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# ANNEX

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## ACTIVITY – CHOOSE A TOPIC AND CREATE A PERSONAL STORYTELLING ACTIVITY

<b>Aims</b>	<ul style="list-style-type: none"> <li>- to let participants have some initial experience with creating a storytelling activity</li> <li>- to show participants that they already have the skills to create their own activities</li> </ul>
<b>Duration</b>	50 minutes
<b>Participants</b>	8-12 persons
<b>Materials/Preparation</b>	Before this activity the facilitator shares his/her own experience about how to choose workshop topics, what type of activities can be used in a storytelling workshop and how to create an instruction that helps to provoke memories. The facilitator should also raise the awareness about potentially difficult topics that might arise linked to an instruction.
<b>Steps/Instructions</b>	<p>The facilitator forms 3 groups and gives the instruction: Let's choose a topic for a hypothetical workshop and start to create a personal storytelling activity linked to this topic. After you create the instruction, test the activity on yourselves, see what memories you can recall based on your own instruction and how it feels to share them – 5 min</p> <p>Participants work on the task in small groups - 30 min</p>
<b>Evaluation</b>	<p>After the small group work everyone comes back to a joint debriefing session – 15 min</p> <p>Questions:</p> <p>Which topic did you choose? How difficult was it to choose?</p> <p>Share the instructions of your activity!</p> <p>How did it feel to try out the activity on themselves?</p>
<b>Variations (if applicable)</b>	You can give more time for this activity, but then you need to plan a session that is longer than 4 hours.
<b>Hints &amp; tips for facilitators</b>	Maybe there won't be enough time for some groups to finish this activity within the limited timeframe. It is not a problem, as this is just the start for them to create their own instructions. They will have time to think about it more, as after this session they will have 2 weeks to put together activities.

## ACTIVITY – LET'S CREATE A 4-HOUR WORKSHOP!

<b>Aims</b>	<ul style="list-style-type: none"> <li>- to show how activities can be built on top of each other in order to create a journey for the participants</li> <li>- to help participants to structure their workshop and think about the goals of their activities</li> </ul>
<b>Duration</b>	55 minutes
<b>Participants</b>	8-12 persons
<b>Materials/Preparation</b>	<p>Before this activity, the facilitator explains how to build up a workshop; how to select activities linked to a topic; how to decide their order based on their goals, their format and the trust they require from the participants in the group and the facilitator(s).</p> <p>The facilitator should also pay attention to the possibility of involving fairy tales, linked to the main topic.</p>
<b>Steps/Instructions</b>	<ul style="list-style-type: none"> <li>- Stick to the small groups that were formed before.</li> <li>- Explain the task: creating a programme for a 4-hour storytelling workshop.</li> <li>- Participants can keep the same topic they have chosen before or select a new one.</li> <li>- After they have selected the topic, they should think about the activities they would like to involve: what are their goals, how long do they take, how can you build them on top of each other. They have to make sure to include at least one icebreaker, one personal storytelling activity and one activity based on a fairy tale. They can involve other types of activities as well. They shouldn't if they don't finish the task during this session, because this is only an intro to the task that they will finish as homework with their group. (5 min.)</li> </ul>
<b>Evaluation</b>	<p>Participants work on the task in small groups and they exchange contact details so that they can continue working together after this session. (30 min.)</p> <p>After working in the small groups, get all participants together for a joint evaluation.</p>
<b>Variations (if applicable)</b>	<p>Questions for the evaluation (one spokesperson from each group answers):</p> <ul style="list-style-type: none"> <li>- Which topic did you choose?</li> <li>- How far did you get?</li> <li>- What was the most difficult part for you?</li> <li>- Did you have any questions?</li> </ul> <p>(20 min.)</p>
<b>Hints &amp; tips for facilitators</b>	Offer participants the opportunity to contact you during the 2 weeks between this and the next session if they have any questions.

## GROUP PLANNING TEMPLATE

Participants individually think about the questions and try to answer them, after which they then discuss their ideas about setting up a group in small groups. They should use this template freely in the discussion (so not question after question).

- What is the theme/purpose of your group?
- How can you encourage others to participate in your event? Write a few sentences of inspiration!
- What would an event look like, what would happen during an event?
- (Imagine the first occasion and write down what you would do in a few lines, as concrete as possible, with details that make it come alive for others)
- How long would a session last (how many hours)?
- What day would you organise your event (weekdays/weekends), what time slot?
- What would be the location of the event?
- (It could be online, or at a specific location in the city)
- Do you need any props, materials, equipment for your group? If so, how much would these cost?
- Who do you want in your group, who is your target group (gender, age, do they need to have some basic knowledge or skills, or can anyone go)?
- How many participants do you want, minimum and maximum?
- How many sessions are you planning?
- Would the sessions be linked or be independent of each other, with the possibility to join the group at any time?
- Do you have any experience or qualifications in the topic of your group?
- Do you have experience as a group leader? Have you organised an event before? (No problem if not!)
- How do you need to prepare for the sessions, how long does the preparation take and what do you need to do to be ready?
- Are any permits required for your activity?
- Is there a risk in participating in the event?
- Do you plan to involve others to help you with the organisation of the event, or with putting together the content? (It is usually good to have help and it is more fun to prepare an event together)

## IDEA GENERATING TEMPLATE

Participants individually think about the questions and try to answer them, after which they then discuss their ideas in small groups. They should use this template freely in the discussion (so not question after question).


