

The Art of Facilitating booklet

activities created and tested on-spot
by the participants of
The Art of Facilitating Training course
21-29 May 2019
Adamov - Czech Republic

The aim of the Training course was to develop youth workers facilitation skills and create innovative activities the later on will be used in their daily work with youngsters. On-spot activities testing, and getting feedback increased their future applicability. All the participants from 8 different countries shared their own experience in facilitation thru delivering interesting sessions – we call it Creativity Labs. This booklet gathers an overview of 16 non-formal education sessions.

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Content

1 Being Sound	3
Authors: Jakub Stadler and Magdalena Pirgova	
2 Control: The Alternative	6
Authors: Paula Sabou and Ruxandra Nitu	
3 Embody it till you become it.....	9
Authors: Belén Fernández del Rincón Jan Paul	
4 Self-care for facilitators.....	12
Authors: Ainara Chana Merino and Jarka Zsirosova	
5 Speechless conversation.....	14
Authors: Martin Rehuš, Lucie Dupont- Herbaux	
6 Story Express.....	17
Authors: Darja Rovba, Petra Bilíková, Marine Conan-Clement, Vasi Kovacheva	
7 Different perspective.....	20
Authors: Kai Kulbok and Regon Aavik	
8 Building trust-contact improvisation workshop.....	22
Authors: Judit Simoncsik, Iva Daneva	
9 Listen up.....	24
Authors: Magdalena Pirgova, Lucie Dupont-Herbaux	
10 The Emotional Footprint – team building for adults.....	27
Authors: Asya Ognyanova, Petra Bilíková	
11 Everybody can be a graphic facilitator.....	30
Authors: Jan Paul, Darja Rovba, Judit Simoncsik	
12 Feelings-shaped box.....	34
Authors: Iva Daneva and Darja Rovba	
13 Folding your problems away.....	36
Authors: Regon Aavik, Jakub Stadler	
14 Go with YOUR flow.....	38
Authors: Vasilena Kovacheva and Ruxandra Nițu, Support team: Kai Kulbok, Jarmila Zsirosova	
15 Guiding diamonds.....	41
Authors: Marine Conan-Clement	
16 Sound-getherness.....	44
Authors: Jose Donado, Martin Rehuš	

Being Sound

1

By: Jakub Stadler and Magdalena Pirgova

Learning topics: body awareness, cooperation, communication, creativity

Objectives:

- to build up the ability to express oneself creatively across different levels of communication
- to encourage collaboration through active participation
- to equip the participants with techniques of raising body awareness and to give them food for thoughts

Preparation: 15 min. (visualising reflection questions on flipchart together with workshop structure for participants to refer back to, setting up speaker for music, preparing the topics for the *act!* part)

Duration: 60 min.

Group size: 4-12 participants (8+ may need to be split into two groups)

Participants age: 6+ (adapting language, instructions, *act!* topics, reflection process)

Materials: flipchart, cushions, sound system, watch, ready-made topics
song: Eferklang – Modern Drift (or similar tempo for *de-crusting*)

Setting: a closed space that can be transformed into safe space, comfortable enough, flipchart with reflection process is sequenced and hidden away from sight

Step-by-step procedure:

What	Why	How	Time
intro	to welcome and start	welcome participants, introduce them to the mission of the session and roughly outline the structure and its meaning	1
wakey shakey de-crusting	to wake up and be fully present, to break the shell around the body, first personal	its morning so were going to wake up and break the outer shell, pair people together, one of the pair faces front while the other one faces them, give instructions and demonstrate, question time, music will be played, one of the pair is going to help to break the shell, then swap 2+2m, they are guided in the process by you (explicit rule: no	5

	connections	intimates zones, head, face, neck, shoulders, arms, back, stomach, legs, feet, impro) when the song finishes good morning, are you here?	
Pocarotti	to warm up sound organs, to experience making sound, to experience getting loud, to bring the body center from head to the chest	different pairs - the right person moves clockwise, a new exercise intro - after warming the body we will need voice - pocarotti is a combination of pocahontas and pavarotti (imagine falling off the cliff, chest open, deeply vibrating aaaaaa like pavarotti) demo, question time, trust the other, laughter at first but then seriously try out - need for the voice later, several times, swap	5
transition	to enforce group identity and its awareness	guide participants to group hug looking at each other and all members, then they sit down while you provide cushions, everyone one step back to allow space, still looking at each other	1
tuning in	to actively create a group, to join body awareness, sound production and participation, first attempts to be creative	decision making cultivation - make a sound, anything, now - equipping participants with a sound to start with and a simple rhythm, instructions, close your eyes, make a simple rhythm and tune in your group using your sound, start simply and then feel free to explore different sounds incl. melody and complexity, variation - stand up have enough space around you and include rhythm, sound and dance or movement too	8
act!	to express oneself through movement and sound, to be creative and improvise in reaction to others	find a partner that you havent been with today yet, emphasize that we have been equipped now with basic tools to make the last activity possible and that this is the main activity. it is supposed to be playful so emphasize free expression, safe space, creativity, cooperation.... red and blue paper with a variety of characters and places to have a framework for spontaneity - random pick, no language allowed, only making sounds, emphasize the role of quietness and loudness and do one more pocarotti to experience being loud, several topics possibility: split roles into actors and interpreters to explore language and its impact on the way we express ourselves, understand others, adapt communic. styles	19
conclusion	to close the experience part of kolbe cycle	enforcing the structure of the workshop on a flipchart and leaving it visible for future reference, stating again the meaning of each step and guiding the group towards following reflection process	1
reflection	to reflect on the experience, to extract concepts to work with and to come up with ideas of how to apply the gained knowledge	three steps 1) personal - silent, scaffolded on flipchart - three questions: Q1: How did you feel? Q2: What was your role? Q3: What was challenging? take time to reflect and there will space to share if welcome. 2) group discussion: questions on flipchart: What was it about? Think about it and discuss. Now circle of sentences starting "Today Ive learned..." 3) group discussion, questions on flipchart: Would you change the order of the activities? How could you modify it to suit your objectives? What are you taking away from it? sharing space, ritual to close the session	20
Total time:			60 min

Tested: 24.5.2019 in Adamov

Suggestions after the first test of the workshop (some implemented into the design):

- consider the time of the day for this session, its good first thing in the morning
- after picking a topic, leave it visible for everyone to be able to refer back to it
- emphasize using sounds and only sounds, loud and quiet, for expression
- focus on introductions and conclusions to communicate the why of each step and have clear
- outcomes defined, the participants can also reflect on these
- have alternative exercises for warming up voice (can be uncomfortable for some groups)
- frame the acting part carefully to emphasize that the creative process is collective

Control: The Alternative

By: Paula Sabou and Ruxandra Nitu

2

Learning topics: (ex: inclusion, entrepreneurship, creativity, connection...)

- Connection
- Leadership
- Collaboration
- Accountability
- Self-awareness

Objectives:

- Explore what "control" means to you.
- Discover your reaction in a leading/following situation.
- Compare both situations.

Preparation: 15 min. (time that it takes to prepare the setting, materials...)

Duration: 60 min.

Group size: from 8 to 12 participants

Participants age: 16 - 30 years old

Material:

Blindfolders

Flipchart and marker

Wooden sticks (pen/pencil can also work)

Sound system

Music source

Music:

Helios - Halving the Compass

Sam the Kid - Beleza

Kruder & Dorfmeister - High Noon

Deolinda - Lisboa não é a cidade perfeita

Setting:

Flipchart in one corner of the room.

