive another piece of paper. Now, using artistic expression, they have to paint something connected with the host country (experiences, people, objects, etc.). When all the paintings are ready, the trainer hangs them next to the paintings from the exercise no. 1.	The participants are supported and monitored by the trainer. They are free to express themselves how they want by using artistic expression in painting.	
1 h	EXHIBITION	Each participant presents and explains (if they want) the two paintings that they had created in exercises 1 and 2. The trainer and the participants have the opportunity to take part in a discussion concerning all the paintings. The trainer moderates the discussion.	The trainer makes sure that everyone has painted two paintings and has the opportunity to share their opinions and feelings concerning all the paintings.	<ul style="list-style-type: none"><li>• a sheet of paper</li><li>• a flipchartcatering</li><li>• an oil paint</li></ul>
30 min	FEEDBACK ROUND	The participants sit in a circle. The trainer starts the discussion. He sums up the whole workshop. Each of the participants should do the same – one by one. The only person allowed to speak is the one holding the stone in his/her hands. The rock is given to another participants as soon as the one holding it finishes her/his statement.	The participants have a chance to give feedback and share their opinion about the whole workshop. The trainer listens to the advice and takes it into consideration while preparing future workshops. The 'stone' method helps to avoid chaos (many people talking at the same time).	<ul style="list-style-type: none"><li>• a stone</li></ul>
10 min	FURTHER STEPS	The participants are provided by the trainer with additional courses, lessons, institutions in which they can further develop their painting skills.	The participants have the opportunity to develop their painting skills in further classes, courses, etc.	<ul style="list-style-type: none"><li>• a list of classes, courses, etc. (prepared by the trainer)</li></ul>

### PRACTICAL TIPS

- It is important that each workshop participant has a comfortable place for painting.
- If it is possible, the trainer should try renting the tools which will be used only once, for instance easels.

### SUMMARY

This painting workshop is a proposal for people from an international environment. The workshop is intended especially for beginners. The suggested exercises help the participants to express themselves (the way they perceive the world), to show more by using images/paintings (something that often cannot be called verbally in a foreign language). As a result, the participants will get to know each other (integration), learn about basic techniques and the history of monuments/places in the local area. During the workshops, the participants can discover a painting talent and receive possibilities for further development. What is more, this scenario can be easily used by youth workers in their work.

The scenario itself is of course free to be developed and adjusted to the needs of a specific target group.

## 4.8 PERFORMANCE

### MULTIMEDIA & ART FOR SOCIAL INCLUSION

A Handbook for Youth Workers



## 4.7 PAINTING





# performance

workshop

## 4.8 MYSTAGE

### KEY WORDS

*#perform #act #think #theatre #express #yourself #present  
#work #story #poem*

### THE AIMS

- to use performance techniques as a method of expression,
- to be used by youth workers in their work.

### CONTENT

The workshop talks about the use of theatre and performance techniques while analysing a poem and methods of expression. The participants learn how to work in groups, express themselves through acting, dancing and movement.

Additionally, some practical tips for the trainers are enumerated.

### DURATION AND NUMBER OF PARTICIPANTS

- 2-3 days; the trainer should always include (coffee and/or lunch) breaks depending on the needs of the group,
- 10 participants,
- It is recommended to treat the workshop as a process. Therefore, regular meetings with participants would be the most efficient and effective teaching-learning method, including taking into consideration participants' feedback and ideas.

### INTRODUCTION

Everybody knows the benefits of theatre: it helps developing your self-confidence, imagination, concentration or social skills. Thanks to theatre we can learn how to use our whole body to communicate ideas and to become sensitive to our surroundings. A theatre performance is one of the best, if not the best, ways of enabling different people from various backgrounds working together. The goal is one – perform as one group while supporting each other. It is theatre which puts you in others shoes, and allows you to understand the needs of other people.

Time	Topic	Method	Objectives	Media
10 min	INTRODUCTION	The trainer is explaining step by step the plan of the workshop for each day. S/he is presenting the schedule. The trainer informs what needs to be done and how much time the participants have for each task.	The trainer needs to make clear what the plan of the workshop is and what has to be done. Thanks to that the participants know what to expect and how to be involved in each stage of the meeting.	<ul style="list-style-type: none"><li>• a projector</li><li>• a laptop</li><li>• printed schedules</li><li>• a board</li></ul>
10 min	ENERGIZER	The group stands in a circle. The participant who starts points across the circle to another participant, makes eye contact, and says, 'Zip'. The receiving person points to another person, makes eye contact, and says, 'Zap'. The new receiving person points across the circle and says, 'Zop'. The game continues with the words passed in this order. Participants should try to pass the proper word smoothly. If someone speaks incorrectly, they are out of the game.	The participants are getting to know each other better. They are also energized for the workshop.	
45 min	WHAT IS A THEATRE PERFORMANCE?	The trainer is asking the participants what the definition of a theatre performance is and what is its role in our lives. Together they are creating their own definition. Then, in groups of three and four, they are asked to prepare a short scene presenting their definition of a theatre performance.	The participants learn what a theatre performance is and what is its role in our lives.	<ul style="list-style-type: none"><li>• papers</li><li>• markers</li></ul>
30 min	EXERCISE NO. 1	The participants stand in a circle. Their task is to say the name of the person standing on their left and match a gesture to him/her. Then, that person does the same with another participant. The task finishes when each name receives a gesture.	The participants are getting to know each other better.	
1 h	EXERCISE NO. 2	The trainer divides participants into groups of four or five players. Each player in the group picks an animal they want to become. For a period of time, the participants need to explore their animal and their relationships to other animals in their group. After the exercise, the trainer discusses the exercise and its application to working with characters, etc.	On the example of animals, the participants learn how to play certain roles, and at the same time how to behave on the stage when others have different roles – relationships between characters.	

Time	Topic	Method	Objectives	Media
1 h	THE POEM PART 1 (mother language)	The participants are given a poem. They are asked to read it and analyse it. First, they do it in their mother language (it is the best and the easiest way of expression for every person). Then all the participants share their thought with the trainer and the group	The participants analyse a poem in order to 'perform' it later on the stage.	<ul style="list-style-type: none"><li>• printed poems</li></ul>
20 min	EXERCISE NO. 3	One participant is grandma and faces the wall. The participants start on the opposite side of the room, then try to creep up to grandma and tap her on the shoulder. However, grandma can turn around suddenly. If she sees anyone moving, she points at them and that person must return to the start. Nobody is allowed to move while she is watching them. Whoever manages to tap grandma on her shoulder wins and becomes a new grandma/grandpa.	The participants develop listening skills, physical coordination and mental concentration.	/optional/ <ul style="list-style-type: none"><li>• a wig, grandma/grandpa clothes</li></ul>
30 min	EXERCISE NO. 4	The participants work in groups of three or four. The trainer calls out the name of an object, counts down from ten to zero, and the groups have to make the shape of that object out of their own bodies; for example of objects: a car, a fried breakfast, a clock, a washing machine, a fire.	The participants develop creativity, physical awareness and cooperation in group work.	
2h	THE POEM PART 2 (exhibition)	In this task the participants are asked to present the poem in five pictures. They work in groups of three or four. When the pictures are ready, they are put on the walls and an exhibition starts. All the participants and the trainer can watch and comment on all the pictures.	The participants analyse a poem, present it in five pictures in order to 'perform' it later on the scene.	<ul style="list-style-type: none"><li>• printed poems</li><li>• paper</li><li>• markers</li></ul>
30 min	EXERCISE NO. 5	The participants spread around the room. The trainer plays different pieces of music while the players explore how that music affects their bodies. After a few minutes, they make those movements larger or smaller. After this exercise the trainer and the participants discuss how music is/is not influencing their bodies.	The participants learn how 'feeling' the tempo is related to scene work.	