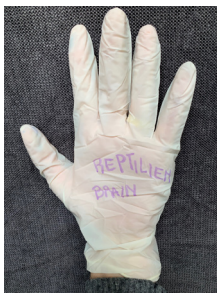
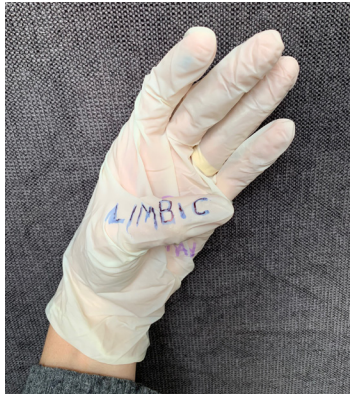
- What do you like to do (either at work or in your free time?) List as many activities and pastimes as possible.
- What are you good at?
- Helpful questions if you are not sure what you are good at:
  - - what do others come to you for when they seek help or advice?
  - - about what do others give you positive feedback?
  - - in which activity can you fully immerse yourself and not even notice the time?
  - - what comes easy for you that is more difficult for others?
- What is it you think the world/community/others need?
- Is there a theme that fits all three aspects? Or just the first two?

Annex 2:1  
ACTIVITY - CULTIONNARY

Objectives	<ul style="list-style-type: none"> <li>- Work on our stereotypes and prejudices about others, in order to analyse them.</li> <li>- Understand how stereotypes work</li> <li>- Generate creativity and spontaneous ideas from the group</li> </ul>
Number of participants	From 10 to 50
Online and/or offline	both
When does the activity take place within the process (beginning, middle, end)	Middle
Duration	45 min. to 1.5 hour, depending on the group size
Material needed	Papers (1 paper will be used per 1 sheet per drawing - so 5 papers per group if you choose to do 5 drawings) + markers and pencils + patafix to hang the drawings on the wall
Preparation	<ul style="list-style-type: none"> <li>- Set up tables for the groups, 1 table for each group.</li> <li>- Think about what you will ask the participants to draw. For example: a facilitator; a peasant; an Italian; an Egyptian; a teenager; a Moldavian</li> <li>- Create the teams. To do this you can give each participant a number between 1 and 5, and ask all the people with number one to go to a table, all the number two's to go to a table, etc. Each team should consist of 4 to 5 people.</li> </ul>
Step by step description	<ol style="list-style-type: none"> <li>1. Explain to them that each group will be competing against the others in a play called 'Cultionnary'; that there will be 5 rounds, and in each round one person in the group will be the drawer, and the other team members will have to guess the word he or she has drawn.</li> <li>2. Ask the teams to get sheets of paper and a pen and to sit a bit away from the other teams.</li> <li>3. Call out one member of each team and give them the word that they all will have to draw.</li> <li>4. Ask these 'drawers' to join their groups again and to draw the word you gave them. The other team members have to try to guess what the word is. The drawer is not allowed to draw numbers or words and may not speak except to confirm the accuracy of the answer.</li> <li>5. The other team members are not allowed to ask questions.</li> <li>6. The first team that has said the right word, announces it and scores the highest points. Write the score on a white board or flip-chart (for example: you can give 5 points for the team that guesses first, 4 points for the team that guesses second, etc.).</li> <li>7. Once all the teams have found the right word, ask the drawer of each team to write the word on their drawing, whether it is finished or not. Collect all the drawings, hang them in the room and start the 2nd round!</li> <li>8. Each team chooses another drawer. Then you repeat steps 3 -7. Play as many rounds as needed for all team members to be the draughtsman/woman at least once.</li> <li>9. At the end, ask the groups to compare and discuss the different interpretations and images associated with the words that have been drawn.</li> </ol>
Closure	<p>Proceed in small groups (you can keep the same teams). Ask participants what they think of the activity. Then ask participants to look at all the drawings and compare the various images associated with the words and the variety of interpretations. Ask them whether or not these images are true to life and ask the artists for their reason to illustrate the word as they did. Pay special attention to repeating patterns, like the same elements in all or a few drawings. Explain that if the teams had been mixed, the results might have been the same. However, for the word "Moldavian" (at least in France): it is very likely that the participants did not find it, or drew a rather blurry map of Europe. Ask them why. The answer will - very likely - be that we don't share a stereotype about Moldavians, and therefore we don't have a clear image that allows us to communicate this word in an easy way.</p> <p>Continue discussing where our images come from: are they positive or negative? What are their effects on our relationships with the people involved? What is the origin of stereotypes? Discuss the roles of the media, school education, society, family and peer groups.</p>
Comments/hints for facilitators	You can offer a prize to the winning team (something silly, or just a piece of candy, etc.)