Empty space so there is freedom of moving

What	Why	How	Time
Exploring trust	To introduce in the topic	We pick up the participants outside of the activity room and we ask them to form pairs. 1 person from each team got blindfolded so the other one had to safety lead to the training room.	4
Exploring the concept	To introduce in the topic	The participants were asked to share what does "Control" means for them. How does it manifest and where (body, feelings)	6
Holding Sticks while moving	Connection and impact on others	We used Kruder & Dorfmeister - High Noon (for music). We asked the participants to form pairs and to choose an A and a B. They were exploring the space together by holding the stick with 1 finger while dancing and moving around. At beginning A lead B and after 2 minutes they switch. Before the activity the facilitator is showing the participants an example of what they need to do next.	7
Follow my hand	Leadership and accountability	Helios - Halving the Compass We asked the participants to form pairs and to choose an A and a B. They were exploring the space together by following the others hand while dancing and moving around. At beginning A lead B and after 2 minutes they switch. Between the face of A and the palm of B there were 10 cm of comfortable space. Before the activity the facilitator is showing the participants an example of what they need to do next.	5
Reflection	What was there for you?	The participants and the facilitator gathered in a circle to discuss the feelings of the last processes. How do they feel? How were their reaction and Where they felt comfort? The answers were linked to the initial objectives of the workshop. I share with them personal story related to control.	10
Exploring the space while blindfolded	Exploring trust	Sam the Kid - Beleza - music used The participants formed pairs and received blindfolders. They guided each other in the room. At first the person from the pair that wasn't blindfolded was leading the other one by holding hands. At the middle of the song we stop the song and ask the participants to slowly do not touch each other. So the leading was only with the voice.	15
Reflection and closing	What was there for you?	The participants and the facilitator gathered in a circle to discuss the feelings of the last processes. How do they feel? How were their reaction and Where they felt comfort? The answers were linked to the initial objectives of the workshop. I share with them personal story related to control.	10
		Total time:	60 min

Embody it till you become it

By: Belén Fernández del Rincón and Jan Paul

Learning topics: Emotional development through body awareness

Objectives:

- Bring awareness on the connection between our physical body and our emotions
- Develop our body awareness (where and how we feel our emotions)

Preparation time: 10 minutes

Duration: 60 minutes

Group size: 6-20 (ideally an even number, hard for the facilitator to participate).

Participants age: could be adapted to all ages (changing vocabulary or giving more or less content (emotional vocabulary...))

Materials:

- Sound system
- 2 songs for Looking into the mirror (Talk is Cheap and Adir Adirim)
- Epic music for the Museum of Empowerment (YouTube THE POWER OF EPIC SONGS)
- Participants should be asked to bring comfortable clothes and pens and notebooks

Setting:

Cleared room with enough space for participants to move freely. No obstacles.

What	Why	How	Time
Intentional walking	Warm up Introduce the emotional – body awareness	*Cleared room. Enough space for participants to move freely Facilitator (F) ask participants to start walking randomly around the room. They should try to fill the empty spaces and not walk in circles. F will give them a succession of instructions, and during the process she/he will ask questions outloud to guide participants focus (not to be answer outloud!): -Walk without looking at the others. Start aknowledging your own body (how does it feel right now, are there any tensions, how am I	10

		<p>walking...)</p> <ul style="list-style-type: none"> - Start looking into the room. Acknowledge the space. - Start exchanging eye contact with the others as you cross them. (How does it feel? Is it weird, funny, engaging, awkward ?) - Introduction of speeds: the speed you have now is a 5 out of 10. F gives numbers from 1 to 10 outloud and participants adjust their speed to those numbers. - From now on, participants can choose to stop in front of someone and make eye contact for as long as wanted, until one of them walks away. (How do I feel in this situation? Am I the one walking away first? ...) - Go back to yourself and shake off this experience. (Average pace). - Choose an emotion/attitude/state and embody it. When you are ready, look up again, and go encounter others. Say "Good morning" to them trying not to loose your state. Once you encounter 1 person, shake this state off and choose another one. 	
Looking into the mirror	<p>Loose up body movement</p> <p>Establish connection with your partner</p>	<p>Ask participants to pair up with the person standing closest. Within the pair, they choose a person A and a person B. Person A will start leading the movement for the duration of 1 song. B will try to mirror as closely as possible, without losing eye contact (we look into the eyes, not to the arms!). Inverse roles.</p> <p>* Two songs needed</p>	6
The emotional chain	<p>Embody emotions</p> <p>Express emotions through movement</p>	<p>*Same pairs</p> <p>Person A will start proposing a chain of 4 simple movements (jump, 3 steps, crawl for 2 metres, look through the window...), described as specifically as possible. B will do this chain a couple of times to integrate it.</p> <p>Then A will propose a state/emotion/intention to B, and she/he will repeat those 4 movements embodying this state/emotion/...</p> <p>At the end of 5 minutes, they inverse roles</p>	10
Embodied memories	Bring up personal experience through the body	<p>* Same pairs</p> <p>A will think about a moment when he/she felt "not good" (awkward, scared, nervous...) in front of a group (facilitating, presenting, telling a story...). She/he will not share the story, she will dive into the story and see how she/he feels now about that, eyes closed. Then she will embody that feeling and take a pose. She will the become a statue.</p> <p>B will become the artist and will change the posture of A, by moving her/his body with the objective of improving his/her mood. Whenever B feels better (present, grounded, confident, happy, safe...), she/he will open his/her eyes, enjoy the moment, shake it, and change.</p> <p>At the end of both experiences, A and B will have a moment to share between them (different amounts of time according to the other pairs tempo)</p>	10 / 15
The talking statue	Experience the effect of our body posture in our speech	<p>*Same pairs</p> <p>Once again, A and B will become statue and artist in turns. For 4 minutes, A will sculpt B, giving her/him different postures (be playful, be curious, explore!). Once A happy with one posture, he/she</p>	12 / 0

		<p>will make a sign to B that will have to pronounce outloud a neutral random sentence (p.e. Spanish oranges grow in Novembre, Your hovercraft is full of ants, My socks are full of holes...). Try to make numerous postures to test.</p> <p>Roles are inversed after 4 minutes.</p> <p>Then all the first statues (B) will find a place in the room and remember the posture in which they felt better (more powerful, more present, more grounded, safer...). Meanwhile, A is out of the room or looking somewhere else (surprise effect!). Bs will take that posture again to create a Museum of Empowerment, and As come visit it. Roles are inversed, and A will build their museum.</p>	
Debriefing	Bring up the learnings	<p>3 minutes: individually, reflect upon "What did I experienced during this session?" (write on your notebooks if that is helpful)</p> <p>7 minutes: pop corn sharing around the question "Can I relate this experience to my work as a facilitator? How?"</p>	10 / 18
Closing	To close up the session	<p>A lot has been said, researched, studied... about non verbal communication and how our body language has an influence on others, on their assumptions and judgements about us. But actually, the person that we communicate the most with is... ourselves! And surprisingly, much less have been disseminated about how our non verbals affect our impression of ourselves.</p> <p>By this workshop, the intention is to bring a drop of awareness about the connection between our physical body and our emotions. First of all, how can we learn how to read our body to get information about our inner state, but also how can we influence our mood, our energy, our inner state by modifying our body posture. How to open a dialogue between our mind, our heart and our body.</p>	2 / 1
			Total time: 60 min

Suggestions after the first test:

- Pay attention to introduction: clearly state the objective of the workshop and facilitator's background to secure participants.
- No need to introduce speeds (intentional walking), no place for it. If more energy wanted, just say so ('let's speed up a little bit'; 'imagine you're late for work',; 'you're walking around the park'... play better with emotions and states than with numbers)
- Intentional walking takes more than 10 minutes, mostly the embodiment of states and feelings.
- Pay more attention to 'shaking off' each state during the intentional walking, so that emotions don't get stuck in participants
- Explaining The Emotional Chain by a clear visual example (use your co-facilitator or one of the participants)
- In The emotional chain, invite participants to take the time (eyes closed if needed) to embody the emotion/state that they have been given before doing the chain of movements. 'Pay attention to how this state changes the way you move'. Propose to give only 3 states, which are varied, so that they have more time and they don't rush it up.
- In Embodied memories, make sure that B has the time to pick up her/his situation and dive into it.
- Add a second step to Embodied memories:

- A will think of a situation where he/she felt powerless. Dive into it and embody.
- B will mimic A's pose to the maximum detail. When she/he is ready, she will make a sign to A, who will let go the posture and look at B (who is showing A's emotion).
- A will model B until arrived to a position where she/he (A) would feel more powerful.
- Leave time for pairs to debrief and verbalize after Embodied memories.
- Take off The talking statue activity if the workshop has to be in 1h. It is more interesting to take more time in each one of the other activities.
- Propose a recap of all the exercises before starting the reflection.
- Take more time for debriefing (around 20 minutes), paying attention to the questions so that they are powerful and adequate to extract the learnings.
 - Pairs reflection after embodied memories in a silent listening way: A has 2 minutes to share while B silently listens, than roles are inversed (5'). Focus: how this experience was for me?
 - Individual reflection (5'): what I realized during this session was...
 - Sharing circle (5'): what I take with me from this experience is...

