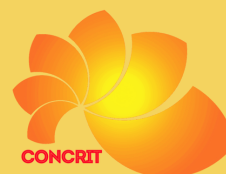




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CONCRIT  
Community Narrations 4 Critical Thinking

# COMMUNITY NARRATIONS & CRITICAL THINKING



## A Toolkit on how to adapt Trainings for diverse Communities

# Published 2022 by the Comparative Research Network e.V. Berlin

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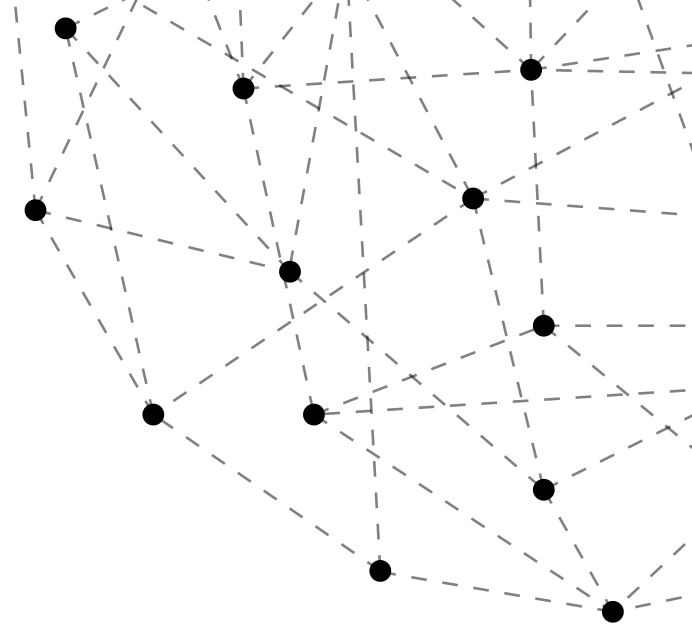
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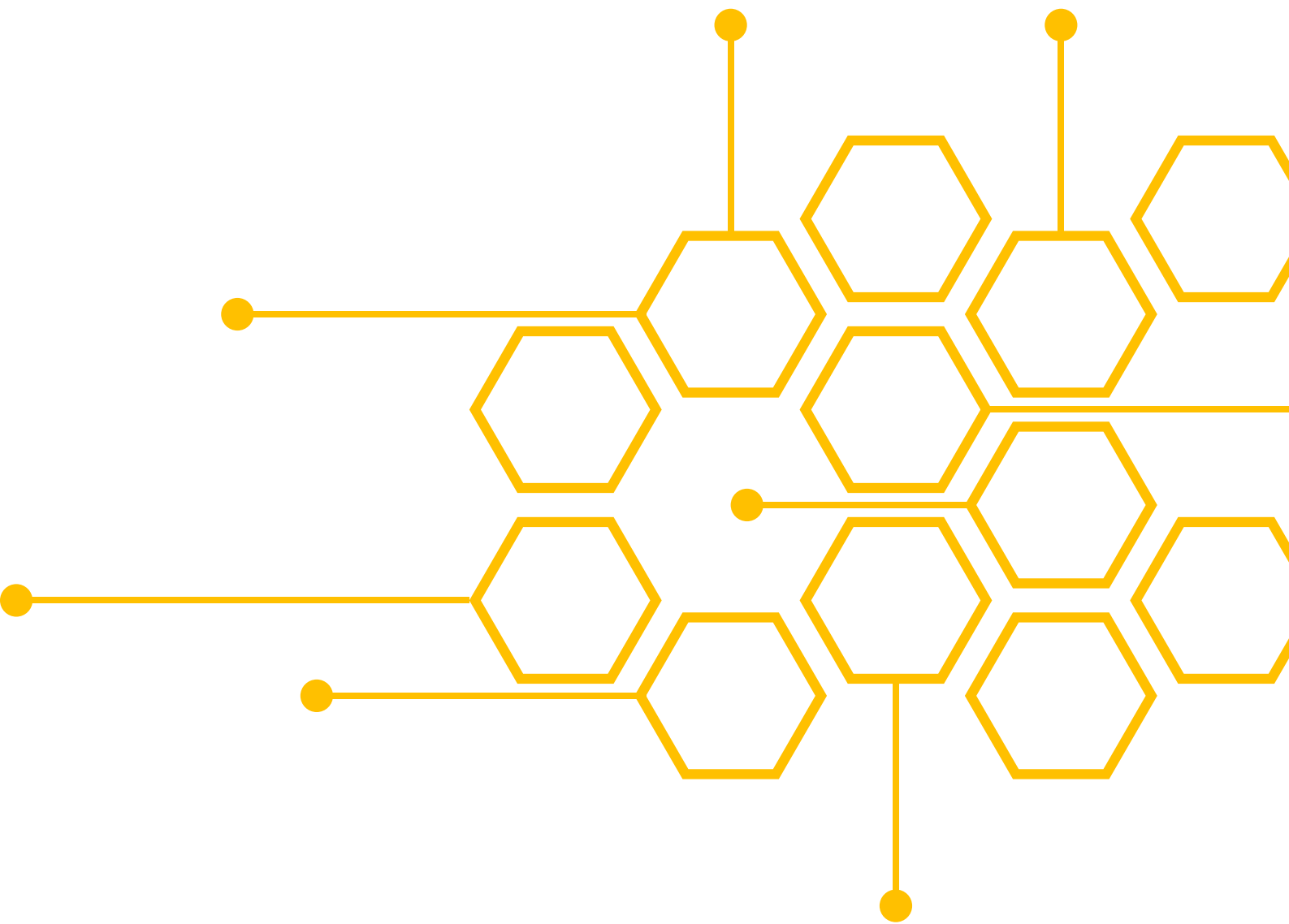
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# ADAPTING LEARNING PATH