## ACTIVITY - MY BRAIN IN MY GLOVE

(based on the neuroscientific book "Hand model of the brain" by Daniel Siegel)

Objectives	learn about the functions of the major regions of the brain understand how our brain reacts under stressful situations gain awareness of self-calming and re-regulating in stressful situations.
Number of participants	This activity can be adapted to all kind of groups (from 1 to 100 participants)
Online and/or offline	offline
When does the activity take place within the process (beginning, middle, end)	Beginning
Duration	3.5 hours in total
Material needed	<ul style="list-style-type: none"> <li>- 1 chair per participant and a table on which they can write</li> <li>- Latex examination gloves (1 per participants)</li> <li>- Colored markers</li> <li>- A copy of Handout 1 and 2 for each participant</li> <li>- A flipchart</li> </ul>
Preparation	Get acquainted with the framework and basic concepts of the Transaction Theory of stress, the functions of the major regions of the brain and the "Hand model of the brain" of Daniel Siegel beforehand.
Step by step description	part 1: Understanding my brain (1 hour)
	<ul style="list-style-type: none"> <li>- Invite participants to put a glove on their non-writing hand</li> <li>- Explain that they will use his/her hand to model a brain</li> <li>- Thanks to this model they will understand how their brains are structured, what happens in the brain when they feel stress and how to gain awareness of self-calming and re-regulating in stressful situations.</li> </ul>
	<ul style="list-style-type: none"> <li>- Invite participants to write in the center of the palm of their hand 'reptilian brain'</li> </ul> <p>Explanation: 248 to 206 million years ago, the brainstem formed what some call the "reptilian brain". This part, closest to your spine and near the base of your skull, is called the brain stem and is shared with reptiles. This system of the brain is responsible for the most basic survival functions, such as heart rate, breathing, body temperature, and orientation in space. It regulates automatic responses, determining, for example, if we are hungry or satiated, driven by sexual desire or relaxed with sexual satisfaction, awake or asleep.</p>
	<ul style="list-style-type: none"> <li>- Ask participants to fold their thumb across their palm and to write 'limbic area' on it.</li> </ul> <p>Explanation: This "old mammalian brain" evolved when small mammals first appeared around 206-144 million years ago. It is shared with older mammals = dogs, cats, mice. The middle part of your brain can be considered a sort of "center house" for our emotional experiences, is where you process emotions and store your memories (hippocampus). The limbic regions evaluate our current situation. "Is this good or is this bad?": we move toward the good and withdraw from the bad (amygdala). It determines whether a stimulus is perceived as a threat or is relevant to survival, and activates the body's stress response, or not, accordingly. The connection between the brainstem and the limbic system leads the fight – flight-freeze responses. From the neocortex we also plan our motorial actions and control our voluntary muscles.</p>





- Invite participants to point to their fingernails and to write 'PFC' (Prefrontal Cortex) on it.

Explanation:

The prefrontal cortex (specific to human beings) helps us set and achieve goals. It receives input from multiple regions of the brain to process information and adapts accordingly. It contributes to a wide variety of executive functions, including: focusing one's attention and motivation, predicting the consequences of one's actions; anticipating events in the environment, impulsive control, managing emotional reactions, coordinating and adjusting complex behaviours ("I can't do A if B happens") The PFC enables us to pause before we act, to have insight and empathy.

- Invite participants to realize how their two middle finger tips rest on top of the limbic- thumb and touch the brainstem- palm, and are also linked directly to the cortex- fingers. It also links signals from all those areas to the signals we send and receive in our social world. This region is profoundly INTEGRATIVE.



What happens when we are stressed?

Stress means that we have perceived a sound, image, or body sensation as a threat to our identity (physical, professional, personal or cultural identity) and our brain has activated the body's stress response in order to prepare us for fight, flight or freeze. The prefrontal cortex shuts down and no longer works with the rest of our brain.

Invite participants to lift up their fingers so they are straight and to leave the thumb across the palm.

At that moment we no longer have access to all of the high competencies such as problem solving skills, empathy, ability to put things into perspective, managing emotional reactions, inhibition...

We can call these physiological reactions as flipping our lid. Reptilian brain and limbic area take over our analytical and empathetic thinking.

#### WARNING

You are not in a physiological condition to make any kind of decision or to connect with another person. So avoid saying something you'll regret!!

How can we regain control and better cope with stressful situations?



#### Step by step description

#### Part 2: How do I realize I'm about to flip my lid? (1 hour)

- Invite participants to divide into groups of 3 or 4 persons. Ask them to share professional experiences in which they flipped their lid: an experience of doing something which made them later think: 'Why did I do that?'
- Ask them to identify and share what kind of threat they perceived in that situation. Examples: 'a threat to my professional identity, because my boss yelled at me as if I was 2-years-old-girl'; 'a threat to my identity as a woman, because he treated me as a mere object'; 'a threat to my financial security because I thought I was going to be fired'
- Invite them to identify feelings and physical signs which appear before they flip their lid.
- Distribute a copy of hand-out no 1 to each participant and ask them to mark in the drawing of the body which part of it they feel the most when they are about to lose control and ask them to write a sensation on it. (Example: mark the chest, and write 'fire' on it, or mark the eyes and write 'tunnel vision' on them).
- Afterwards they can share their body drawing with marks and words with the other participants.
- Gather the whole group. Explain to them the importance of being aware of their body signs which indicate they are perceiving a situation as a threat and that they are about to flip their lid. Remind them that when we flip our lid, we are not in a physiological condition to take any kind of decision, or to connect with another person.