Self-care for facilitators

By: Ainara Chana Merino and Jarka Zsirosova

Objectives:

- Recognise the importance of self-care for facilitators
- Identify the stressors for facilitators
- Identify strategies for self-care

Learning topics: Self-care, Stressors, Coping strategies

Preparation: [15] min. (time that it takes to prepare the setting, materials...)

Duration: 60 min.

Group size: from [6] to [20] pax

Participant's age: 18+ y.o.

Material: Flipcharts, Markers, Relaxation music, Speakers, Technical device to play the music

Setting: Sitting in U-shape, so they see flipcharts and each other, quiet space, have a space for moving activities

What	Why	How	Time
Introduction	for participants to connect to facilitators and to the topic	Facilitators welcome the group and present the topic;	3
Stress the facilitator game	for participants to feel negative emotions related to facilitating	Ask a volunteer to do an energiser for the group; ask before session a few (2-3) pax to disturb the activity – for example: asking too many questions, doesn't understand, doesn't want to do the activity,... Wrap up the activity after 2-3 minutes, or when the stress escalates. Debriefing the activity (7'): What happened, How did you feel?	10
Group brainstorming about stressors	to connect participants experience to the topic	Brainstorming with the group. Facilitator collecting ideas in flip-chart	5
Introduce an	for participants to	The facilitators will guide a relaxation-technique (for example	2

example of a self-care strategy	experience a coping strategy	breathing exercise)	
Coping Strategies group discussion	to identify coping strategies	split into smaller groups of 3 - 4 people and discuss together (can take notes); share outcomes with the whole group. Facilitator is collecting ideas in flip-chart	10
Practice a selfcare strategy	for participants to try out selfcare exercises	ask a volunteer to guide a self-care exercise practice. If nobody volunteers, provide one (for example massage in circle)	5
Incorporate selfcare to your life	how to apply to their daily life	individual reflection and write down what strategies are they going to incorporate for the rest of the training	5
Debrief session	to summarise the session, internalise outcomes,	ask volunteers to sum up the session, debriefing circle (how did you feel; what are you taking away from the session)	10
Closing	To close up the session; to celebrate the learning experience we had together	we thank pax and celebrate and close	1
			Total time: 51 min

Suggestions after the first test of the workshop

- For the activity “Practice a self-care strategy” -give a suggestion for a technique which they can do alone (self-massage, visualisation, breathing,...)
- Debriefing part was not necessary; the experiential learning circle was closed in the previous activity so it opened another circle that didn't come to a conclusion.
- Allocate the free time to the practice of the techniques to explore them more deeply and make the session more dynamic.
- Include some theory
- Pay attention to a “stressing activity” to make sure that it will really stress out all pax. Be creative to explore

Speechless conversation

By: Martin Rehuš and Lucie Dupont- Herbaux

Learning topics: Creative ways of communication

Objectives:

- Developing other means of communication (Visual, Movement, Sound)
- Using our different senses to perceive what is around us
- Developing creativity and thinking out of the box
- Delivering a message without using words
- Differentiate assumptions and facts

Preparation:

20 mins - Collecting and choosing the right material

30 mins - Setting up (room, chairs, sound system)

Setting up:

People are facing opposite direction so they can't see partner's object

x] - chair with person

▣ - chair with cup

▣ x] [x ▣

Duration of workshop: 60 min

Group size: from 6 to 10 (1 assistant) up to 18 (2 assistants) - EVEN number

Participants' age: 18-60 y/o

Material:

- 1 cup/cover to hide per participant
- Bell / sound item Phone > timer and music
- Markers and papers
- Sound system (Songs: The XX - Intro, Safety Net)
- 2 chairs per person or 1 pillow per person
- Objects: 3 sessions > 2 different object per session > 1 per participant

Participants = 8	Group A = 4	Group B = 4
Session 1	4	4
Session 2	4	4
Session 3	4	4

Before the first session we place the first object under the cup.

What	Why	How	Time
Introduction	Set up the atmosphere	The participants are outside of the room. They stay outside, the door is closed. Facilitator gives a short introduction and invite the group into the room in pairs and silence. After entering the room they sit on the chairs and not touching the cup in front of them. Music (Intro) is playing at the beginning to set up the atmosphere.	10
Visualisation	To use the visual sense and expressions to explore ways of communication and interpretations/ assumptions	Explore - participants are invited to explore object (associations, feelings, memories, smell, taste) under the cup (in silence) - 1 mins Visualize - Ppants are invited to visualize the object with markers and paper - 2/3 mins Do not only draw the object, but visualize every possible association towards the object Covering objects again Turning around Facilitator explains the activity> Ppant 1 show his visualization to the other Interpretation A > Ppant is invited to express what he/she feels, recognizes. The objective isn't to guess - not a guessing game! The other participant stays in silence - 1 min Interpretation B > Switching. Ppants - 1 min Sharing of what they understood to each other, how they felt, reflections - 3 min Reveal the objects (facilitator) Replacing with next one during the sharing in secret (assistant)	15
Movement	To embody images and concepts, use the body to express oneself	The process is the same as in previous session, except these changes: Participants express the object by movement instead of visualization + Facilitator shows examples Participant are invited to stand up and make space	10
Sound	To express smth with sounds using the whole body, to be creative in using the voice differently	The process is the same as in previous session, except these changes: Participants express the object by sound and noise instead of movement + Facilitator shows examples Participant are invited to stand up and make space	10

Closing / reflection	To conceptualize and see how it can be applicable. To close up the session.	<p>Giving time to the participant for self-reflection 1 min</p> <p>Participants are invited to join in the middle of the room with their chair. Pop-corn circle with 2 questions</p> <p>1 after another asked and shown on signs by the facilitator (Audio+Visual)</p> <p>Q1: What was the most significant moment for you?</p> <p>Q2: How would you apply this in your life?</p> <p>Conclusion by facilitator (summarizing the session)</p> <p>Thank you all for join this workshop, I believe that every great job deserves a small reward > Chocolate!</p> <p>Playing happy music at the end 😊</p>	15
			Total time: 60 min

Suggestions:

- More original and shocking object instead of (ginger+rice bread, stone+wooden stick, flower+leaf)
- Using more senses while explaining (move, sound, visual as examples)
- Setting up the chairs – you cannot see the object from the other group (too easy to cheat)
- “Getting to know games” at the beginning to make couples
- Only one way of ending the time period – only bell sound
- Facilitator should not be in the middle, but on the side to see everything

Story Express

6

By: Darja Rovba, Petra Bilíková,
Marine Conan-Clement and Vasi Kovacheva

Learning topics: storytelling through body expression, creativity

Objectives:

- to introduce pax to the method of 5Q keywords in classical storytelling
- to use the body expression more freely and consciously for presentations
- to use body expression as a storytelling method
- to boost creativity

Preparation: 60 min.

Duration: 60 min.

Group size: 8 participants (or from 6 to 30 pax, but timing has to be adjusted)

Participants age: 18+

Material: paper, markers, dice, crowns, music (theme from Benny Hill show, Abba Dancing Queen, Relaxing music for creativity)

Setting: no chairs needed. Pax can sit on the cushions in half-circle. During the performance the stage needs to be organised with the curtain lift and taken away by 2 assistants/volunteers.