WORKSHOP PLAN

Time	Topic	Method	Objectives	Media
30 min	EXERCISE NO. 6	Each participant is asked to personify an instrument (e.g. trumpet or violin) with sound and body. The conductor leads the orchestra using all players in the group.	The participants learn how to express music and music instruments through their bodies and how to synchronize with other participants.	
2h	THE POEM part 3 (music & dancing)	The participants are asked to think about music and/or dance which might help in understanding and presenting the poem. First they work individually and then as one group. All together they need to prepare a short scene only with music and dance.	The participants analyse a poem in order to 'perform' it later on the scene.	• laptop • speakers
1h	EXERCISE NO. 7	Two participants work as 'actors' in a foreign movie, while two other players act as 'dubbers'. The actors act a scene and the dubbers speak for them.	The participants learn analysing and interpreting scenes.	
40 min	EXERCISE NO. 8	Two participants are asked to improvise a scene and are given a relationship, conflict, location, and time of day. Meanwhile, a third participant waits outside the room. She or he has only been told who they are and which information or fact they will bring into the scene. When the third participant is allowed to enter, the players in the middle of their improvisation will have to adjust. After this exercise the trainer starts a discussion about how the third player affected the scene.	The participants learn how to improvise and how to adjust to unexpected situations on the scene.	

Time	Topic	Method	Objectives	Media
	THE POEM part 4 (theatre performance)	<p>The participants are asked to prepare a theatre performance which will present the poem. They can combine music, dance, pictures/photos or requisites, costumes.</p> <p>In this task the time is not provided as it all depends on the group and the length of the rehearsals.</p>	The participants analyse a poem in order to 'perform' it later on the scene.	Up to the participants
45 min	PRESENTATION	The participants are presenting their theatre performance, e.g. a performance based on a poem from exercise no. 7, to the trainer / and to the audience – the participants decide if they want to present their product to a bigger audience, e.g. friends or family.	The participants and the trainer can evaluate the final product of the workshop.	Up to the participants
30 min	FEEDBACK ROUND	The participants sit in a circle. The trainer starts the discussion. S/he sums up the whole workshop. Each of the participants should do the same – one by one. The only person allowed to speak is the one holding the stone in his/her hands. The rock is given to another participants as soon as the one holding it finishes her/his statement.	The participants have a chance to give feedback and share their opinion about the whole workshop. The trainer listens to the advice and takes it into consideration while preparing future workshops. The 'stone' method helps to avoid chaos (many people talking at the same time).	• a stone



### PRACTICAL TIPS

- Be prepared and be humble. Having a prepared plan of your workshop is crucial. The participants will immediately notice that. Always keep in mind that you do not know best. Teach but also let yourself be taught. Keep an open mind.
- Do not hurry the group. Silence is often a sign that nothing is happening. However, in a workshop environment, this may not be the case. It is either "I'm thinking" or "I'm finished" depending on people's body language. Be patient and give your participants time for thinking. Use simple language and be ready for repeating the instructions even a few times.
- Give closure. Participants should be given a summary of the workshop outcomes, information about how the activity results will be used, and what is expected from them moving forward.
- Address the real need. Make sure, first yourself and after your participants, what is the workshop about. Give clear and direct information why the workshop takes place and what is the outcome of it. Avoid superficial training.
- Respect your participants. You will come across different characters and life stories. Be humble and patient. Understand and support your participants. Lead them and focus on creating a pleasant atmosphere during the workshops and breaks.
- Have fun! Working and having fun at the same time is a perfect combination. If the participants see that you are enjoying yourself, your positive vibes will also affect the group. Smile, and focus on keeping things upbeat; then your workshop will be enjoyable for both you and your participants.

### SUMMARY

A theatre performance is one of methods that can be used by youth workers in work with people with migration background. This workshop scenario offers a variety of team activities and inspires to explore even more while working with people.

The scenario itself is of course free to be developed and adjusted to the needs of a specific target group.

## 4.9 PHOTOGRAPHY ▶

### MULTIMEDIA & ART FOR SOCIAL INCLUSION

A Handbook for Youth Workers



## ◀ 4.8 PERFORMANCE

## 4.9 TAKE A PHOTO AND LET IT SPEAK!

### KEY WORDS

#photography #photo #participation #integration #barriers #drivers  
#takeaphoto #frameit #glueit #poster

### THE AIMS

- to promote social integration, identifying barriers and drivers for such objectives,
- to offer new skills to people with migration background in photo taking training (with smartphones),
- to be used by youth workers in their work.

### CONTENT

The workshop focuses on each participant's perspective. They will be asked to have a smartphone with an operating camera or a photo camera and a small text about their experience as people with migration background. The smartphone/camera will be used to take photographs in order to create a story as it will derive from the short texts they prepare. The text will be a subject to conversations around the topic of the Photo Story.

Additionally, some practical tips for the trainers are enumerated.

### DURATION AND NUMBER OF PARTICIPANTS

- 2 days; the trainer should always include (coffee and/or lunch) breaks depending on the needs of the group,
- 5-10 participants,
- it is recommended to treat the workshop as a process. Therefore, regular meetings with participants would be the most efficient and effective teaching-learning method, including taking into consideration participants' feedback and ideas.

### INTRODUCTION

Photography is often used as a technique from which the participants can benefit in diverse areas. This workshop scenario bases its structure on the Photovoice method. Photovoice was initiated by Caroline Wang in 1992<sup>1</sup>. It is a qualitative instrument to promote the revelation of small reality issues to the large community in which they are located. There are various examples of successfully implemented Photovoice examples in literature, such as:

- For women health<sup>2</sup>
- Chronic mental illnesses<sup>3</sup>

<sup>1</sup> Wang, C., & Burris, M. A. (1997). Photovoice: Concept, Methodology, and Use for Participatory Needs Assessment. *Health Education & Behavior*, 24(3), 369–387.

<sup>2</sup> Wang, C.C. (1999). Photovoice: a participatory action research strategy applied to women's health. *Journal of women's health*, 8 2, 185-92.

<sup>3</sup> Thompson, N. C., Hunter, E. E., Murray, L. , Ninci, L. , Rolfs, E. M. and Pallikkathayil, L. (2008), The Experience of Living With Chronic Mental Illness: A Photovoice Study. *Perspectives in Psychiatric Care*, 44: 14-24.



photography  
workshop

- Women access to healthy food<sup>4</sup>
- Older adults' perception of age friendly community<sup>5</sup>
- Family caregivers<sup>6</sup>
- Migrant women<sup>7</sup>
- Rural migrant workers<sup>8</sup>
- Migrant life experiences<sup>9</sup>

Photovoice, however, is a more complex method requiring higher expenses, long implementation periods and the effort for the timeline from all the participants and the operators involved. Due to this reasoning, the method proposed takes some Photovoice elements, but simplifies the entire process to a daily workshop or an event series.

## WORKSHOP PLAN

<sup>4</sup> Valera, P., Gallin, J., Schuk, D., & Davis, N. (2009). “Trying to Eat Healthy”: A Photovoice Study About Women’s Access to Healthy Food in New York City. *Affilia*, 24(3), 300–314.