Step by step description	<b>Part 3: How can I avoid flipping my lid?</b> <b>Or: How can I re-gather myself after flipping my lid? (1hour)</b>
<p>To regain control and re-gather yourself:</p> <ul style="list-style-type: none"> <li>▪ In the best-case scenario, remove yourself from the situation and collect yourself. There's nothing wrong in taking a break, especially when it means protecting your personal or professional environment.</li> <li>▪ Deep breathing is one of the best ways to lower stress in the body. This is because when you breathe deeply, it sends a message to your brain to calm down and relax. Diaphragmatic or belly breathing is a great portable tool that you can use whenever you are feeling anxious. It's easy to do and very relaxing. (See Handout 2)</li> <li>▪ You can close your eyes and remember a positive event that has happened in your life. This memory increases the serotonin production in the anterior cingulate cortex, which is a region just behind the prefrontal cortex that controls attention. When you're about to lose control it's hard to focus on, or even remember, a happy time. Therefore it would be helpful whether you already chose a happy memory beforehand. You can identify a positive memory, draw it or describe it as detailed as possible and keep it at hand, for example in your cell phone. (See Handout 3)</li> <li>▪ You can tense up all your muscles, hold them tense for a few seconds and then relax them. In progressive muscle relaxation, you tense a group of muscles as you breathe in, and you relax them as you breathe out. You work on your muscle groups in a certain order. (See the Additional resources – section below).</li> <li>▪ You can hug a friend or a pet. Hugs release oxytocin, often called 'the bonding hormone,' because it promotes attachment in relationships. Oxytocin influences mood, behaviour and physiology. When you're hugging someone, he or she is stimulating pressure receptors under your skin in a way that leads to a cascade of events, including an increase in vagal activity, which puts you in a relaxed state. On the mood front, oxytocin is known to increase levels of feel-good hormones such as serotonin and dopamine, which may be why it has calming effects.</li> <li>▪ Explain to the participants that all of these actions will help them reconnect the prefrontal cortex with the limbic area and the reptilian brain: invite participants to close your fingers back around their thumb to show the brain working together again, with the PFC in charge.</li> <li>▪ Highlight the following idea: "When you feel yourself flipping your lid, you can think about this model and how to help your brain calm down". As soon as you are more relaxed, your brain is integrated and you will have access again to your higher functions such as control planning, attention, impulsive control and empathy.</li> </ul>	
Closure	30 minutes
Comments/hints for facilitators	Do prepare yourself well for this activity and make sure you know what you're talking about!

### Annex 2:3

<b>TITLE ACTIVITY</b>	INFERNAL MACHINE
<b>OBJECTIVES</b>	Develop group cohesion Stimulate collaboration
<b>DURATION</b>	15 minutes
<b>NUMBER</b>	At least 10 participants
<b>MATERIALS</b>	You need a large empty room or an open air space
<b>PREPARATION</b>	Not necessary.
<b>STEPS</b>	<p>Leave an empty space in the room.</p> <p>Explain to the group that they have to create a machine. They should represent a production process, which can be very fancy.</p> <p>The first person stands in the centre and creates a simple movement, accompanied by a noise, on two beats: a choo choo of a locomotive, for example</p> <p>The other people will join in one by one and also create a movement and a sound by touching a participant already in the machine. No sound should overpower the others.</p> <p>When the whole group is in action, the trainer varies the rhythm and intensity of the sounds. For example: "You are at speed 5, I am accelerating the machine, go to speed 8, I am slowing the machine down, go to speed 2, etc."</p>

### Annex 2:4

<b>TITLE ACTIVITY</b>	MIMES
<b>OBJECTIVES</b>	Stimulating cooperation Developing group cohesion
<b>DURATION</b>	15 minutes
<b>NUMBER</b>	Unlimited
<b>MATERIALS</b>	You need a large empty room or an open air space
<b>PREPARATION</b>	Not necessary.
<b>STEPS</b>	<p>Put the participants in pairs, one is the subject, the other the mirror.</p> <p>Place the two participants opposite each other. The mirror should imitate everything the subject does.</p> <p>Then they have to change roles without breaking the rhythm.</p> <p>Give the subject mime directions: - Do your morning ritual - Act as if you are feeling powerful - Flirt - You are on the beach - You are in space - You are at a party with your friends - etc.</p>

### Annex 2:5

<b>TITLE ACTIVITY</b>	SCULPTURE AND CLAY
<b>OBJECTIVES</b>	Introducing the concept of oppression Establishing a healthy atmosphere Creating physical confidence
<b>DURATION</b>	20 minutes
<b>NUMBER</b>	Unlimited
<b>MATERIALS</b>	It can be useful (but not mandatory) to have objects that can be added to the body image.
<b>PREPARATION</b>	Not necessary.
<b>STEPS</b>	<p>Ask participants to pair up: each member takes turns being the sculptor and his/her partner the clay. The sculptor's role is to shape the clay by touching it and creating the image he/she wants. The role of the clay is to maintain the position given by the sculptor. When it is over, the roles are reversed. Invite people to share their impressions/feelings in groups or pairs.</p>