Step-by-step description:

What	Why	How	Time
Welcoming	to welcome the pax and introduce to the workshop	Pax are welcomed in front of the room. The name of the workshop is said, names of the facilitators, objectives.	1
Opening warm-up	To set up the atmosphere, foster creative thinking	Training Room 2. No special preparation of the room needed. Music is playing on a background. Pax are invited to enter the room and start wondering around making them comfortable in the room and creating "ownership" of the space. Facilitators are staying by the side of the moving pax. Music stops. Pax stop. 1 Round. Pax are asked to wonder around while the music is playing and think of the action they will "perform" (eg. ironing/dressing down etc) and freeze once the music stops. When done facilitator approaches the frozen figure and asks the audience what action is	10

		presented. The audience is invited to guess, after what the right answer is confirmed with the actor. 2 Round. Same rules apply.	
Intro to Storytelling	To introduce the basics of the classical storytelling	Pax are asked to sit in the half-circle. Facilitator is introducing them to the 5Q keyword method of classic storytelling model - Who? When? What? Where? How? The group is divided in 2 small groups (simple 1-2 count used as a method). Music starts playing on the background and The Dicing queens are entering holding paper dice. Each team gets the dice and invited to roll (5 times for each team). Every final number on the dice that was rolled is the answer for one of 5Qs (see Annex1). When done both teams have their keywords. Each team is invited to invent their story using these keywords (15 min prep time).	20
Presentation of the stories	To further develop presentation skills and creative thinking	Teams are performing one by one. 2 min for presentation.	5
Body expression	to continue the exploration of the concept of body expression	Each team is asked to present the same story using only the body expression. It's prohibited to use words, sounds are ok. 8 min is given for preparation.	10
Presentation of the stories	to foster expression through body/ further develop presentation skills	Teams are performing one by one. 2 min for presentation.	5
Debriefing	to reflect on the experience	The group is coming back to the circle. Questions for debriefing: How did you feel when presenting using words? body? What were the most challenging moments and why? What were the most important discoveries?	10
Closing	To close up the session	Facilitators + the Dicing Queens thank the pax. Music is playing. Everyone is dancing.	3
Total time:			64 min

Suggestions after the first test of the workshop:

- The time of the session has to be adjusted. The whole duration should be no less than 90 minutes.
- Storytelling intro. The concept of storytelling has to be explained more clearly. A short exercise can be given to each team to try the method of 5Q keywords. Each team receives the papers with the short stories (a paragraph long) and invited to find the 5Q keywords in the text.
- During the first round of performance pax need to present their stories only using words. Their movements can be restricted (rope can be used for it, but it needs to be checked in advance if it's ok with the pax).
- After the first performance the keywords have to be reminded to the audience.
- During the second performans clear instructions have to be provided to the pax: no writing is allowed, no words are allowed.

- Debriefing time needs to be extended. Total debriefing time can be up to 20 min. One more question can be added: how can you incorporate your findings from this session into your professional practice/facilitation practice/everyday life.

Different perspective

By: Kai Kulbok and Regon Aavik

Learning topics: ("think outside the box", "Less is more", similarities between nations, memories, inner joy, building a sense of unity)

Objectives:

- Improving fantasy
- Help facilitators to see their typical methods/activities/games from different perspectives

Preparation: 10 min.

Duration: 80 min.

Group size: 5-25

Participants age: 13-40

Material: flip board, marker, notebooks and pencils for the participants, pillows for sitting, childish music to the create atmosphere)

Setting: half-circle around the flipchart, pillows on the floor

Step-by-step description:

What	Why	How	Time
Introduction	To set up the atmosphere	The participants sit in a circle, in comfortable positions, the facilitator is setting up the atmosphere by saying "We are here in this training course because we want to be good facilitators etc." And then starts asking the participants what do they think what makes a facilitator good. The participants share their thoughts. Then the facilitator leads the topic to the idea that that there also has to be this kind on special spark in the presentation of the facilitator, this inner child. Then he/she asks the group what they did as a child – played a lot.	10
Thinking and writing		The participants have 5 minutes to write down all their childhood games that they can remember. In a comfortable place and position.	6

Sharing	To find out what they have in common	The participants make a half-circle so they can see the facilitators. One facilitator asks the participants what they wrote down and if they want to share it with the group, the other facilitator writes them on the board. If they have something in common they clap their hands with joy.	10
Playing the game	To experience	The facilitator now explains that we are going to play an old game that we all know (Hide-and-peek), then explains the rules and the game starts.	15
Analyse	Feedback, to analyse	The facilitator now says that the participants have to pair up and discuss 2 topics: what did you feel when you played the game? How can you play this game differently, from a different perspective?	4
Sharing	Feedback, to analyse, share options	They have to make a circle again and who wants to share what they discussed	7
Playing another version of the game	To experience	Playing the same game whilst changing the way you play it (reversing the roles). Explaining the rules	10
Closing	To close up the session	All sit in a circle, including facilitators. They explain why they did this and and everybody can share their emotions.	10
		Total time:	72 min

Suggestions after the first test of the workshop:

- Introduction a bit shorter and a proper closing with feedback.

Building trust – contact improvisation workshop

By: Judit Simoncsik and Iva Daneva

Learning topics: Contact improvisation – building trust via connection

Objectives:

- building trust in the self and in others
- make participants to experience how they are related to trust/vulnerability/self-control
- experience vulnerability as a liberating state in safe environment

Preparation: 15 min. (arrange the room and plug/test music)

Duration: 60 min.

Group size: 8 participants (or from 10 to 20 pax – depending on the space!)

Participants age: 17 – (no limit)

Material: blindfold
music (see specific songs among the details)

Setting: empty room/outdoor space

Step-by-step description:

What	Why	How	Time
Arrival	Participants to arrive truly to the workshop.	Closed eyes, deep breathing, focus inside, scanning through the body – led by instructions Music: Yatao - Serpens	10
Warm up	'Getting into the mood' 😊	Walking around in the room, observing the surroundings, observing others Changing scenarios of walking: speed up, slow down, etc 'Balancing the space'; Picking someone randomly (without sharing the name) and get as close as possible/as far as possible Music: Yatao - Phoenix	10
Leading/ Following	Building trust Experience how is to be in the position of leading/followin	Pair up Pick the roles of leader/follower Leader's hand on the follower's back of and giving directions and speed by that 'hand-back' contact (not talking allowed) 1 st round – keeping eyes open (3 min)	16

	g	2 nd round – blind-folded (5 min) Switch roles Music: Yatao – Reflections	
Sharing in pairs	Reflection	Share experience, feelings, impressions. Reflect, what happened in the different roles	4
Falling / Catching	Building trust Experience how is to support or being in a vulnerable position	Group up (team of 4) 1 person in the middle, 3 others are surrounding (supporters) The person in the middle falls like a tree i.e. in one unit, forward 'into' the person in front of them. This person receives the fall and gently uses this taking in the weight to push the middle person backwards into the hands and the 'body' of the other person. The second catcher 'rescues' the falling middle person, the pushing and receiving continues between the supporters. (3 min/person) Music: Vangelis – Ask the Mountains	12
Sharing in groups	Reflection on the previous exercise	Sharing the experience in the group	4
Closing	To close up the session	Sharing circle // pop-corn style	4
			Total time: 60 min

Suggestions after the first test of the workshop:

- Be mindful with the music, how to combine it with instructions and how to set volume.
- Instructions should be well-balanced and not overwhelming the participants. Sometimes less is more. Allow time to adapt instructions, especially if that is about body-work/sensations.
- Let time for silence and self-reflection.
- For the 'Falling/Catching' exercise at least 6 people needed!
- Call the attention of the participants before the workshop that they should be ready/comfortable with being touched.
- Comfortable clothes are recommended.

Listen up

9

By: Magdalena Pirgova and
Lucie Dupont-Herbaux

Learning topics: communication, active listening

Objectives:

- To develop active listening skills
- To observe the type of listener you are

Preparation: 30 min

Duration: 60 min.

Group size: 12 participants (or from 6 to 12 pax)

Participants age: from 16 yo

Material:

- 2 blindfolds
- For the game: 2 scarfs + 4 objects
- Color papers
- Color markers
- A flipchart
- Pillows / chairs (facilitators + participants)

Setting:

One space with a circle with chairs / pillows + flipchart

One space for activities

Make sure there is enough light in the room!