<sup>5</sup> NOVEK, S., & MENEK, V. (2014). Older adults’ perceptions of age-friendly communities in Canada: A photovoice study. *Ageing and Society*, 34(6), 1052-1072.

<sup>6</sup> Angelo, J., & Egan, R. (2015). Family caregivers voice their needs: A photovoice study. *Palliative and Supportive Care*, 13(3), 701-712.

<sup>7</sup> Cheryl Sutherland & Yang Cheng (2009) Participatory-Action Research with (Im)migrant Women in Two Small Canadian Cities: Using Photovoice in Kingston and Peterborough, Ontario, *Journal of Immigrant & Refugee Studies*, 7:3, 290-307.

<sup>8</sup> Keung Wong, D. F., Li, C. Y. and Song, H. X. (2007), Rural migrant workers in urban China: living a marginalised life. *International Journal of Social Welfare*, 16: 32-40.

<sup>9</sup> K. Yefimova, M. Neils, B. C. Newell and R. Gomez, “Fotohistorias: Participatory Photography as a Methodology to Elicit the Life Experiences of Migrants,” 2015 48th Hawaii International Conference on System Sciences, Kauai, HI, 2015, pp. 3672-3681.



WORKSHOP PLAN

Time	Topic	Method	Objectives	Media
DAY 1				
10 min	INTRODUCTION	The trainer is explaining step by step the plan of the workshop for each day. S/he is presenting the schedule. The trainer informs what needs to be done and how much time the participants have for each task.	Trainer needs to make clear what the plan of the workshop is and what has to be done. Thanks to that the participants know what to expect and how to be involved in each stage of the meeting.	<ul style="list-style-type: none"><li>• a projector</li><li>• a laptop</li><li>• printed schedules</li><li>• a board</li></ul>
15 min	ENERGIZER	A link to the energizer can be found at <a href="#">mygrant.world</a>	The participants are getting to know each other better. They are also energized for the workshop.	<ul style="list-style-type: none"><li>• pens/markers</li><li>• a flipchart</li><li>• paper/a whiteboard</li></ul>
45 min	INTRODUCTION TO PHOTOGRAPHY	<p>The trainer introduces the theme of photography by showing the participants how s/he intends them to use their smartphones and explains why. For the better comprehension of the workshop, the trainer should present similar projects to showcase the aim and the benefits of these kinds of workshops.</p> <p>A link to the material can be found at <a href="#">mygrant.world</a></p>	The participants are given all the necessary information concerning photography.	<ul style="list-style-type: none"><li>• a smartphone</li></ul>
1h	EXERCISE NO. 1 (discussion – barriers and drivers)	<p>The trainer should lead a discussion concerning images presented in the previous part, particularly identifying the obstacles and drivers of their topic. Then, the trainer asks the group following questions for each picture (S.H.O.W.E.D):</p> <ul style="list-style-type: none"><li>• What do you See here?</li><li>• What is really Happening here?</li><li>• How does this relate to Our lives?</li><li>• Why does this condition Exist?</li><li>• What can we Do about it?</li></ul> <p>The trainer should give feedback to all the comments received from the participants.</p>	The participants discover the meaning and description of each photo. Also, they understand the topic and its objectives.	<ul style="list-style-type: none"><li>• a board</li><li>• markers</li></ul>
1h	PHOTOGRAPHY TECHNIQUES	<p>The trainer provides the participants with some basic techniques while taking photos with a smartphone.</p> <p>A link to the material can be found at <a href="#">mygrant.world</a></p>	The participants get familiar with some basic photography techniques.	<ul style="list-style-type: none"><li>• a smartphone</li><li>• a projector</li><li>• slides</li></ul>

Time	Topic	Method	Objectives	Media
2h	APPS	<p>The trainer provides the participants with an access to a Wi-Fi connection and presents some easy and free mobile apps for editing photos. The participants are asked to download the apps and practise editing with their photos. YouTube training videos can be used to introduce the selected app and its tools.</p> <p>A link to the material can be found at <a href="#">mygrant.world</a></p>	The participants will learn the necessary skills to use some mobile apps to edit photos, for example <i>Photolab</i> , <i>Snapseed</i> , <i>Photomania</i> , <i>Facesnap</i> .	<ul style="list-style-type: none"><li>• Wi-Fi connection</li><li>• smartphones</li><li>• a TV or a projector (if YouTube is used)</li></ul>
3h	EXERCISE NO. 2 (taking photos)	The participants work in groups of 2 or 3. Each group discusses the ideas that the 5 <sup>th</sup> question (What can we Do about it?) generated, so they can inspire a topic for their group's pictures (e.g. work, transport, social life, etc.) The groups go out and take pictures following their chosen theme.	The participants use the photography techniques in order to take pictures.	<ul style="list-style-type: none"><li>• smartphones</li></ul>
DAY 2				
4 h	EXERCISE NO. 3 (brainstorming and photo editing)	Each participant chooses one best picture s/he has taken in order to contribute to the group. Each participant edits their selected picture according to the group's topic and their personal style. Each group prepares a short presentation about the chosen and edited photos, as well as the topic itself – following the 5 questions (S.H.O.W.E.D).	The participants practice photo editing and develop their idea about the chosen topic.	<ul style="list-style-type: none"><li>• smartphones</li><li>• a projector</li><li>• sticky notes</li><li>• paper</li><li>• markers</li></ul>
1h	PRESENTATION	Each team is asked to present their topic and edited photos. Other participants are free to ask questions and share their opinions.	The participants have the possibility to share the outcomes of their work.	<ul style="list-style-type: none"><li>• a laptop</li><li>• a projector</li></ul>
30 min	FEEDBACK ROUND	The participants sit in a circle. The trainer starts the discussion. S/he sums up the whole workshop. Each of the participants should do the same – one by one. The only person allowed to speak is the one holding the stone in his/her hands. The rock is given to another participants as soon as the one holding it finishes her/his statement.	The participants have a chance to give feedback and share their opinion about the whole workshop. The trainer listens to the advice and takes it into consideration while preparing future workshops. The 'stone' method helps to avoid chaos (many people talking at the same time).	<ul style="list-style-type: none"><li>• a stone</li></ul>

### PRACTICAL TIPS

- If a series of meetings must take place, then the key may be to give each meeting a theme (e.g. transport, social life, etc.). Each participant could be asked to provide two photos, one representing a driver and one a barrier for each theme. The rest of the workshop can be run as described.
- The trainer should emphasise that there are infinite possibilities on how to modify a picture, so the participants should go with what they like the most, and at the same time convey exactly what they want it to.
- The workshop can lead to a production of a Photo Story album which can be used as an example of a public dialogue on the topic of migration. The benefits of such a publication are the voice that is given to people with migration background and a chance to gain visibility. This could also act as a starting point for the creation of other workshops on the same topic.

### SUMMARY

Overall, photography is proven to be as efficient as an activity to empower people with migration background and to promote their integration in the community. The workshop can be realised with a low budget – no media instruments are needed. All the material created during the workshop should be available and shared with the local community. What is more, this scenario can be easily used by youth workers in their work.

The scenario itself is of course free to be developed and adjusted to the needs of a specific target group.

## 4.10 POETRY

### MULTIMEDIA & ART FOR SOCIAL INCLUSION

A Handbook for Youth Workers



## 4.9 PHOTOGRAPHY

## 4.10 POEMS IN THE MIX

### KEY WORDS

*#poetry #interculturalmix-up #union #composition #experience  
#emotions #workshop #languages #writers #poem-in-the-mix*

### THE AIMS

- to promote the integration of people with migration background into the hosting community, experience exchange, storytelling and free expression,
- to be used by youth workers in their work.