# GENERAL INTRODUCTION

This toolkit is designed to help adult educators to re-design and re-imagine their training plans on community narration for various contexts and target groups. In CONCRIT we identified the need for fostering media literacy and critical thinking for marginalised communities. The partners produced a training plan (learning paths) on how to adapt the general path to different situation.

The path will contains 6 sample plans developed and tailored for the needs of the 6 partners plus instructions on how the paths might be altered and adapted. The following chapter will concentrate on the adaptation, while the individual learning paths are attached to the project handbook.

Individual Learning Paths start by targeting a critical task or context. Ideally, Learning Paths are created for every context to establish a common approach to learning as well as promote sharing of best practices, however individual paths mirror the process used for successful improvement initiatives.

The design used the following four steps:

1. Define and measure proficiency. This serves as the project goal and provides an ongoing assessment tool.
2. Mapping the current learning process. This is the current Learning Path.
3. Upgrade - this is a dynamic process of looking for quick hits, restructuring, upgrading and improving the current Learning Path to create a Individual Path.
4. Launch – this step involves implementing and sustaining the Individual Path.

This includes installing a process for continuous improvement.

The partners addressed the following needs for individual paths:

MOPS Gdynia is in need to find new methods and tools for inviting/including disadvantaged adult groups to learning processes and to activate them in order to make social change.

PVM wants to re-activate adults, which had been formerly involved, but are lacking know any kind of motivation to participate, especially elderly who felt left behind.

The Berlin Senat is seeking ways to bring civic education and media literacy to learner groups, which are distance from education and might not necessarily engage in civic education programs delivered in parents courses.

# GENERAL INTRODUCTION



LABOS is seeking for way to engage adult learner in civic education and activate unemployed.

CRN is looking for ways to engage socially deprived neighborhoods in dialogue.

CARITAS VIENNA wants to increase the engagement and connection between volunteers and the social groups they work with.

This approach is highly innovative and is easy transferable. The local paths are implemented by the partner organisation in their communities, after they had been tested and reviewed in an impact training.

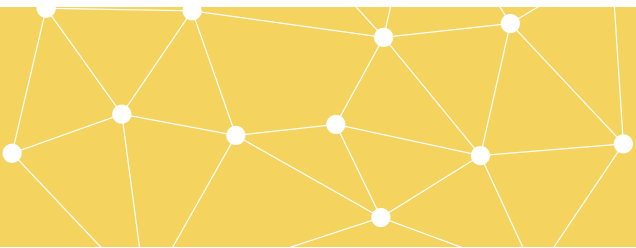
The creation process used the design thinking approach. During the Empathise the partners consulted with the communities and their educators and/or workers. The need analysis was done through empathy interviews. During the Define stage, the observations had been used to define the core problems to be addressed, based on and with the involvement of the concerned communities.