What	Why	How	Time
Introduction	To briefly introduce the topic	We will observe the different aspects of listening, active listening in a conversation, observation..	3
Focusing activity	to connect with yourself to be present to work on auditory sense and intuition	<ul style="list-style-type: none">• Game: 3 rounds• Reflection• The participants gather in a circle and there are two people in the center. The two people in the center are	15

		<p>blindfolded and each of them has a scarf in his hand and 2 objects in front of him/her. They stand back to back to each other and try to listen for people coming to take their objects. The participants in the circle around them have to try as quiet as they can to take the objects they have in front of them. Only two people at a time can go (since there are two people in the center to be approached). The people in the middle have to try hitting with the scarf the people approaching them. They have only two tries per one person approaching. The moment a person is hit, he comes back in the circle around. It might also be done in a way that when a person is hit, he comes out of the game. The object of the people inside is to keep the object in front of them. And for the group the object is to take all the objects.</p>	
ABC	<p>Listening is different than hearing To identify active listening elements and barriers + body language elements</p>	<p>Make groups of 3 people Give a paper to A with a topic on it to talk about (controversial topics) Give a paper to the observer (C) with 2 elements to observe (ex: mirroring, eye contact, smile, posture, interruptions) For each round chose a different color for papers A (starts the conversation) and B talking + C (observer) .3 rounds so that everybody gets the chance to be the observer (C)</p>	20
Reflection	<p>To explore feelings/emotions about the activity</p>	<p>They stay in groups 'How did you feel about being observer?</p>	10
Conceptualization	<p>To gather learnings</p>	<p>They come back in a circle Discussion to gather the observations from exercise ABC: on the flipchart draw a table with several boxes, one for each element and ask them the most significant observation on this element One of the facilitators collects observations on the flipchart ➤ second page of the flipchart: " what makes a good listener" from this observations + your personal knowledge and experiences - creating the discussion</p>	10
Applicability	<p>To extract the learning and apply it in their lives</p>	<p>Make a checklist of commitments for yourself: commitments till the end of the TC (kind of contract)</p>	5
Closing	<p>To close up the session</p>	<p>Circle</p>	2
			Total time: 60 min

Suggestions after the first test of the workshop:

- Setting : put the flipchart closer to the circle from the beginning so you don't struggle to use it when you need it
- Time management: for reflection on the ABC exercise + gathering of the observations + "what make a good listener ?" discussion + applicability : 30mn at least
- Applicability: ask them to take a paper and pens and write a commitment for themselves

- Don't distract them and don't use it in the observation elements
- Make sure everybody is comfortable with the concepts (mirroring for instance)
- Be clear in the introduction (listening = not about sounds or music...)
- About the first game: it can be done either with one person in the middle and all the others are around him or one to one person standing up and person trying to reach the object. More tries to hit with the scarf could be added because otherwise it is too hard. When people get hit they might be out of the game for the round. The game has to have a clear closure in order to pass to the transition with walking around.
- Don't go too directly to the activities itself, take time to engage the people and to start exploring the topic so that they start entering little by little in the workshop itself.
- The workshop can be started with a walk around the room during which they can think about the theme and they can relax before we start.
- Make a closure of the workshop itself.
- Give shorter time for the discussion of observations from the ABC game and give more time for the discussion on the question: "What makes a good listener?"
- Make a smooth connection between the two activities (maybe with a talk or something else).

The Emotional Footprint – team building for adults

By: Asya Ognyanova and Petra Bilíková

Learning topics: emotions, conflicts, team-building

Objectives:

- Establish a connection between colleagues
- To make participants realize that conflicts lead us in the wrong direction and imbalance in the personality and between the people's communications

Preparation: 45 min.

Duration: 60 min.

Group size: 6-20 participants (time must be adjusted)

Participants age: 20+

Material: internet connection, laptop, scissors; 8 pillows, 2 flipcharts, 16 A4 white papers (8 for the shoes; 8 for the instructions); 4 color papers for the topics, different markers for the conceptualization flipchart, notebooks of the participants,

2 songs for the energizing part

- part1 (standing energizer): <https://www.youtube.com/watch?v=V9WnMeey9iw&list=PLnfpnlr8kKW00KpDV1orV3LEYtDmTy3KA&index=21>;
- part:2 (drawing the footprint): <https://www.youtube.com/watch?v=o-mj-2SVMG4&list=PLnfpnlr8kKW00KpDV1orV3LEYtDmTy3KA&index=22>),

Setting: 8 pillows in a big circle, flipchart

Step-by-step description:

What	Why	How	Time
Intro	to connect the participants with the facilitator and to the topic	Training Room 2. The participants are invited to enter the room and take comfortable sit on the already prepared on circle form pillows. The Facilitator welcomes the group and presents the topic and its origin.	2
Energizer (part 1)	To energize the participants	The participants are invited to make a circle. The facilitator explains the following activity: it is after lunch and we want to energize our bodies. Each participant is invited to make an energizing movement	5

		and the rest of the participants are invited to repeat. In this way, every participant is included and energized.	
Energizer (part 2)	To set up the atmosphere for creative thinking	Then it's time for a little bit of creative drawing. Each participant receives two empty templates of footprint and different markers of different colors. Then participants are invited to color their footprint. They have around 3 minutes.	3
The Emotional Footprint Game (The main activity)	for participants to feel the emotions related to conflicts caused by wrong assumptions and don't believing in the capabilities of other people	<p>The facilitator gives to each participant a paper with instructions and a written number and instructs the participants to find a person with a same number than theirs. The facilitator gives participants a restriction as well: they are allowed to share <u>only</u> the number. In this way participants make groups of 2, facilitator waits until the groups are made.</p> <p>Unknown to each player, all players have received some type of different and secret instruction on the paper given before (the one with numbers). These instructions may require players to be competitive, generous, compromising or someone who always go through conflict and never accepting the opinion of the other. Secret instructions also include options for maintaining a certain behavior.</p> <p>The facilitator presents the first topic for the conversation. This topic is controversial. The participants are invited to discuss this topic in the pairs while following the instructions from the paper (but still not allowed to share with each other the content of their instructions). They have 4 minutes to discuss.</p> <p>Every participant still holds their own footprints as well. The facilitator says to the participants that they can exchange one of them, only when they feel the person in front has succeeded in understanding them.</p> <p>Further play includes three more surprising rounds as partners are changed and re-joined.</p> <ul style="list-style-type: none"> ● Second change: participants are invited to choose a random person pair, should not be the same as in the first round. ● Third change: participants are invited to choose a random person pair, should not be the same as in the previous rounds. ● Fourth change: participants are invited to find the pair from the first round and re-join. They meet each other again in an attempt to speak again as it is their first time. <p>After each of the rounds there is one minute reflection part for each of the participants where the facilitator invites the think about their feelings during the role play conversation.</p>	25 (5 & 4*5)
Popcorn sharing (Reflection)	To make the participants think about how they	Facilitator proposes to the participants to find space where they can be alone and think about the following. "How did you feel? How was the weather inside you?"	10 /3+7/

	felt	After that, it's time for sharing. The facilitator invite the participants in circle. They form a circle and stand. There are deroling part where the facilitator explain to the popcorns (the participants) that they can put aside the role and be their self again. The topic for sharing are some of the thoughts of the participants provoked by the questions above. Participants voluntarily "pop" out of their place one by one and give an comment, learning or answer. Each student's response is brief. If two or more popcorns "pop up," they nonverbally determine who will speak first. A key to success is merging gracefully into and out of the conversation: waiting until the prior participant is finished before "popping" in, trying to avoid having multiple people speaking at the same time, etc. It is clear! ... Not every popcorn needs to pop.	
Big flipchart on the floor (Conceptualization)	To extract and generalize the experience	The facilitator asks the participants to collect learnings and to read the learnings of the others on a big poster on the floor.	10
Commitment (Application)	To extract the learnings for future	The Facilitator asks the participants to take a look to the new pair of shoes they have (The shoes are totally different - these are the footprints of the people with whom they have reached positive interaction.) and to write down a commitment to their self for the future.	5
Closing	To close up the session and to celebrate the learning experience	Facilitator thanks the participants and invites them to make a circle, grip hands and to make group inhalation and exhalation.	1
Total time:			60 min

Suggestions after the first application

- explain clearly in the beginning that the conversations are role plays (participants received their role e.g. generous and for the conversation they are pretending that they are this personality)
- Role play conversations require more time - we suggest 6-8 minutes
- Facilitator has to separate the instructions given to the participants - step by step
- Give a minute to participants between the start to the first conversation and the moment when you hand out the paper with instructions and roles
- Objective - give a context and background of the objective when explaining the instructions
- Make sure that participants understand the rules of the (main) activity

Everybody can be a graphic facilitator

By: Jan Paul, Darja Rovba and Judit Simoncsik

Learning topics: graphic facilitation, drawing

Objectives:

- To show that graphic facilitation is not something facilitators should be scared of
- To enrich or to start creating the graphic vocabulary of the participants (even the more advanced in the techniques of graphic facilitation)

Preparation time: 30 minutes (audio, video, setting up the room and prepare the flipcharts)

Duration: 60 minutes

Group size: 10-12 people

Participants age: 15-99.....