<b>TITLE ACTIVITY</b>	SHAPING THE IMAGE OF OPPRESSION
<b>OBJECTIVES</b>	<p>Knowing students' stories related to a sense of oppression</p> <p>To be able to create a metaphorical vision of a real situation</p> <p>To introduce theatrical language into the group</p> <p>To find stories that the group can take up and develop in the forum theatre workshop</p>
<b>DURATION</b>	Varies according to the number of participants
<b>NUMBER</b>	Unlimited
<b>MATERIALS</b>	A space to move, to play
<b>PREPARATION</b>	Not necessary.
<b>STEPS</b>	<p>Form groups of 5.</p> <p>Ask the participants to take a moment for themselves, to close their eyes, if necessary.</p> <p>Ask participants to think of a situation in which they were at school or elsewhere and someone pushed them to do something they did not want to do.</p> <p>Ask them to remember what happened, who was involved and who knew about it.</p> <p>Then each person can form an image, representing the situation he or she has remembered, by pretending another participant in his or her group is made of clay.</p> <p>Ask the 'sculptor' to place that participant where he or she wants to form the picture.</p> <p>When finished, he or she has to keep the picture in mind and another member of the group forms his or her own picture.</p> <p>When everyone has formed his or her image, the group must choose one.</p> <p>The images should be shown to the rest of the group.</p> <p>10. Invite the group to analyse the images: the most important thing is what you see, not the theme of the image.</p> <p>11. The whole group looks at the pictures from each group.</p> <p>After analysing the images, the protagonists of the images can be asked to share the story with the rest of the group. If someone doesn't want to, he or she doesn't have to: just find another story within the group. (If nobody wants to share a story, you can start the exercise again from the beginning).</p>
<b>EVALUATION METHOD AND DISCUSSION</b>	<p>To check that the exercise has had the desired effect, the participants should :</p> <ul style="list-style-type: none"> <li>- Have been able to form images from the stories</li> <li>- Have created a positive atmosphere by creating the images (benevolent, calm, joyful)</li> <li>- Have built their own image individually</li> <li>- Have improved their ability to 'read' the images and find the different possibilities for each image.</li> </ul>
<b>TIPS FOR THE FACILITATOR</b>	<p>Ask the group questions to help them reflect on the "reality of the image" and not the "image of reality". The group will work on the image, formed by the bodies of the participants, i.e. the image that is formed in the moment, and not the image that the creator wanted to represent. Possible questions:</p> <ul style="list-style-type: none"> <li>- What do you see? Who are these people?</li> <li>- If they were a family, who would they be? What if they were politicians? Friends?</li> <li>- Members of a company?</li> <li>- Where are they? Who in the picture is the most powerful?</li> </ul>

<b>TITLE ACTIVITY</b>	SCULPTURE MUSEUM
<b>OBJECTIVES</b>	Exploring and extending your non-verbal communication repertoire Introducing topics you want to work on introducing topics you want to work on Have fun, laugh, ... Preparing the group for theatre activities
<b>DURATION</b>	20 minutes
<b>NUMBER</b>	Unlimited
<b>MATERIALS</b>	You don't need any special equipment except a large room where the participants can move around.
<b>PREPARATION</b>	Not necessary.
<b>STEPS</b>	<p>It is a non-verbal activity, participants do not have to speak but use gestures, sounds or simple body movements.</p> <ul style="list-style-type: none"> <li>- Make pairs, one is the sculptor and the other is the sculpture.</li> <li>- Each sculptor has the task of creating a sculpture of his/her choice, representing a word, a concept, a character, etc.</li> <li>- The people playing the sculpture have no will of their own, they have to follow the sculptor's instructions. To sculpt, imagine that the sculpture is connected to wires that you pull to make the connected body part move. For example, if the sculptor wants to make one of the feet of the sculpture stand up, he/she will mime pulling the foot up.</li> <li>- Then the sculptors can add a sound to their sculpture and a simple movement.</li> <li>- When all the sculptures are finished, they are left in place and the sculptors walk around and explore the room to discover the sculptures of others. They observe them and try to guess what they represent.</li> <li>- When everyone has discovered the sculptures and tried to guess their roles individually, the facilitator becomes a guide and opens the "sculpture museum".</li> <li>- He/she, accompanied by the sculptors, gives a tour of the museum and asks the sculptor to present their work and give it a name (e.g. the sculptor activates his/her sculpture, the sculpture mimes licking his/her hand while making "Meow", the group has to guess what it represents, or think about what it refers to, and then the sculptor names it "My sculpture is called: The Cat"). The visit to the museum ends when the group of sculptors has seen, activated, guessed and named all the sculptures.</li> <li>- Finally, the sculptors return to their sculptures and the roles are reversed, the sculptor becomes a sculpture and the sculpture becomes a sculptor. Then the pattern starts again.</li> </ul>
<b>TIPS FOR THE FACILITATOR</b>	This activity is adaptable, here we prefer non-contact carving but you can imagine that these are clay statues and you have to carve them with your hand. You can give the sculptor a theme, so you can start to bring out issues that you want to work on later (e.g. stereotypes, emotions, ...).

### Annex 3:1

#### ACTIVITY - The letter A

With the help of this activity, you can let people experience the role of their own brain, associations and imagination when listening to someone else's story.