During the ideate stage, the educators and researchers generated ideas in "possible future workshops", to identify new solutions.

In the prototyping the team presented, tested and performed exercises and tools with the communities and the educators.

In the last phase the testing - the results generated are brought to the common impact training, where they had been tested and peer-reviewed by the other partners before they were brought back to the communities in the local multiplier events.

The methods were permanently tested in local pilots and in the curricula of facilitators staff of the partners.





# GENERAL INTRODUCTION

## How is the toolbox build?

The presentation of the exercises is the same in all modules:

Session: **Name of the session**

Activity: **Name of the activity**

Aims: Learning objectives of the activity. In some cases, reference is made to overlaps of learning objectives in other modules.

Resources Material needed: Everything needed for the realisation of the activity, from a pencil to a beamer.

Duration: How long does the exercise take? This is only a guideline and differs significantly with different greetings of the groups, level of prior knowledge, etc..

Step by step – what has to be done: Procedure and instructions for carrying out the exercise. Here the rough sequence of the procedure is described. These instructions can also be adapted individually.

Learning outcomes: What should be achieved or have been achieved after the exercise?

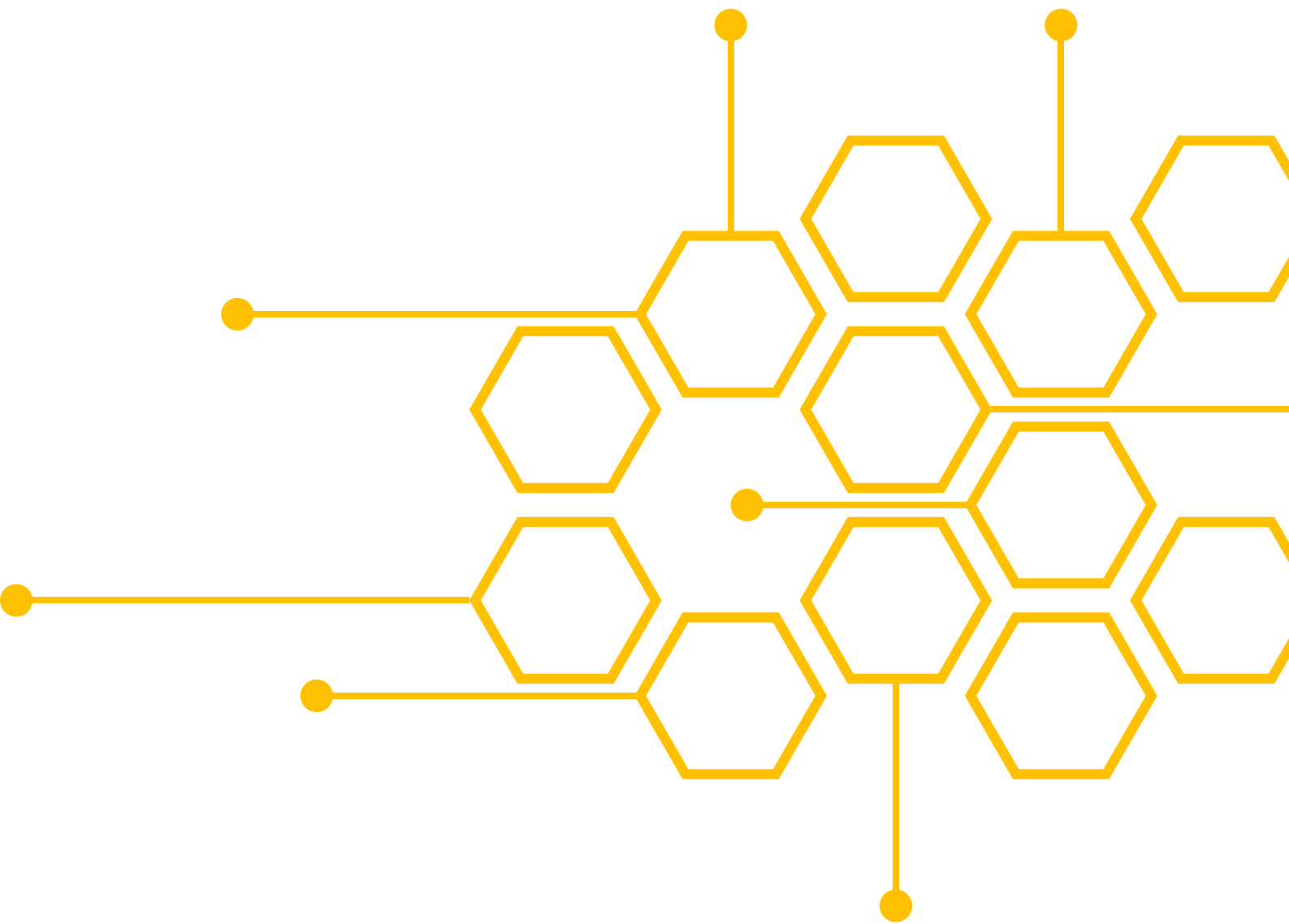
How do you check outcomes?: How can these learning outcomes be checked or verified? Have I achieved these learning outcomes or do I need to rework?