Material:

- Sound and video system for video and music
- 2 flipcharts or at least 3 flipchart papers
- Markers – at least 4 colours
- Downloaded music!
- Coloured paper for the categories during the debriefing
- A4 paper for each participants
- Post-it
- Blue tac

What	Why	How	Time
Introduction	Introduction to the topic of graphic facilitation	<p>*Room prepared – sitting on the floor on the pillows. On the pillows are A4 with Guiding Question (GQ): <i>“If I should describe my own project with these 5 symbols, they would be these...”</i></p> <p>Facilitator (F) will introduce itself, his own motivation for Graphic facilitation (GF) and objectives of the workshop: - “Many of us are scared when we have to write or draw something on the flipchart or the table, but I would like to show you that you can do it too and there’s nothing to be scared</p>	10

		<p>about”</p> <ul style="list-style-type: none"> - “For you, who are more advanced in GF, I believe that this workshop will help you to enrich your graphic vocabulary and you can help others to become this beautiful creative adventure!” - “Now we will watch together the video which will help you to see the process, grasp some of the ideas for drawing and GF.” - “It will also enable you to prepare yourself for the upcoming task which you can find on the pieces of paper you have/had on your pillows.” <p>* Follows the short video made by Bigger Picture: https://www.youtube.com/watch?v=S5DJC6La0CI</p>	
Draw your own project	<p>To try the first steps in GF</p> <p>To start to build vocabulary relevant for each participant</p>	<p>Ask participants to answer the GQ on the paper by drawing 5 simple symbols related to their work/project.</p> <ul style="list-style-type: none"> - “Draw wherever you feel comfortable in this room” - “It does not have to be perfect because, and this is the crucial fact for the GF – you are the one who defines the meaning of the symbol – our brain is oriented to create shortcuts in the meaning so if you define some symbol and give it a meaning, others in your facilitated group will easily understand and follow you meaning in the process.” - “For the first time, try to be as much simplistic as possible, it will help you to deliver the message to your audience – simple lines, simple symbols, not a big details, don’t be afraid to use to use words if needed.” 	7
Group reflexion	Reflecting on the drawing experience	<ul style="list-style-type: none"> - Two groups are formed 4 members each (based on the colour of the paper they took at the beginning). - Group members are sharing their thoughts on the question: “The most challenging for me to draw was...?” - F: “If you had some problems to draw some symbols vital for your field of expertise or your target group, you can discuss it in the groups also.”; “Share ideas for symbols you are creating” 	5
Drawing challenge	To use challenged based learning and creativity in the creating new symbols for the participants vocabulary	<p>*Two groups stays the same, each will receive its own flipchart and F will prepare a chair with 12 hidden words which teams will draw as a symbols.</p> <ul style="list-style-type: none"> - Groups compete against each other, and against the time – 12 words = 12 minutes. <p>Rules:</p> <ul style="list-style-type: none"> - One group can draw one symbol at a time, no more. - The group members are changing in this way: one member is drawing, others are helping to define how to draw a symbol from the word. When the group is satisfied with the result, it will write the word from the post-it above the symbol so it was clear for the others – and runs for the next word. - Everybody should draw 3 times during the whole game (4x3) - Who will successfully draw all 12 symbols wins – if time runs out before 12 symbols, it can be discussed during the final evaluation – but lets keep fingers crossed for fantasy of 	18

		<p>humanity and challenged based learning</p> <p>* during the game plays motivational music – Stop the Rock, etc.</p> <p>* the second group will finish their work till the end or till the time limit runs out – it can take inspiration from the others at the end of the workshop.</p> <p>* 12 words for drawing</p> <p>“But since, as at almost every part of the creative work, the final judge is the public – I propose you to upload your pictures from the flipchart on the album I created on FB profile of our group so others could use your knowledge and results of this workshop.” (F) will prepare the album on the FB profile of the group where can be organized voting poll or the flipchart with more likes wins.</p>	
Post-game check up	To shake competitiveness of the game off and to reflect on the participants feelings after the workshop	<p>F. “Let’s shake off all the competitiveness of the game – so, please, take a deep breathe and sloooowly exhale....”</p> <p>Task: “Can you now, after the main part of the workshop ended, draw in one symbol of how are you feeling after it? And share it with others after you are done” – on the other side of the initial paper which was used for the activity “Draw your own project”</p>	3
Debriefing	Bring up the learnings	<p>The groups will then sit together in front of the two flipcharts with their drawings – in U form of the sitting.</p> <p>“The 12 symbols you were drawing last few minutes belongs each to one of the 5 categories of graphic vocabulary:</p> <ul style="list-style-type: none"> - People - Places - Things - Concepts - Processess <p>“Can you put all 12 symbols you were drawing to one of those categories?” F compares the symbols with groups drawings, discussing the possibilities of improving...</p> <p>“Why they are so important? Because on them you can start to build your own graphic vocabulary – try to make a list, can be a short one for the start of the key concepts useful the most for your field of expertise – then categorize them into those 5 categories and it will help you organize more your own vocabulary and to find the easier way how to draw some symbols which are maybe at the first view hard to draw.”</p> <p>- “You can see that you could draw some pretty hard concepts and processes so believe me, nothing is impossible.”</p>	15
Closing/Applicability	To reflect on the applicability of the workshop	<p>F. “As the last part, I would like to ask you to share in the circle the answer on these two questions:</p> <ul style="list-style-type: none"> - “My next symbol I’ll be drawing will be....?” - “The next occasion where I’ll be able to use this knowledge will be....?” (this question you can answer to yourself) 	2
Total time:			60 min

Suggestions after the first test:

- Let a time after the Drawing challenge for the groups to check their drawings, to discuss it – 3 mins at least.
- Only after that do a post-game check-up and breathing exercise
- Conceptualization part – participants can draw the symbols to the particular categories instead of writing the words (another practice for them and it would help to create “unified” symbols for certain words
- Different colours can be used for a particular categories
- Drawing challenge can be done in 12 minutes so no need to rush it
- Give enough time for participants to discuss and check their drawings up – it will help with the final conceptualization and it will help them to feel better about their drawings

Feelings-shaped box

By: Iva Daneva and Darja Rovba

Learning topics: Creativity, Body movement, Connection with the inner self

Objectives:

- to boost creativity and imagination
- to acknowledge your inner self through body reactions

Preparation: 30 minutes

Duration: 65 minutes

Group size : 6 people (it can be adjusted : more time=more people)

Participant age: 18+

Material: music (relaxing, meditation), paper (preprinted poems and texts), scissors, bluetack

Setting: Empty room. Free space for movement. Aside may be pillows, used for the Box game and the Debriefing. The music is playing while the participants are entering the room.

What	Why	How	Time
Intro	Setting up the atmosphere	Training Room 2. Background music. Participants entering the room and finding a comfortable position in the circle. Introducing the workshop. A minute of silence to concentrate and get into the mood.	5
The Box game	Exploration of creativity through the senses	Background music. The facilitator is asking the participants to close their eyes and imagine there is a box in front each one of them. Creating an imaginary box, according to the instructions/questions. They are related to the different senses (vision, sound, taste, etc.) The facilitator is asking for details e.g. colour, shape, size of the box. This is a silent process. When ready, some of the participants are invited to share how their box look like.	5
Body scan	Preparation of the body and the mind	The preparation includes a body scan. Starting from the head, going down to the hands & fingers, lungs, stomach, legs and toes. Finding the connection with the ground, even the soil below. Then, getting up the same way. Finding the vertical and horizontal line of the body.	3

		Creating the lowest sound at that point the lines are crossing (lower belly) and lifting from the lowest to the highest sound and get it out.	
Body - Mind connection	Exploration of body reactions	Music on the background. Making pairs and finding a cozy place in the room. After the participants are ready, the facilitator is giving them papers with poems (preselected). Each pair has a different poem 2 min for individual reading of the poem. Reference to the box game - imagine the poem (3 min). A coin will choose who will be performing first as a Body. The Mind reads the poem in his/her own way and the Body expresses it through movement, voice (but not speech), dance, etc. Each Body and Mind are finishing in their own rhythm. A moment for a rest and change of the roles. The process is completed when all the pairs took both roles. Closing the process with getting out of the roles.	30
Debriefing	Reflection of the experience	The participants come in a circle. How did you feel as 1. a Body ; 2. a Soul ; 3. an Observer ? Which role was the most challenging for you and why? How can you implement the findings in your life?	20
Closing	To close up the session	Background music. Group hug and expressing thankfulness.	2
			Total time: 65 min

Suggestions after the first test of the workshop:

- Choosing a convenient time of the day
- Introducing the topic and the objectives in the beginning
- Giving more instructions and time, regarding the choice of the partner
- More time for silent reflection

Folding your problems away

By: Regon Aavik and Jakub Stadler

Learning topics: Problem solving, dealing with emotions, teamwork, understanding each other, sharing stories.