<b>Aims</b>	<ul style="list-style-type: none"><li>- make people aware of their ability to associate</li><li>- make people aware of the different associations that different people have with a certain letter of the alphabet</li><li>- make people aware of the fact that when someone tells a story to a group of people, each listener hears a different story / interprets what he/she hears in a different way.</li><li>- make people aware of the fact that the narrator and the listener both have an active role.</li></ul>
<b>Duration</b>	4 minutes
<b>Number of participants</b>	More than 1, preferably more than 3. No clear maximum number, but if there are more than 20 participants, the activity will last longer.
<b>Material needed Instructions</b>	Nothing
<b>Step by step</b>	<p>Do not tell the participants in advance what the purpose(s) of this activity are. Let them discover it for themselves!</p> <p>If you choose the variation described below, make sure you have prepared a story in advance.</p> <p>Ask the participants to close their eyes and think of the letter 'a'</p> <p>After a few seconds, ask them to open their eyes.</p> <p>Ask the following questions in turn (most can be answered by raising a hand):</p> <p>Who saw an uppercase letter 'A'?</p> <p>Who saw a lowercase 'a'?</p> <p>Who saw a red 'a'?</p> <p>Who saw a blue 'a'?</p> <p>Who saw a white 'a' on a black background?</p> <p>Who saw a black 'a' on a white background?</p> <p>Who saw a completely different 'a'? What did it look like?</p> <p>Then ask the participants what the different answers mean. Give them time to come up with their own answers (along the lines of: Everyone has a different image of the letter 'a'). Once this answer has been given, you can build a bridge to how everyone gives their own interpretation to the story they are told and that this implies that not only the narrator, but also the listener plays an active role in how a story is 'received'.</p>
<b>Hints &amp; Tips</b>	<p>Keep the exercise 'light.' It is meant to be a playful introduction to storytelling and the active role of both narrator and listener.</p> <p>Do this exercise before explaining anything else about storytelling.</p>

## Annex 3:2

### INSTRUCTION - THE JOURNEY OF THE HERO or HOW TO STRUCTURE A STORY

You will find the same structure in movies, books, fairy tales and myths, whether or not the protagonist is a hero or an anti-hero, the story has a happy ending, or not.

#### A: The beginning of the story

The beginning of the story describes the initial situation and the motivation or reason to start the journey or quest. This reason or quest could be, for example, an assignment, desire, fate, a struggle, injustice or a misunderstanding.

Example: You were enjoying your lavish Sunday breakfast when the phone rang and your boss informed you that you had been fired and were not expected at the office the next day.

Central question: What was the initial situation and the reason for the hero to start the journey?

#### The Journey

Middle part of the story containing all kinds of experiences:

Meeting and discovery of sources of support, passions, talents, qualities, helpers, friends, adventures, windfalls, peaks and highs.

Meeting and discovery of opposing forces, obstacles, enemies, setbacks, challenges, pitfalls, lows.

'Sources of support' and 'opposing forces' can be people, but also natural phenomena such as a storm or flood, or a missed train, a cancelled or delayed flight.

Central question: What did the hero experience along the way?

#### B: The ending of the story

At the end of the story the hero is no longer the same person as when he/she started the journey. He/she has accumulated wisdom, new insights and discoveries and has adjusted or changed in response to his/her experiences.

Central question: What did the hero learn from his/her experiences and how has he/she responded to that?

Three questions to help you create a story:

Which story do you want to tell?

When it is about telling a personal story, 'the journey' phase must be behind you. If you are still in the middle of it, it feels too intimate, too vulnerable and fresh, or just not finished yet. Respect your limits and choose a different story. A good story might bring a smile and a tear, but should not upset you or others by its intensity.

What is the journey about?

This part determines the story. Without this phase there is no story. You then just go from A to B and that's it. The journey is the core of your story, which should make it interesting and tangible. Add or omit details depending on your speaking time and your audience.

What message do you want to convey?

The message doesn't have to be spelled; it can implicitly form part of the journey and the end.

### Annex 3:3

#### ACTIVITY - MAKING A MIND MAP FOR A PERSONAL STORY

This activity challenges participants to choose a theme that can serve as the back-bone for a personal story and to stir up memories of situations, people, thoughts, wishes etc. that can help to colour the story.