### CONTENT

The workshop explains how writing poetry in different languages helps expressing experiences in various contexts in which the spoken language varies. The final result – a poem – shows how it is possible to combine together two languages or two cultures. The participants can learn individually or in one group and produce a poem; they improve their skills in poetry writing, self-exploring and expressing their own feelings in words.

Additionally, some practical tips for the trainers are enumerated.

### DURATION AND NUMBER OF PARTICIPANTS

- 9 hours + the trainer should always include (coffee and/or lunch) breaks depending on the needs of the group,
- 12 participants – either one group (max 8) or different groups at the same time (max 4 groups of 2 or 3 people),
- It is recommended to treat the workshop as a process. Therefore, regular meetings with participants would be the most efficient and effective teaching-learning method, including taking into consideration participants' feedback and ideas.

### INTRODUCTION

The workshop aims at facilitating the integration of young people with migration background by teaching them to merge their experiences using both of the languages they know. The participants will learn a new form of expression; as one of the additional effects they practice the language of the hosting country. Poetry or other forms of written expressions (romances, songs) in more than one language represent union and cultural mixing as well as mirror the experience of people with migration background. Multilingual poetry is a form of art that promotes linguistic diversity which cultivates cultural understanding and social inclusion. The connection of languages promotes the sense of belonging, but at the same time keeping one's distinct cultural identity. Such a poetry can raise awareness of other people experiences. The use of several languages in arts is not a new notion. It has been used for centuries and it is called "Macaronic language".

intercultural  
**poetry**  
workshop



## WORKSHOP PLAN

Time	Topic	Method	Objectives	Media
10 min	INTRODUCTION	The trainer is explaining step by step the plan of the workshop for each day. S/he is presenting the schedule. The trainer informs what needs to be done and how much time the participants have for each task.	Trainer needs to make clear what the plan of the workshop is and what has to be done. Thanks to that participants know what to expect and how to be involved in each stage of the meeting.	<ul style="list-style-type: none"> <li>• a projector</li> <li>• a laptop</li> <li>• printed schedules</li> <li>• a board</li> </ul>
20 min	ENERGIZER	A link to the energizer can be found at: <a href="https://mygrant.world">mygrant.world</a>	The participants are getting to know each other better. They are also energized for the workshop.	
30 min	INTER-CULTURAL POETRY	The trainer explains what intercultural poetry and the creation of a poem using two or more languages are. The participants are informed that they will be creating a poetic text, mixing together more than two languages.	The participants learn more information on a poetic text written in two languages.	
90 min	EXERCISE NO. 1 PART 1 (macaronic language – a poem)	<p>The trainer provides the participants with examples of poems written in two languages (macaronic language); if needed, a translation should be provided. The participants discuss the poems and get inspired for writing their own pieces.</p> <p>A link to the material can be found at: <a href="https://mygrant.world">mygrant.world</a></p>	The participants have the possibility to learn more about macaronic language.	<ul style="list-style-type: none"> <li>• printed examples of poems</li> </ul>
90min	EXERCISE NO. 1 PART 2 (macaronic language – a song)	<p>The trainer provides the participants with examples of songs written in two languages (macaronic language); if needed, a translation should be provided. The participants discuss the songs and get inspired for writing their own pieces.</p> <p>A link to the material can be found at: <a href="https://mygrant.world">mygrant.world</a></p>	The participants have the possibility to learn more about macaronic language.	<ul style="list-style-type: none"> <li>• printed examples of songs</li> </ul>

Time	Topic	Method	Objectives	Media
1-2 h	EXERCISE NO. 2 (brainstorming)	<p>The trainer instructs the participants that they will work in groups. They can choose (1) a topic provided by the trainer and write about it or (2) list things which they want to write about. (1) The trainer should show pictures/ drawings, play music, show videos, etc. - everything relating to the chosen topics. Then the participants transfer their ideas and thoughts on a board; it is significant that every member of the group is involved in the brainstorming phase. (2) The participants transfer their ideas and thoughts on a board; it is significant that every member of the group is involved in the brainstorming phase. The trainer offers support and monitors group work.</p> <p>A link to the material can be found at: <a href="https://mygrant.world">mygrant.world</a></p>	The participants collect ideas from different sources of stimuli.	<ul style="list-style-type: none"> <li>• a pen</li> <li>• paper</li> <li>• a board</li> <li>• markers</li> </ul>
30 min	EXERCISE NO. 3	The trainer explains to the participants that now they have to decide about the two languages which will be used to write the poem. They should follow their instincts – trying to associate the chosen topic with words, sounds, smells, views or memories and then use the language in which those experiences have been collected. The trainer offers support and monitors group work.	The participants improve their skills of group work and decide about the most convenient languages to be used while writing the poems.	<ul style="list-style-type: none"> <li>• a pen</li> <li>• paper</li> <li>• a board</li> <li>• markers</li> </ul>
2 h	EXERCISE NO. 4 (writing)	The participants enter the most crucial part of the workshops – writing the poem. The trainer offers support and monitors group work.	The participants improve skills in writing and working in groups.	<ul style="list-style-type: none"> <li>• a pen</li> <li>• paper</li> <li>• a board</li> <li>• markers</li> </ul>
30 min	PRESENTATION	The participants present the outcomes of their work. The most optimal would be when all the members read a part of the poem.	The participants and the trainer can evaluate the final product of the workshop.	Up to the participants
30 min	FEEDBACK ROUND	The participants sit in a circle. The trainer starts the discussion. S/he sums up the whole workshop. Each of the participants should do the same – one by one. The only person allowed to speak is the one holding the stone in his/her hands. The rock is given to another participants as soon as the one holding it finishes her/his statement.	The participants have a chance to give feedback and share their opinion about the whole workshop. The trainer listens to the advice and takes it into consideration while preparing future workshops. The 'stone' method helps to avoid chaos (many people talking at the same time).	<ul style="list-style-type: none"> <li>• a stone</li> </ul>

### PRACTICAL TIPS

- It is advised that the trainer uses this chapter as a guideline and adjusts it to what s/he wants to achieve. The trainer should feel confident with the content and the methodology.
- If the trainer decides to have weekly meetings, s/he should take into consideration the following:
  - 1) Each week a different topic.
  - 1) Each meeting should finish with a discussion about the created poems.
  - 2) If the participants agree and it is possible, the collection of poems created during the workshop could be printed out, published and available for selling.
  - 3) When the meetings end, it would be a great idea to organize a final event together with the participants in which they can present the best poems chosen by themselves.
  - 4) The participants should be informed that they can use a nickname to sign their poems or sign them as anonymous.
  - 5) The participants should have the possibility to be guides for people who visit the exposition of the poems.
  - 6) If available and the participants want it, the poems should be supported by music or lights in the background, etc. - this might help and support conveying the message hidden in the poems.

### SUMMARY

The workshop uses poetry as an instrument for people with migration background to express their emotions as well as produce a poem reflecting themselves and their life experiences. The participants are guided in their process of writing a poem through an introspective reflection phase in which they will collect what they want to express and how. The workshop can be practised in groups or individually. What is more, this scenario can be easily used by youth workers in their work.

The scenario itself is of course free to be developed and adjusted to the needs of a specific target group.