Objectives:

- Problem solving
- Thinking outside of the box
- Looking problems at a different angle

Preparation: 10 min.

Duration: 60 min.

Group size: 6-24 participants

Participants age: 14 - 40 +

Material: Alexi Murdoch - All My Days
Oh Wonder - Technicolour Beat

Setting: Flipchart at one end of the room and the projector to the other side. Have space for the participants to form their groups. Have them sitting on the ground on some pillows.

Step-by-step description:

What	Why	How	Time
Introduction	Set the tone	Flipchart presentation to introduce the topic of problems	5
Energizer	To get people energized	The group stand in a circle, they put their hands in front of them straight whilst grasping into random hands from the pile. Still holding the other persons hands they must get the circle untangled and finish in shape where everybody's hands are to their sides. Letting go of the other persons hands in not allowed.	10
Main topic	Talk about the	Participants think about a problem in their life writing down	15

	topic	keywords. Afterwards gathering in smaller groups of 4. They will tell a story about their biggest problem at the moment. After that they tell the stories in their groups.	
Group discussion	Discussion	After the group discussion I will invite people to gather in a circle to discuss about the problems and reflecting upon them as a group. Opening the circle into a U shape I will invite them to discuss how they would solve their problems. Using what tools and ways to do so. Providing guiding questions on the flipchart.	15
Facilitators ideas	Giving my own knowledge	Talking about my own problems and how I solved them whilst implementing their ideas also.	5
Folding the problems away	Turning the problem into a positive	Thinking about what we just talked the participants will fold their paper individually into a shape that is a tool to resolve their problem or how they could feel better about it.	5
Closing	To close up the session	Show picture about problem solving to close the material on note of, you choose your own path	5
		Total time:	60 min

Suggestions after the first test of the workshop:

- Second person should be handling the flip board
- Make a system for the answers that the participants are gonna give
- Intertwine the energizer more into the feedback and the next activity
- Don't put the idea into the participants heads, let them figure it out on their own
- Have them discuss how to resolve their problems so they would have emotional closure as well.

Go with YOUR flow

14

By: Vasilena Kovacheva and Ruxandra Nițu

Support: Kai Kulbok and Jarmila Zsirosova

Learning topics: emotions, reflection, introspection

Objectives:

- explore emotions
- recognise different types of emotions
- discover the inner gut

Preparation: 20 for the materials and 15 for the setting

Duration: 60 min.

Group size: 4-12 participants

Participants age: 6 - 90+

Material: Flipchart, Several (at least 30) Pebbles/stones, Markers, "travel tickets", Post it-s, a bell, stickygum, pillows

Songs:

- Day 1, vulnerable situation - Coral Reef relaxing calming healing
- Day 2, stressful situation - Burn It Down
- Day 3, joyful situation - Hakuna mathata
- Debriefing-applicability - Frank Sinatra, I did it my way

Setting: "River" shape in the room, other nature elements (mountains, medow, bridge, ecc.), the flipchart is in one corner, near to a "safe" space to brainstorm for Activity 3

Step-by-step description:

	What	Why	How	Time
1.	Welcome the participants	To set up the atmosphere	One of the facilitators offers "travel tickets" before opening the doors. The other waits and welcomes the participants. One facilitator guides the participants in the "SvycNarnia" country: a river, an island, a moutain of emotions	3

			Materials: "travel tickets"	
2.	Present the facilitators and the topic	Help participants relate to the facilitators and the topic		3
3.	Intro to the topic	Start thinking about the concepts and guide themselves during the journey	Brainstorming session: Questions: "What words come to your mind when you hear the "go with the flow expression?" "Let's explore emotions together: name the ones that come to your mind now" The answers are written on the flipchart by one facilitator.	4
4.	The "emotions" journey	Explore emotions Make inner gut choices Experience a group activity	The facilitator shows the rules of the journey and explains what they are going to travel: "each day has 5 minutes in which they have to do a task = facilitate the experience written on the ticket". When we make a sound is time to find a comfortable place and close their eyes/ "go to sleep". A night takes 1 minute to reflect upon the experience. In the morning everyone writes the emotions on the stones and has to decide whether to keep it or put it in the river. 3 days to experience 3 situations: a vulnerable one, a stressful one, a joyful one. In couples, they facilitate one of the experiences and the others are participants. Materials: stones, markers for each participant,	30
	Summarize the journey	Close the story	The shower game.	1
	Debriefing - reflection		Popcorn circle on the floor: "In case you decided to keep some emotions with you, during the journey, please put them here, inside the safety circle." "What made you keep them?" "What about the emotions that you decided to leave in the river?" "What happened when you left the emotion in the river?" How did you feel?" Diagram - the center of the circle "I went with the flow", the outside "I didn't" What stopped you/helped you to go with the flow during the game?"	10
	Debriefing - conceptualization		Sharing circle on the floor: One of the facilitators offers 2 postits, "What was the process about?" - concepts One by one, the participants share the concepts. The facilitators ask the participants to clap in case	5

			they agree with the concept. Materials: post-its, pens/markers	
	Debriefing - applicability		"Can you think about a situation when going with the flow can help you?" Materials: Music - I did it my way	4
	Closing	To close up the session	The team's power ritual.	
			Total time:	60 min

Suggestions after the first test of the workshop:

- During the welcoming (activity 1) add 2 minutes to introduce the group more deeply into the fantasy world so they can be more comfortable and get more into the story. Choose nature sounds (music) for the exploring part. Come back to the exploring part just before the "emotions" journey.
- Introduce the other people in the room in order to create the safety space and underline that the video is and an exercise for the facilitator - Activity 2
- Get more clear objectives - Activity 3.
- Give more written detailed instructions in the tickets.
- Use instrumental music (without lyrics).
- Before the debriefing add a closing activity to get out of the fantasy world.

Guiding diamonds

15

By: Marine Conan-Clement

Learning topics: leadership, communication, self-awareness

Objectives:

- to bring the pax to reflect on their preferred position within a group
- to invite the pax to explore the potential of other possible roles
- for the pax to acknowledge and take into account their own feelings and needs, and those of others
- to use the body as a tool to experience, represent and understand power relations and group processes

Materials: - music Oxygene by Jean-Michel Jarre, Man o to by Nu (original remix)

- music playing device and speakers
- blankets and pillows

Preparation time: 10 minutes

Duration: 60 minutes

Group size: ideally multiples of 4 from 4 to 20 depending on available space (can also do groups of 3 using a triangle shape)