Further Links / readings: References (if necessary and helpful), examples from the internet

# **MODULE 1**

# **FACILITATING IN**

# **COMMUNITIES**





# MODULE 1 – FACILITATING IN COMMUNITIES

## **Session: Motivation to tell stories**

**Activity:** Me and my voice

**Aims:** warming up, lessening inhibition to speak in front of people, getting to know one's own voice

**Ressources Material needed:** mobile phones

**Duration:** 20 minutes

### **step-by-step: what has to be done:**

This exercise should be applied after simple vocal exercises. Everyone opens the first post they come across on social media from their phone and read it aloud. Then they read the same post over and over with different emotions and intonations: happy, surprised, exasperated, shocked, bored, in love, angry etc.

## **Session: Diversity**

**Activity:** A day in the life of...

**Aims:** noticing/realising one's own stereotypical thinking; reflecting on assumptions we may hold; introduction into storytelling

**Ressources Material needed:** cards with short descriptions of personas; possibly phones, sheets of paper, flipchart paper, markers

**Duration:** 45-60 minutes

### **step-by-step: what has to be done:**

The participants are grouped together in groups of 3. Each group picks a card from a selection of cards provided by the facilitators. Each card shortly describes a persona the group has to put themselves in the shoes of. These descriptions only mention 3-4 categories like "man, living alone, 48, does not work". Each group starts imagining the daily routine of the persona on their card – from waking up in the morning to going to bed. The participants counsel together and agree on a routine. They can choose to write it down in order to remember it. At the end of the group process, each group has to present their persona by describing their daily routine.

# MODULE 1 – FACILITATING IN COMMUNITIES

They are invited to pick one person to tell the story of the daily routine as linear and as detailed as possible. They can use digital or analogue media (e.g. drawings, symbols etc.) to support their story.

After all groups present their personas, a group discussion starts. The leading questions for the group discussion are:

- How did you feel coming up with a story for somebody else?
- How did you choose what the daily routine would look like?
- How was it talking about this in the group?
- What do you think are the dangers of imagining someone else's life or how someone else might behave or feel?

**Learning outcomes:** critical (self-)reflection

## How do you check the outcomes?

the group discussion is very important! the facilitator has to ask questions in order to entice the participants to think about the decisions they've made when describing the life of someone they don't know

## **Session: Facilitating Empowerment and engagement**

### Activity: Letter to myself

**Aims:** Transfer of knowledge, empowerment

**Ressources Material needed:** Paper, pens, envelopes, stamps

**Duration:** 15 minutes

### step-by-step: what has to be done:

This is an exercise for the end of a workshop (series). The participants are invited to write a letter to themselves after the workshop is completed. This letter is only for them. They can write down their thoughts on the workshop, the things that stuck with them, what they feel was the most important aspect of the workshop for themselves, what they want to remember from the day etc. One specific task can be to ask them to define one act they want to do after the workshop. This act can be in relation to the workshop topic or just inspired by the happenings of the day. The participants should think of one such act and write it down. As this letter is only for themselves. they can

# MODULE 1 – FACILITATING IN COMMUNITIES

write in any language they want. Remind them that nobody else will read the letter. Afterwards, they get envelopes which they put their address on and put the letter they have written to themselves into it. They seal the envelop and hand it in to the facilitator. Six weeks after the conclusion of the workshop, the facilitator sends the letters out to the participants. Receiving the letter and reading it will remind the participants of the workshop. They can reflect on what they have written and see if they have acted upon the action they had written down.