## 4.11 SINGING

### MULTIMEDIA & ART FOR SOCIAL INCLUSION

A Handbook for Youth Workers



## 4.10 POETRY



# singing

workshop

## 4.11 MYVOICEEXERCISES

### KEY WORDS

#bodywork #instrument #concert #language #lyrics #music  
#non-verbal #communication #singing #voice

### THE AIMS

- to introduce the basic methods of singing and to discover new skills and desires (building confidence and supporting personal development),
- to learn singing in a foreign language (non-verbal communication and intercultural understanding expressed by music),
- to be used by youth workers in their work.

### CONTENT

The singing workshop contains exercises which aim at improving singing skills among the participants. In order to prepare the best, a trainer should carry out a basic recognition of the participants before the workshop is conducted. The workshop itself requires the involvement of a trainer and her/his vocal skills (professional musicians can also be invited to provide voice learning). The trainer creates an atmosphere of kindness, takes care of the elements of integration and engages people to sing. The trainer prepares the materials for the workshop, observes the participants and facilitates the expression of emotions. Additionally, some practical tips for the trainers are enumerated.

### DURATION AND NUMBER OF PARTICIPANTS

- 5 hours; the trainer should always include (coffee and/or lunch) breaks depending on the needs of the group,
- 5-20 participants,
- It is recommended to treat the workshop as a process. Therefore, regular meetings with participants would be the most efficient and effective teaching-learning method, including taking into consideration participants' feedback and ideas.

### INTRODUCTION

The singing workshop allows involving the participants easily, as they are structured in a way that one can perform no matter if they have musical skills or not. Moreover, it does not exclude people who have language problems.

Not only being a form of fun and entertainment, the workshop also enables to release emotions and allows participants to integrate. They will have an opportunity to develop their rhythmic skills.



## WORKSHOP PLAN

Time	Topic	Method	Objectives	Media
10 min	<b>INTRODUCTION</b>	The trainer is explaining step by step the plan of the workshop for each day. S/he is presenting the schedule. The trainer informs what needs to be done and how much time the participants have for each task.	The trainer needs to make clear what the plan of the workshop is and what has to be done. Thanks to that the participants know what to expect and how to be involved in each stage of the meeting.	<ul style="list-style-type: none"> <li>• a projector</li> <li>• a laptop</li> <li>• printed schedules</li> <li>• a board</li> </ul>
20 min	<b>EXERCISE NO. 1</b> (relaxation)	The participants take part in a warm-up prepared by the trainer. It can be a simple layout dance to a rhythm of music, e.g. a circle or integration-related with elements of rhythmic and physical exercises.	The participants are getting to know each other better. They are also energized for the workshop.	<ul style="list-style-type: none"> <li>• music equipment</li> <li>• rhythmic music</li> <li>• CD player</li> </ul>
10 min	<b>EXERCISE NO. 2</b> (expressing emotions)	The participants are asked to draw a drawing. Five people paint on the same sheet of paper, and each participant has the right to interfere in the neighbour's drawing, e.g. someone draws a window, and the person next to them paints the curtains (according to the emotions caused by the music). The drawing should be associated with the music which the participants can hear in the background.	The participants develop a non-verbal communication.	<ul style="list-style-type: none"> <li>• music (1 selected song)</li> <li>• 2 sheets of paper (min. A3)</li> <li>• crayons</li> </ul>
1 h	<b>EXERCISE NO. 3</b> (tone and breath control)	The trainer encourages the participants to (in a single breath) start singing in a soft, low volume. Then, the participants should gradually build up their volume until they reach their maximum comfortable volume. Afterwards, they should gradually revert to their original, softer volume. Then, the trainer asks the participants to do the hum do-re-mi and some lip trills.  A link to the material can be found at <a href="https://mygrant.world">mygrant.world</a>	The trainer needs to make sure that all the participants are equally involved in the exercises.	
30 min	<b>EXERCISE NO. 4</b> (popular songs)	The participants are provided with lyrics of songs which are popular all around the world, or those with a common melodic line. Together with the trainer they sing the songs.	The trainer checks the readiness of the participants to sing. Thanks to this exercise the participants have fun and improve their vocal skills.	<ul style="list-style-type: none"> <li>• a few popular songs or with melodic lines</li> <li>• a CD player</li> </ul>

Time	Topic	Method	Objectives	Media
30 min	<b>EXERCISE NO. 5</b> (singing)	The participants learn a song in a completely different language, e.g. Spanish (the trainer should do a small research before the workshops and find out a language which is unfamiliar to everyone). The trainer makes sure that the participants are able to sing the song.	Thanks to this exercise no one feels the language barrier and everyone is equal. One gets to know the possibilities of expressing oneself and focusing on musical values.	<ul style="list-style-type: none"> <li>• songs from a foreign language</li> <li>• background music or instruments</li> <li>• printed lyrics of chosen songs</li> </ul>
1 h	<b>EXERCISE NO. 6</b> (the song)	The participants learn the lyrics of a song from their host country. The trainer provides the participants with the lyrics.	The trainer makes sure that the participants can sing the song without problems.	<ul style="list-style-type: none"> <li>• lyrics</li> <li>• background music or instruments</li> <li>• projection / printed lyrics of chosen songs</li> </ul>
30 min	<b>PRESENTATION</b>	The participants present the acquired skills and results of work at the workshop. They are performing a short concert.	The participants and the trainer can evaluate the final product of the workshop.	Up to the participants
20 min	<b>FURTHER STEPS</b>	The participants are provided by the trainer with additional courses, lessons, institutions in which they can further develop their singing skills.	The participants have the opportunity to develop their singing skills in further classes, courses, etc.	<ul style="list-style-type: none"> <li>• a list of classes, courses, etc. (prepared by the trainer)</li> </ul>
30 min	<b>FEEDBACK ROUND</b>	The participants sit in a circle. The trainer starts the discussion. S/he sums up the whole workshop. Each of the participants should do the same – one by one. The only person allowed to speak is the one holding the stone in his/her hands. The rock is given to another participants as soon as the one holding it finishes her/his statement.	The participants have a chance to give feedback and share their opinion about the whole workshop. The trainer listens to the advice and takes it into consideration while preparing future workshops. The 'stone' method helps to avoid chaos (many people talking at the same time).	<ul style="list-style-type: none"> <li>• a stone</li> </ul>

## PRACTICAL TIPS

- The trainer should be passionate about music and using it as a tool for integration; thanks to the passion and creativity, s/he can engage people and enhance intercultural understanding.
- The workshop itself can require the involvement of professional musicians, who can support the trainer.
- The singing room must be well ventilated, equipped with chairs, and the progress of the workshop should not disturb people not involved (e.g. neighbours).

## SUMMARY

The workshop participants get to know each other better by using rhythm and music. This is a unique opportunity for an intercultural integration. Several exercises presented in this workshop allow to familiarize participants with the basic methods of using singing and learning songs, also in a foreign language. The workshop provides entertainment, teaches singing, allows positive emotions to be released, supports verbal communication, and are an opportunity to discover or use the participants' talents. What is more, this scenario can be easily used by youth workers in their work.

The scenario itself is of course free to be developed and adjusted to the needs of a specific target group.

## 4.12 VIDEO ▶

### MULTIMEDIA & ART FOR SOCIAL INCLUSION

A Handbook for Youth Workers



## ◀ 4.11 SINGING

## 4.12 MYSTORY

### KEY WORDS

*#video#compositiontechniques #record #image #first #impression  
#judge #smartphone #story #perception*

### THE AIMS

- to show how first impressions we have about people can differ from the reality by using a video (recorded with a smartphone),
- to be used by youth workers in their work.