<b>Aims</b>	<ul style="list-style-type: none"> <li>- to stimulate participants' (creative) thinking about a personal story;</li> <li>- to make them aware of what is, or has been really important to them;</li> <li>- to help them to build up their personal story.</li> </ul>
<b>Duration</b>	Circa 90 minutes for the explanation and the making of the mind map;
<b>Amount of participants</b>	2 or more, preferably an even number; Minimum: 2.
<b>Requirements</b>	Paper, pencils (in various colours), enough for everyone present. Enough space on tables for people to write; a white board or flip-over.
<b>Instructions</b>	Do this activity when you sense that the participants feel safe and comfortable with each other.
<b>Steps</b>	<p>1. Some participants might not know what a mind map is, so make sure that all know what you expect them to do. If applicable and if it helps them to make their mind flow better, participants can make the mind map in their own language. They have to be able to talk about it though in the language used in the workshop.</p> <p>In case you are not (too) familiar with making mind maps yourself: A mind map begins with a main theme or idea. This theme or idea can be written or represented by a small image in the centre of the paper. (You can also make digital mind maps, but in this activity we advise you to work on paper.) From that main idea, create branches (as many as needed) that each link this theme to an association; a single word that relates to it. It is helpful to use different colours for the theme/idea and the branches plus associations. Then, create sub-branches (using a 'new' colour) that stem from the main branches to further expand on the theme/ideas. These sub-branches will also contain words that elaborate on the topic of the branch it stems from. This helps develop and elaborate on the overall theme of the mind map. We have provided a link to a website (see below) that gives more information and examples of various mind maps.</p> <p>2. Make sure you have focused the participants' attention on their theme and that it should serve as the backbone for a personal story.</p> <p>3. Ask if the participants know what a mind map is. If you have even the slightest indication that some or one of them don't, make one mind map together. You can take your own mind map for a personal story as an example.</p> <p>4. Ask participants to associate freely when making their mind map: not all of the 'ingredients' have to be true, they can add wishes or wished-for situations as well.</p> <p>5. While participants are working on their mind map, walk around and check how they are doing; offer help if they seem to have got stuck. For some it will be new and therefore difficult to associate as freely as you'd want them to.</p> <p>6. After about 50 minutes, offer them a short break. Then give them circa 20 minutes during which they work in pairs. Ask them to explain to each other their mind maps and to react to each other's mind map (by e.g. asking questions when something is not clear)</p> <p>7. After that ask participants to group together and evaluate with them the making of this mind map: what did they find difficult, did it open up their mind to associate freely, listen carefully to whatever comes up and make (mental) notes. (about 10 min.)</p> <p>8. After the evaluation, send them home with the question to think about a personal story based on their mind map</p>
<b>Hints &amp; Tips</b>	<ul style="list-style-type: none"> <li>- When introducing the mind map, make participants aware of its significance for building up a personal story.</li> <li>- Keep a keen eye on the participants' progress while they're making their mind map and help them if you have any indication they got stuck!</li> <li>- In the next workshop meeting give participants circa 40 minutes for the sharing and questioning of the draft stories in pairs during the next workshop session.</li> </ul> <p>Additional resources For more information on mind mapping visit: <a href="http://www.inspiration.com/visual-learning/mind-mapping">http://www.inspiration.com/visual-learning/mind-mapping</a>.</p>

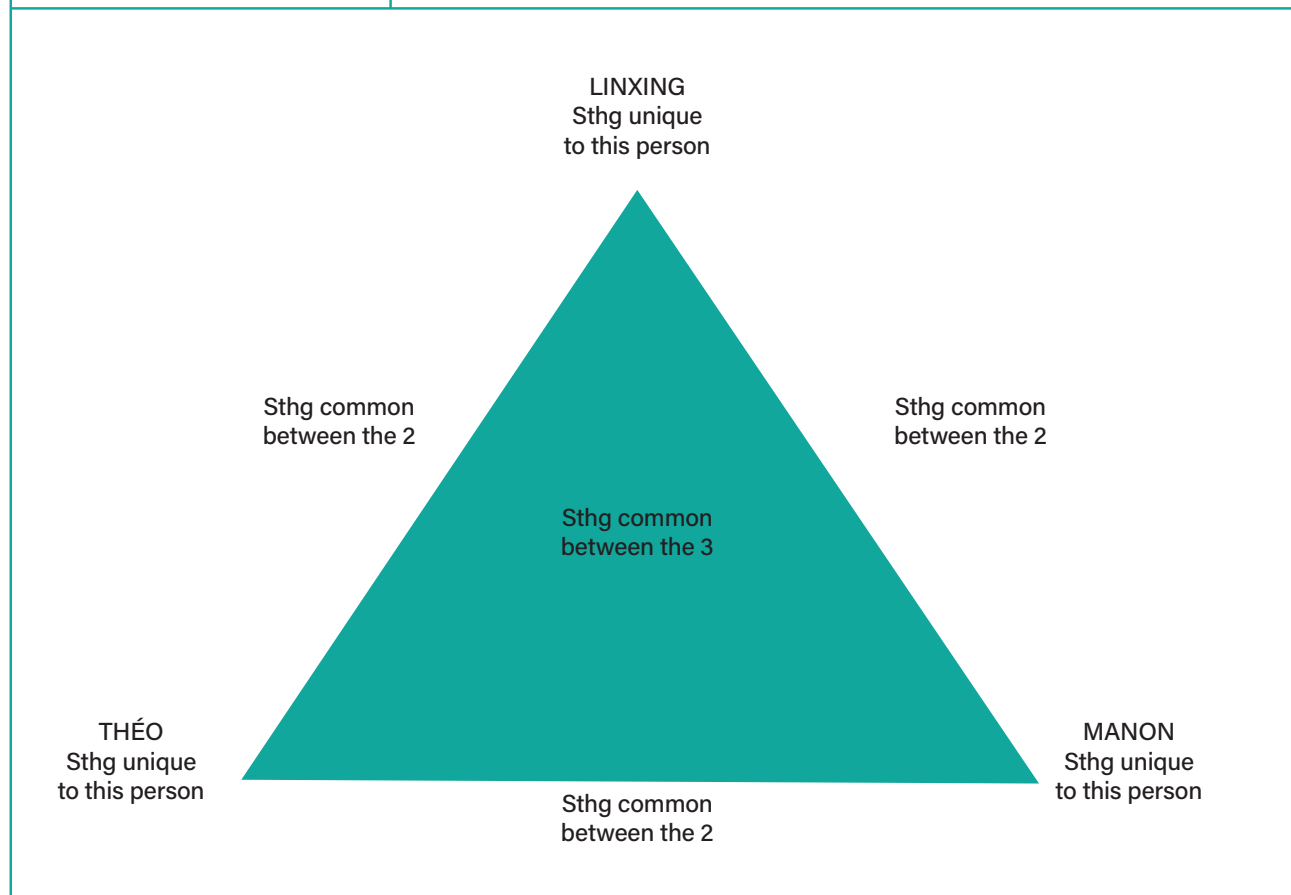


### Annex 3:4

#### ACTIVITY - IDENTITY TRIANGLE

This activity challenges participants to choose a theme that can serve as the back-bone for a personal story and to stir up memories of situations, people, thoughts, wishes etc. that can help to colour the story.