## Learning outcomes:

Reflection on the workshop and its topic, relating the workshop to themselves have been affected if critical thinking wasn't used? 30 mins discussion and note taking in small groups 30 mins to feedback to main group.

Learning outcomes: Participants will explore how to use critical thinking in civic education by looking at examples

## How do you check the outcomes?

In small groups and main group discussions participants will have

- answered specific questions that encourage them to explore how critical thinking can be used in civic education project work
- identified the role that critical thinking has within civic education project work

## Session: Facilitation and Bias

### Activity: Reflective Journal for Facilitator

**Aims:** Self-reflection of facilitator, making implicit knowledge tangible, evaluation

**Ressources Material needed:** notebook, pen

**Duration:** 10-15 minutes each time working on a workshop

### step-by-step: what has to be done:

The facilitator keeps a diary/journal of their thoughts, ideas, feelings, expectations, visions, experiences, and observations while working with a specific group. This reflective journal should be kept from the early stages of planning a workshop (series) until the end of a workshop (series). The aim is to compare expectations with results;

# MODULE 1 – FACILITATING IN COMMUNITIES

possible misalignments may show biases and preconceptions that the facilitator had when planning the workshop or give insights into the needs of the group; the journal can be helpful to capture implicit knowledge and make it tangible through writing it down

**Learning outcomes:** (self-)reflection; making biases visible

## **How do you check the outcomes?**

be diligent about filling the journal; go back to what you've written after the workshop (series) is finished; be honest with yourself when re-reading your previous thoughts/feelings/expectations etc.

## **Session: Facilitation and Bias**

### **Activity: Fluent Movements**

**Aims:** A Non-Verbal Exercise which allows us to avoid language barriers and raise creative way of thinking. The participants share a story without being personal. This issue is important by facilitating with different communities. Language play no role and the fear of sharing personal stories within the group will be overcome.

**Duration:** 60 minutes

### **step-by-step: what has to be done:**

The participants are asked to draw a letter in the air with their right hands. Then to draw a geometric form with their left hands and at the end a Number with their right feet. - They repeat the movements with different speed and sizes. They asked to vary the movement as much as they can. Here should the facilitator give enough time to participants they experiment freely. This helps to get rid of daily, usual movements and be creative. At the end of the searching time, they choose a letter, form and number with a certain size and speed. We spread the group in pairs. Each pair creates together a small choreography / story with using their 3 movements. They present the small story to the group.

### **Learning outcomes:**

First we ask the group to tell what they saw. Later on the pairs are allowed to tell their stories. It is inspiring to see how many different meanings emerge due to the

# MODULE 1 – FACILITATING IN COMMUNITIES

movements in the group, and that everyone understands something different from same performance. By doing this exercises, the facilitator can reach and know more about the group. But he/she should be well prepared about the community. The body language, meanings of the letters or forms in each culture is certainly different than other.

How people move, gives tips about cultural codes. The facilitator should know these codes and should be aware of the differences between different cultural codes; to be able to reflect and to apply the exercise properly. This is the most important rule for the facilitators by working with different and diverse communities.

## **Session: Facilitation and Bias**

### **Activity: Drawing a picture together**

**Aims:** A verbal-communication exercise, that shows how important it is to have the ability to communicate and to master the language of the community in which they work.