### CONTENT

The workshop talks about the use of video as a tool to present how the first perception we have about people can differ from reality. The participants learn how to work in groups, what is a picture composition and how to record a video with a smartphone. Thanks to the video, they tackle the problem of perceiving people via stereotypes.

Additionally, some practical tips for the trainers are enumerated.

### DURATION AND NUMBER OF PARTICIPANTS

- 2 days; the trainer should always include (coffee and/or lunch) breaks depending on the needs of the group,
- 10 participants,
- It is recommended to treat the workshop as a process. Therefore, regular meetings with participants would be the most efficient and effective teaching-learning method, including taking into consideration participants' feedback and ideas.

### INTRODUCTION

One of the main purposes of videos is to convey messages. Videos recorded with a smartphone have become more and more popular. If chosen wisely, digital videos can effectively influence the process of learning. They evoke curiosity, catch attention and provide value to the course content, show real life examples, create discussions and interactions between the participants guided by the trainer.



video  
workshop



## WORKSHOP PLAN

Time	Topic	Method	Objectives	Media
DAY 1				
10 min	INTRODUCTION	The trainer explains step by step the plan of the workshop for each day and presents the schedule. The trainer informs what needs to be done and how much time the participants have for each task.	The trainer needs to make clear what the plan of the workshop is and what has to be done. Thanks to that the participants know what to expect and how to be involved in each stage of the meeting.	<ul style="list-style-type: none"> <li>• a projector</li> <li>• a laptop</li> <li>• printed schedules</li> <li>• a board</li> </ul>
15 min	ENERGIZER NO. 1	The trainer prepares a set of questions with two possible answers. The questions should concern the personality of the participants: e.g. Do you prefer coffee or tea? The trainer asks the whole group the questions. Those who choose the first answer should go to the left and those who choose the second should go to the right. After answering the first question, the trainer asks the next ones.	The participants are getting to know each other better. They are also energized for the workshop. It is always good to make it in the morning, so that participants have a possibility to move. Thanks to the questions, which concerns the life of the participants, the trainer can get to know them better. Also the participants can find others who are similar to them.	<ul style="list-style-type: none"> <li>• a printed set of questions</li> </ul>
30 min	INTRODUCTION TO THE VIDEO USAGE	The trainer explains the 3 big phenomena of nowadays video making: a) the popularity of youtubers (youtubers are often chosen to contribute to TV programs.), b) the power of advertisements and anti-advertisements, c) smartphone videos used in the news (nowadays citizens can contribute even in news broadcasters). Then a group discussion.	The participants learn how powerful small simple videos are.	<ul style="list-style-type: none"> <li>• a laptop</li> <li>• a projector</li> </ul>
30 min	INTRODUCTION TO THE PICTURE COMPOSITION	The participants learn the basic rules of picture composition – the rule of thirds, the viewpoint, symmetry and patterns, background, frames, depth, experiments and some tricks. The trainer presents concrete examples.  The material concerning picture composition can be found at <a href="https://mygrant.world">mygrant.world</a>	The participants recognize essential techniques and are able to follow it in the creation of a video.	<ul style="list-style-type: none"> <li>• a laptop</li> <li>• a projector</li> <li>• a flipchart</li> </ul>
40 min	INTRODUCTION TO THE THEORY OF SHOT SIZES AND CAMERA ANGLES	The trainer presents the examples of different shot sizes and camera angles. He explains which kind of emotions they cause from the perspective of the viewer.  The material concerning shot sizes and camera angles can be found at <a href="https://mygrant.world">mygrant.world</a>	It is important that the participants know that they need to use a variety of shot sizes because this makes their video more interesting. They also realize that different angles of the camera are causing different emotions.	<ul style="list-style-type: none"> <li>• a laptop</li> <li>• a projector</li> </ul>

Time	Topic	Method	Objectives	Media
20 min	EXERCISE NO. 2	The trainer has got 6 different photos. They are all printed and depict something in a different way (close up, panorama, long shot, etc.). The trainer has also got printed names of the types of shots. One group gets the photos, another the names. The participants stand in two lines, not facing each other. The participants with the photos need to describe what they see. The other group needs to decide, which type of photo it is. They are allowed to ask questions.	The participants learn different shot sizes using the photos. They realize that things can be shown in various ways and that the perspectives make a difference.	<ul style="list-style-type: none"> <li>• printed photos</li> <li>• printed names of the shot sizes</li> </ul>
15 min	THE THEORY OF SMARTPHONE USAGE	The trainer encourages the participants to use video cameras in their smartphones. S/he presents them the basics and explains that the phone should be always hold horizontally not vertically (while recording a video).	The participants realize that it is not needed to use expensive cameras for video making. They are getting to know the possibilities of their own smartphones.	<ul style="list-style-type: none"> <li>• smartphones</li> </ul>
1h	EXERCISE NO. 3	The participants have a task (in smaller groups) to record a short video with their smartphones. They should choose one person from the group and record a short scene which will advertise this person. (e.g. it might be a video for a job applying).	The participants practice using their smartphones.	<ul style="list-style-type: none"> <li>• smartphones</li> </ul>
20 min	PRESENTATION OF THE VIDEOS	Each group presents the video from exercise no.3 and decides which person would get the job and why (how the video has possibly helped).	Thanks to the feedback round in which they compare the videos of the other groups, they can see how a video can influence decision making.	<ul style="list-style-type: none"> <li>• a laptop</li> <li>• a projector</li> <li>• speakers</li> </ul>
1 h	PLANNING THE VIDEO	The trainer presents the concept of <i>MYstory</i> video, which the participants are suppose to record. The participants have to decide about the setting and everything needed for the creation of their video. <u>The idea:</u> two people are sitting opposite each other and are silent. They are given papers with sentences with gaps concerning the second person. The answers are based on the first impressions. Then, the answers are being read out loud and compared with the true answers. While reading the answers, the pair can ask additional questions.  The material with the sentences with gaps can be found at <a href="https://mygrant.world">mygrant.world</a>	The participants learn about the details concerning <i>MYstory</i> video. The point of the recording is to see how first impressions we have about people can be different from the reality.	<ul style="list-style-type: none"> <li>• papers</li> <li>• pens</li> </ul>
2 h	GROUP WORK PART 1 (recording)	The participants prepare the setting and they record <i>MYstory</i> video. The trainer monitors and supports the group work.	The participants have a chance to follow the plan, which they have previously created.	<ul style="list-style-type: none"> <li>• smartphones</li> </ul>