<b>Aims</b>	To break the ice To get to know each other (a bit)
<b>Duration</b>	15-20 minutes (if you have many groups, the description of each group's findings will take longer)
<b>Amount of participants</b>	At least 6 (and preferably a number that can be divided by 3)
<b>Material needed</b>	A piece of paper for each group and pens for everybody.
<b>Online and/or offline</b>	Both. In case you do this activity online, prepare break-out rooms, 3 pp per room, beforehand.
<b>Best moment</b>	It's a great activity to do at the beginning of a workshop or training.
<b>Steps</b>	<p>Show all participants the triangle (online: via share screen) as shown below and ask each group to draw one copy on paper.</p> <p>Explain that they will have 10 minutes to find:</p> <ul style="list-style-type: none"> <li>1 thing all 3 have in common.</li> <li>1 thing 2 have in common, but not with the 3rd person.</li> <li>1 thing that is unique for each person.</li> </ul> <p>Ask them to write their findings in the triangle.</p> <p>In case you do this activity online, send the participants to the break-out rooms and get them back after 10 minutes.</p> <p>After about 10 minutes, ask each group to either share their findings by telling or mimicking them. If they choose to mimic, the other participants have to guess what they are mimicking.</p>



## Annex 3:5

### ACTIVITY - TREE OF LIFE

This activity challenges participants to choose a theme that can serve as the back-bone for a personal story and to stir up memories of situations, people, thoughts, wishes etc. that can help to colour the story.

<b>Aims</b>	<p>To (better) understand connections between one's past/roots, present, values, talents, future wishes and people that played or play an important role for who one is now and how one wants to be in the future</p> <p>To gain self-knowledge and/or insights</p> <p>To create a narrative of one's own life</p>
<b>Duration</b>	<p>Explanation: 15 minutes</p> <p>Drawing: at least 30 minutes</p> <p>Revising added information: at least 30 minutes, after a break</p> <p>Discussion in pairs: 1 hour</p>
<b>Number of participants</b>	Preferably more than 2
<b>Material needed</b>	Paper and pens for all participants
<b>Step by step</b>	<p>Ask participants to draw a fruit tree on the piece of paper: its roots, the soil it stands in, the trunk, branches, leaves and the fruits. Ask them also to leave enough space in the different parts to write words.</p> <p>Make clear to them that this activity is not about artistic skills, that the tree is used to give structure to the activity.</p> <p>Once they have drawn the tree, ask them to add the following information:</p> <p>In the roots: what you are rooted in. This can be your family, your birthplace, people and events from your childhood that have shaped you, etc... Write down all the elements that are important to you in terms of what shaped you.</p> <p>In the soil in which the tree is rooted: that which you occupy yourself with in daily life. This can be your work, a hobby, any activity you like to spend time on.</p> <p>In the trunk: your values and talents, according to yourself and according to others.</p> <p>In the branches: your wishes and dreams for the future. What you want to achieve in the long term as well as in the short term.</p> <p>In the leaves: the names of people who have helped you to get where you are and/ or might help you to realise your dreams and wishes.</p> <p>In the fruits: what you wish to leave behind; your gift to society.</p> <p>There are no rules for how people should add the information, as long as it is clear for everyone which information belongs to which part of the tree.</p> <p>This activity works best if one dares to be honest and spontaneous towards oneself and dares to dream, especially when adding information to the branches.</p> <p>Give participants at least half an hour to draw their tree of life plus information. When people are ready, ask them to leave the drawing alone for a while and take a break.</p> <p>After the break (which might last an hour or a day, whatever fits in the programme, as long as there is a break between this part of the activity and the next), ask participants to have another close look at their drawing and to question the information added to it, in a way such as: Why did I mention that experience in the roots? Why did I mention that person as a helper in the leaves, etc. Ask them also to look for possible links between the different parts. This could be a task for them to do at home between two training sessions.</p> <p>In the next training session, divide the group in pairs. Within each pair, the two show each other their tree of life and question each other about the added information. The person that is questioned must be given the space to not answer a question if it is too painful. In that case he or she could circle the word or information that is associated with that pain.</p> <p>You, the trainer, have to stay very alert while the pairs are questioning each other. If you suspect someone feels uncomfortable answering questions, stay close and interfere, if you think that is needed to protect that person from becoming painfully overwhelmed by emotions.</p> <p>After the discussion in pairs you ask the whole group to sit together again.</p> <p>You can ask if someone likes to share his/her tree of life with the whole group (optional!)</p> <p>Ask participants if they think that drawing their tree of life has helped them gain self-knowledge and/or insights that might help them find a personal story they might like to share in a later stage of the training.</p>
<b>Hints &amp; Tips</b>	<p>Before you decide to do this activity, which can be rather confrontational, you have to be sure the participants feel safe in the group and are capable of listening to each other in a respectful way! If you have doubts about this, it might be better to ask the participants to make a mindmap instead (see annex 3:3)</p>



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