Participants age: 9 to 99+

What	Why	How	Time
Introduction	To welcome the participants and share the aims of the workshop	Standing all together in a circle, give some background information about the facilitator and the workshop. Invitation not to talk except when explaining rules of activities.	2-3
Warm up 1	To set up the atmosphere,	Invite pax to lay on the floor, guided breathing and body check-in	4-5

	bring the pax to focus	session	
Warm up 2	To warm up physically and mentally, connect with the space	Music starts. Guide the pax through light movement, give the image of being in a bubble and starting to explore	8
Activity 1: Leadership 1	To explore the embodiment of the traditional concept of leadership	Form 2 teams of 4 participants (Find other bubbles around you), invite them to form the shape of a square, all facing in the same direction. Pick a participant A to start, who starts 'guiding' the rest of the group through some movement. When A turns, the member of the square who was facing that way starts guiding the group. Music is played for 8 minutes.	10
Reflection of A1	To share the feelings associated with A1	Ask the pax 'what just happened and what was it like for you?	5
Activity 2: Leadership 2	To explore the embodiment of the traditional concept of leadership	Keep the same teams. Ask them to face inwards. "Now you are all guiding. The invitation is to explore. There is no right or wrong."	10
Reflection of A2	To share the feelings associated with A2	Ask the pax 'what just happened and what was it like for you?	5
Debriefing	To reflect and conceptualize the experience	<p>The group is coming back to a seated circle.</p> <p>Questions for debriefing:</p> <p>1) How do you feel after the sharing with your team members? Did you realize something new?</p> <p>1a: Were you aware/ thinking about your needs and feelings during the activities? The feelings and needs of the other people? Did you try to communicate them?</p> <p>1b: Would it have made a difference if you had not shared after the 1st activity?</p> <p>2) What was the experience about? What do you take out of it?</p> <p>2a : How can you relate this to facilitation?</p>	13-14
Closing		Sharing personal experience, <u>stand up</u> , shake off roles	1/2
		Total time:	60 min

Suggestions after the first test of the workshop:

- adapt the warm up to the time of the day and energy of the group (laying down, sitting or standing, different music and pace, length of the activity, play with the senses)
- possibility of putting some light background music during sharing
- use the figure of a diamond instead of a square, prepare different ways to explain Activity 1
- bring blankets and cushions to foster a cosy atmosphere

Sound-getherness

16

By: Jose Donado and Martin Rehuš

Learning topics: Connection through sound

Objectives:

- Finding your inner sound and rhythm
- Use music (rhythm and sound) as a tool for connection and communication.
- Learn how to play/sound together through active listening and constructive participation

Preparation: 20 mins

Duration: 60 min + feedback

Group size: 4 - 20 participants

Participants age: 12-99

Material:

Bell

Intro music (<https://www.youtube.com/watch?v=veHqJSC-9Lo>)

Signs for debriefing + markers

Pillows + chairs (1 per participant)

Setting:

Open space with a circle of chairs for group rehearsal

What	Why	How	Time
Introduction	Set up the atmosphere.	The room is prepared to use as much space close to the big windows as possible. Prepare a space where we will do the group practices (circle chair) Low music is creating a nice atmosphere (https://www.youtube.com/watch?v=veHqJSC-9Lo). The facilitator introduce himself and the topic. 'I do believe in music as higher way of communication and its power to connect and bring people together'	5

		<p>Present the objectives through challenging</p> <ul style="list-style-type: none"> - Sound communication during the workshop duration (try to avoid words as much as you can, and focus on rhythm.) - Active listening to end up becoming an orchestra. <p>There is no wrong or right, there is no judgment. (*Allow people to be wrong or lack of rhythm.)</p> <p>Invite people to the space (group rehearsal space) and training space. Bring people in, to a place of exploration, letting them find a place where they feel comfortable.</p>	
Pinakari	Generate the same vibe for the group	<p>In the level that the pax feel comfortable (standing, sitting, lying) and with the approach that they feel comfortable (Open, closed eyes). Guide the connection with the sounds around, their personal spaces and their rhythm. Invite them to open their 'bubble' and invite the other participants to join their rhythm and personal spaces. (Fostering the interconnection and active listening).</p> <p>Resource. (https://ecovillage.org/solution/pinakari/)</p>	8
Warm up	Intro of the topic and bring energy to the group.	<p>Look for a place where you feel comfortable in the room and explore your instruments.</p> <ul style="list-style-type: none"> -Body percussion. Legs, belly, chest, hands. -Voice vibration. From low to high, difference. 	3
Connect to yourself	Explore inner rhythm	<p>Space people inside the room and allow them to connect with their inner rhythm and slowly start to reproduce it out loud for themselves and others. They can use movement to explore this rhythm.</p>	2
(*)	Connect with the space and others	<p>Move inside the space reproducing your rhythm and when you get closer to another person, bring it up.</p>	3
Group practice	Explore individualism inside of groups.	<p>Invite participants for the first group rehearsal. And in a standing circle, participants will focus on its own rhythm and see how it sounds together.</p>	2
Group practice	Explore guiding leadership inside groups.	<p>In a standing circle participants will play a guiding leadership game. Each one of them will set a rhythm that the whole group will follow for 20 seconds, (signalized by bell) they will change leadership in a clockwise order until every participant has led. The transition of leadership should be done without stopping playing.</p>	5
Sound talk	Higher communication.	<p>Participants use the space and when they feel ready, through eye contact they can pair up and start to talk through sounds and rhythms. The change of partners, will be done by personal choice.</p>	5
Connect to others	Foster active listening between the participants.	<p>(Distribute participants inside the room, they can be in movement standing, in circle...)</p> <p>Task.</p> <p>Do 15 claps in a row without 2 persons clapping in the same time. If 2 pax clap in the same time they counting go back to the beginning. All the participants should clap at least one time. The assistant is counting the claps.</p> <p>(Add the time bounding max. of 5 minutes, or until the challenge is</p>	5

		finished) Apply it with open and closed eyes.	
Transition	Move from training to rehearsal space.	Express success of the group and enhance them to go back to the rehearsal space and try the new proposition.	1
Group practice (*) (Optional)	Inspiring leadership	In the group practice area, in a circle. Participants will explore guiding leadership. To do it every participant will establish his/her own rhythm for 30 seconds and the group will try to add things to this sound.	7
Ohm circle	Create shared space and connect through vibration.	Standing with holding hands in a circle inside the rehearsal space people will do 3 ohms. Allow people to go back to themselves smoothly and propose the orchestra trial.	2
Group practice	Orchestra.	The group standing in a circle in the rehearsal space will perform a non guided performance of improvisation together. They have 5 minutes to use the space and express themselves as they feel. Put stress on the fact that finishing together is very important in music, listening to each other, adding, distributed leadership.	5
Transition	Go to debriefing	Propose a clapping together for a closing. And invite the pax to go, when they feel ready go to the space for debriefing (out of the rehearsal space).	1
Bridge back to words	Express feelings	Each person of the group look for a sound inside of themselves to reproduce with the voice. (*)(explore how the group its feeling as a whole.)	2
Reflection	Extract the emotions and review the process.	(Sitted in pillows together space) Review the different steps through pax memories. (Placing the signs in the middle introduce the different questions) - How did you feel. (Sharing circle) - What was the most significant moment for you?. (Pop corn)	7
Conceptualization	Extract the learning out of the group experience	(Placing the signs in the middle introduce the different questions) -Which concepts are related to this experience? (Pop corn)	6
Applicability	Extracts and future commitments	(Placing the signs in the middle introduce the different questions) -How will you apply this experience to your life? (pop corn) Commitment with a direct question (accepting a NO as answer) Ask. Will you participate in the next Jam session that come to your life (someone invite you, you see a poster,..) (sharing circle)	5
Sign with quote	closing	“The whole is more that the sum of its parts” (Adding graphic facilitation, that Jan bring in his workshop)	1
			Total time: 60 +- (*) 12 min

(*) Means, didn't use it during this workshop, can be used for the progression of the flow.

Suggestions after the first test of the workshop:

- Don't try to guide by expectations. Allowing the pax to explore and have their own unique experience.
- Give minimum input as facilitator.
- Do not make references to moments where all the people weren't present and if so, introduce what happened to everyone.
- EXPERIENCE
- Allow more time for people to find their inner spaces and rhythms (Do not rush the situation, feel with them).
- Introduce voice exploration, not only body percussion (Not all the participants might feel comfortable hitting themselves, voice sound bring more richness to the exploration)

- Bring down the tone of the group, when you want to make clear instructions (introducing games/activities) and give examples.
- Give clear instructions in the sound talk activity of how to change partner, showing gratefulness to the other participants, letting them finding their own way to close the conversation.
- DEBRIFING
- Do not introduce new concepts in the conceptualization part. (Use non suggestive communication)
- Let people sum the experience up on their own, without giving inputs
- Make clear in the debriefing which method you are using to pass the word. (Pop corn, sharing circle...) (reflection (sharing circle), conceptualization and applicability (pop corn)
- Use a sound closing the workshop instead of visual (Keeping the red line of the workshop)
- The workshop flow WORKED! (from individual to collective, from simple to complex) Flow of activities made sense.