WORKSHOP PLAN

Time	Topic	Method	Objectives	Media
15 min	FEEDBACK ROUND NO. 1	The trainer has 3 papers. Each paper with a different print – on one it is written '100%', on another '50%', on the last one '0%'. He puts each paper on the floor. Left 100%, right 0%, in the middle 50%. He reads out loud questions concerning the workshop day (e.g. How did you like the theory part? How did you like the exercise? How did you like the group work? etc.). The participants have to answer the question by deciding where to stand. If they liked something very much – they go to the left, if they didn't like it, they go to the right.	The trainer understands how much the participants like the workshop day. He realizes what went good and what went wrong. He also takes the advice from the participants for the next parts of the workshop. The participants can reflect their opinions.	• printed numbers
DAY 2				
20 min	ENERGIZER NO. 2	The participants stand in a circle. One person needs to leave the room. The participants in the room decide who will be the leader of the actions. The leader makes some moves. The others need to repeat her/his moves. The person who left the room, comes back. This person (based on actions which the others are doing) needs to decide who the leader is. The leader needs to change the movements constantly in a way that the person who entered the room will not notice it.	The participants get to know each other better.	
6 h	GROUP WORK PART 2 (recording)	The participants prepare the setting and they record MYstory video.	The participants have a chance to follow the plan which they have previously created.	• smartphones
30 min	FEEDBACK ROUND NO. 2	The trainer gives each participant a printed shape of a hand. On each finger the participants are asked to write their comments. Each finger replies to a different aspect of the day ("I like it", "Must be improved", "Weak points", "Suggestions", "Highlights"). Afterwards the participants are presenting their 'hands'. The participants should sit in a circle.	The trainer understands the needs of the participants. He realizes what went good and what went wrong. He also takes the advices from the participants for the next parts of the workshops. The participants have an active role of shaping the workshops.	• printed 'hands'

Time	Topic	Method	Objectives	Media
DAY 3				
15 min	ENERGIZER NO. 3	Fruit salad. The participants form a circle. One person is standing in the middle, the rest is sitting. The person in the middle says: 'Who doesn't like coffee'. Everyone who agrees stands up and tries to find a free chair for them. The person who does not find a place to sit – is now in the middle. This process can be repeated a couple of times – with diverse statements, e.g.: 'Who is wearing something blue'.	The participants are energized for the workshop. It is always good to make it in the morning, so that participants have a possibility to move and 'wake up'.	• chairs
2-3 h	GROUP WORK PART 3	The participants continue recording (if needed).	The participants have a chance to follow the plan which they have previously created.	• smartphones
2-3 h	GROUP WORK PART 4 (editing)	The participants choose the best shots. They put them together. If it is needed, they can correct the shots. The participants should watch an editing tutorial first. The trainer should be always around in case of questions. The material concerning video editing can be found at <a href="https://mygrant.world">mygrant.world</a>	The participants learn how to work together with the others during the decision making phase. They develop their skills in video editing.	• a laptop • speakers
30 min	PRESENTATION	The participants are presenting their audio story to the trainer / and to the audience – the participants decide if they want to present their product to a bigger audience (friends, family, etc.).	The participants and the trainer can evaluate the final product of the workshops.	• a laptop • speakers
1h	FEEDBACK ROUND NO. 3	The participants sit in a circle. The trainer starts the discussion. S/he sums up the whole workshop. Each of the participants should do the same – one by one. The only person allowed to speak is the one holding the stone in his/her hands. The rock is given to another participants as soon as the one holding it finishes her/his statement.	The participants have a chance to give feedback and share their opinion about the whole workshop. The trainer listens to the advice and takes it into consideration while preparing future workshops. The 'stone' method helps to avoid chaos (many people talking at the same time).	• a stone



## RACTICAL TIPS

- Be prepared and be humble. Having a prepared plan of your workshop is crucial. The participants will immediately notice that. Always keep in mind that you do not know best. Teach but also let yourself be taught. Keep an open mind.
- Do not hurry the group. Silence is often a sign that nothing is happening. However, in a workshop environment, this may not be the case. It is either "I'm thinking" or "I'm finished" depending on people's body language. Be patient and give your participants time for thinking.
- Give closure. Participants should be given a summary of the workshop outcomes, information about how the activity results will be used, and what is expected from them moving forward.
- Address the real need. Make sure, first yourself and after your participants, what is the workshop about. Give clear and direct information why the workshop takes place and what is the outcome of it. Avoid superficial training.
- Respect your participants. You will come across different characters and life stories. Be humble and patient. Understand and support your participants. Lead them and focus on creating a pleasant atmosphere during the workshops and breaks.
- Have fun! Working and having fun at the same time is a perfect combination. If the participants see that you are enjoying yourself, your positive vibes will also affect the group. Smile, and focus on keeping things upbeat; then your workshop will be enjoyable for both you and your participants.

## SUMMARY

Videos are a significant aspect of our everyday life; especially thanks to the development of technology and the fact that almost everyone has a mobile and can make a video at any time. The plan created for this workshop shows that a video can be used to talk and learn about stereotypes and perceiving others via first impressions. What is more, this ready scenario can be easily used by youth workers in their work.

The scenario itself is of course free to be developed and adjusted to the needs of a specific target group.

## BIBLIOGRAPHY

### MULTIMEDIA & ART FOR SOCIAL INCLUSION

A Handbook for Youth Workers



## 4.12 VIDEO



## BIBLIOGRAPHY

Abell, S. (1998): *The Use of poetry in play therapy: A Logical integration. The Arts in Psychotherapy*, 25(1), 45-49.

Angelo, J., & Egan, R. (2015): *Family caregivers voice their needs: A photovoice study. Palliative and Supportive Care*, 13(3), 701-712.

Ayelet Barak-Nahum, Limor Ben Haim, Karni Ginzburg (2016): *When life gives you lemons: The effectiveness of culinary group intervention among cancer patients, Social Science & Medicine*, Volume 166, Pages 1-8, ISSN 0277-9536

Brillantes-Evangelista, G. (2013): *An evaluation of visual arts and poetry as therapeutic interventions with abused adolescents. The Arts in Psychotherapy*, 40(1), 71-84.

C, Beth & Castillo, Linda (2008): *The use of poetry therapy with domestic violence counselors experiencing secondary posttraumatic stress disorder symptoms. Journal of Poetry Therapy*. 21. 3-14. 10.1080/08893670801886865.

Cheryl Sutherland & Yang Cheng (2009): *Participatory-Action Research with (Im)migrant Women in Two Small Canadian Cities: Using Photovoice in Kingston and Peterborough, Ontario, Journal of Immigrant & Refugee Studies*, 7:3, 290-307

Croom, Adam (2015): *The practice of poetry and the psychology of well-being. Journal of Poetry Therapy*. 28. 21-41. 10.1080/08893675.2015.980133.

Engler-Stringer, Rachel & Berenbaum, Shawna (2007): *Exploring Social Support Through Collective Kitchen Participation in Three Canadian Cities. Canadian Journal of Community Mental Health*. 26. 91-105. 10.7870/cjcmh-2007-0030.

Farmer, N., Touchton-Leonard, K., & Ross, A. (2018): *Psychosocial Benefits of Cooking Interventions: A Systematic Review. Health Education & Behavior*, 45(2), 167-180.

Faulkner, S. (2009). *Poetry as Method*. New York: Routledg, <https://doi.org/10.4324/9781315422411>

Fitzsimmons, S. & Buettner, L. (2003): *Therapeutic cooking for older adults with dementia: effects on agitation and apathy. American Journal of Recreational Therapy*, Fall, 23-33.

Haley, L., & McKay, E. A. (2004): *'Baking Gives You Confidence': Users' Views of Engaging in the Occupation of Baking. British Journal of Occupational Therapy*, 67(3), 125-128.

Ingrid Tegnér, John Fox, Robin Philipp & Pamela Thorne (2009): *Evaluating the use of poetry to improve well-being and emotional resilience in cancer patients, Journal of Poetry Therapy*, 22:3, 121-131, DOI: 10.1080/08893670903198383

Jennifer Utter, Simon Denny, Mathijs Lucassen, Ben Dyson (2016): *Adolescent Cooking Abilities and Behaviors: Associations With Nutrition and Emotional Well-Being, Journal of Nutrition Education and Behavior*, Volume 48, Issue 1, Pages 35-41.e1, ISSN 1499-4046.

K. Yefimova, M. Neils, B. C. Newell and R. Gomez (2015): *"Fotohistorias: Participatory Photography as a Methodology to Elicit the Life Experiences of Migrants," 2015 48th Hawaii International Conference on System Sciences, Kauai, HI, pp. 3672-3681.*

Keung Wong, D. F., Li, C. Y. and Song, H. X. (2007): *Rural migrant workers in urban China: living a marginalised life. International Journal of Social Welfare*, 16: 32-40.

Kimberly H. Hill, Kimberly A. O'Brien, Roger W. Yurt (2007). *Therapeutic Efficacy of a Therapeutic Cooking Group from the Patients' Perspective, Journal of Burn Care & Research*, Volume 28, Issue 2, 1 March ,Pages 324-327

Lori I. Kidd & Kathleen R. Tusaie (2004): *Disconfirming Beliefs: The Use of Poetry to Know the Lived Experience of Student Nurses in Mental Health Clinicals, Issues in Mental Health Nursing*, 25:4, 403-414, DOI: 10.1080/01612840490432934

Mazza, N. (1981). *The use of poetry in treating the troubled adolescent. Adolescence*, 16(62), 403-408.

NOVEK, S., & MENEK, V. (2014): *Older adults' perceptions of age-friendly communities in Canada: A photovoice study. Ageing and Society*, 34(6), 1052-1072.

S.K. Jyväkorpi<sup>1</sup>, K.H. Pitkälä<sup>1</sup>, H. Kautiainen<sup>2</sup>, T.M. Puranen<sup>1</sup>, M.L. Laakkonen<sup>1,2</sup>, M.H. Suominen<sup>1</sup>. (2014): *Nutrition education and cooking classes improve diet quality, nutrient intake, and psychological well-being of home-dwelling older people – a pilot study. Journal of Aging Research & Clinical Practice*@ Volume 3, Number 2.

Thompson, N. C., Hunter, E. E., Murray, L., Ninci, L., Rolfs, E. M. and Pallikkathayil, L. (2008): *The Experience of Living With Chronic Mental Illness: A Photovoice Study. Perspectives in Psychiatric Care*, 44: 14-24.

Tufford, Lea (2009): *Healing the pain of infertility through poetry. Journal of Poetry Therapy*. 22. 1-9. 10.1080/08893670802708068.

Valera, P., Gallin, J., Schuk, D., & Davis, N. (2009): *"Trying to Eat Healthy": A Photovoice Study About Women's Access to Healthy Food in New York City. Affilia*, 24(3), 300-314.

Wang, C.C. (1999): *Photovoice: a participatory action research strategy applied to women's health. Journal of women's health*, 8 2, 185-92.

Wang, C., & Burris, M. A. (1997): *Photovoice: Concept, Methodology, and Use for Participatory Needs Assessment. Health Education & Behavior*, 24(3), 369-387.

Youkhabehe Mohammadian, Shahriar Shahidi, Behzad Mahaki, Ali Zadeh Mohammadi, Alireza Akbarzadeh Baghban, Farid Zayeri (2011): *Evaluating the use of poetry to reduce signs of depression, anxiety and stress in Iranian female students, The Arts in Psychotherapy*, Volume 38, Issue 1, Pages 59-63, ISSN 0197-4556, <https://doi.org/10.1016/j.aip.2010.12.002>.

## WEBSITES

### AUDIO WORKSHOP

<https://www.verywellmind.com/the-little-albert-experiment-2794994>

## BOARD GAME WORKSHOP

<https://www.boardgamespub.com/terms/>

<https://www.boardgamemechanics.com/blog/board-game-terminology>

[https://en.wikipedia.org/wiki/Glossary\\_of\\_board\\_games](https://en.wikipedia.org/wiki/Glossary_of_board_games)

<http://www.wilderdom.com/games/MulticulturalExperientialActivities.html>

## COMIC WORKSHOP

<https://youtu.be/xpWBcDgH6Uo>

<https://youtu.be/XHtVJdaqdqU>

<https://comicsforbeginners.com/write-comics/>

<https://comicsforbeginners.com/how-to-generate-ideas-comics-for-beginners-podcast-episode-6/>

<https://www.pixton.com/>

<http://stripgenerator.com/strip/create/>

<https://marvelcreateyourown.taptapcomics.com/>

## COOKING WORKSHOP

<https://www.kcet.org/shows/the-migrant-kitchen>

<http://www.funretrospectives.com/human-rock-paper-scissors/>

## CREATIVE WRITING WORKSHOP

<https://youtu.be/7STtGXGTzwA>

<https://youtu.be/Ln1ggxYoh2g>

<https://youtu.be/lwhOd65gGoY>

<https://writingcenter.mcdaniel.edu/the-benefits-of-creative-writing/>

<https://www.stuckonwords.com/benefits.html>

[https://www.researchgate.net/publication/326031001\\_Write\\_here\\_sanctuary\\_Creative\\_writing\\_for\\_refugees\\_and\\_people\\_seeking\\_asylum](https://www.researchgate.net/publication/326031001_Write_here_sanctuary_Creative_writing_for_refugees_and_people_seeking_asylum)<https://writingcenter.mcdaniel.edu/the-benefits-of-creative-writing/>

[https://www.researchgate.net/publication/326031001\\_Write\\_here\\_sanctuary\\_Creative\\_writing\\_for\\_refugees\\_and\\_people\\_seeking\\_asylum](https://www.researchgate.net/publication/326031001_Write_here_sanctuary_Creative_writing_for_refugees_and_people_seeking_asylum)

## MUSIC WORKSHOP

<https://youtu.be/eRkgK4jfi6M>

<https://www.noteflight.com/>

<https://musiclab.chromeexperiments.com/Song-Maker/>

<https://onlinesequencer.net/>

## PAINTING WORKSHOP

<https://www.diys.com/basic-drawing-techniques/>

<https://www.myblueprint.com/article/4-watercolor-pencil-techniques-that-will-change-your-art-game>

<https://www.myblueprint.com/article/art-of-the-sketch-a-beginners-guide-to-drawing-with-pencil>

## PERFORMANCE WORKSHOP

<http://www.stageworkstheatreats.com/benefits-of-theatre.html>

<http://www.wilderdom.com/games/MulticulturalExperientialActivities.html>

## PHOTO WORKSHOP

<http://toolbox.hyperisland.com/rollercoaster-check-in>

<http://toolbox.hyperisland.com/pass-the-clap>

## POETRY WORKSHOP

<https://www.lyrikline.org/en/poems/cest-la-vie-6256>

<http://toolbox.hyperisland.com/shake-down>

## SINGING WORKSHOP

<https://www.wikihow.com/Warm-Up-Your-Singing-Voice>

<https://www.musicnotes.com/now/tips/determine-vocal-range/>

<https://www.livestrong.com/article/157520-voice-training-exercises-for-beginners/>

## VIDEO WORKSHOP

<http://www.irismasters.com/104-what-is-picture-composition/>



**FOPSIM**  
FOUNDATION FOR THE PROMOTION OF SOCIAL INCLUSION MALTA



**MULTIMEDIA & ART  
FOR SOCIAL INCLUSION**  
A Handbook for Youth Workers

**My**  
**grant**  
**metamorphosis**

With the support of the  
Erasmus+ Programme  
of the European Union