**Ressources, Material needed:** Papers and pens

**Duration:** 30 minutes

### **step-by-step: what has to be done:**

A volunteer from the group has to define a picture made of different geometric shapes. The group is not allowed to ask any questions, change the speed of the „teller“, they just have to draw further what they understand and think that is true. Finally, everyone shows the picture they have drawn and they see the original picture. Sometimes there are big differences between the two. The group should reflect on the reasons for these differences

### **Learning outcomes:**

This exercises give the facilitator the opportunity to remember about his/her communication skills. Each community uses different language. The realisation of things occurs differently. The facilitator should know about his/her community which he/she works very well to be able to reach them and avoid misunderstandings. When working with different communities, it is necessary to know their language codes very well. A trainer should never think that what they say is taken for granted. Everyone in the group may have a different take on something that is clear to him. It is necessary to use communication skills very well in order to reach the community and work with them efficiently.

# MODULE 1 – FACILITATING IN COMMUNITIES

## **Session: Facilitation and Bias**

### **Activity: Safe space rules**

**Aims:** The aim of the exercise is to create a safe space with and for all the trainees

**Ressources Material needed:** A big sheet of paper, pencils of different colours

**Duration:** 15-20 minutes each time working on a workshop

**step-by-step:** what has to be done:

On a big sheet of paper, all participants will write the rules they want to be respected during the training, i.e : "We respect all genders, cultures, and religions" or "let's try not to cut each others off". People can use different colours and also add some drawings.

### **Learning outcomes:**

By writing all of those rules, the participants will feel more confident to talk and communicate with each other. Moreover, the process of creating something together (the creation of the rules in the big sheet of paper) creates a link between all the participants, which will also help for the future communication between everyone.

### **How do you check the outcomes?**

You check if the outcomes are reached during the whole training, by analyzing the way people communicate and if they respected the rules.

## **Session: Facilitation and bias**

### **Activity: The Culture of the Island of Albatros**

**Aims:** The purpose of this exercise is to allow participants to reflect on their own cultural bias by observing a ritual performed by a couple from the fictive island of Albatros.

**Ressources, Material needed:** A chair, a bowl with nuts/seeds as well as a male and a female to play the role of the Albatrosian couple. Perhaps a circle of chairs for observers to watch the role play.

**Duration:** 45 minutes : 10 min preparation time, 5 min performance, 30 min. discussion

# MODULE 1 – FACILITATING IN COMMUNITIES

## step-by-step: what has to be done:

For this role play, two volunteers, a male and a female, are needed and should feel comfortable with the role they are about to play. The woman should walk barefoot and the man should wear shoes. They walk in a different way (much like birds) and talk their own fictive language (humming when they feel happy, hisses as signs of disapproval). When the couple enters the „stage“, the man sits down on a chair, whilst the woman kneels next to the man. She offers him the bowl of nuts and he takes some, she eats some as well. Then, the man gently takes her head and moves it to the floor, forcing the kneeling woman to bow her head to the floor. He repeats this 3 times in total. After the scene is performed, the facilitator engages in a discussion with the observers asking them for their interpretations of what they have just witnessed. He then explains the culture of the island of Albatross: The ground is considered to be holy. Only women are allowed to touch the sacred ground barefoot, as they represent a higher hierarchy. The women feed the men, as the men are not allowed to touch what comes from the ground. The man is allowed to come closer to the holy ground by touching the woman's head and bowing it to the floor.

## Learning outcomes:

- understand the concept of culture through rituals, objects and values
- become aware of the impact of culture on people
- understand the entwinement of religion and history on cultural rituals

And finally:

- -become aware of one's own cultural identity and culturally influenced perspective and judgment

## How do you check the outcomes?

After the role play, the facilitator asks the group: What did you observe? What kind of rituals did you observe? This can be answered in a written way, shared with a partner or answered in front of the whole group. Would you like to live on the island of Albatros?

Very likely, the topic of discrimination of men against women will be addressed here. After explaining the Albatross' culture, the facilitator asks the group why they felt they saw discrimination. Also clarifying that in this Albatrosian culture GOOD is DOWN and in western cultures GOOD is UP. Further discussions can be about the likelihood of making the same false interpretations when visiting a foreign culture. And also, finding strategies to deepen the understanding of underlying cultural meanings before judging a culture.

Further Links / Readings: <https://www.youtube.com/watch?v=nO8JQoRojq0>



# MODULE 1 – FACILITATING IN COMMUNITIES

**Session: Biases + community**

**Activity: Un - learn**

**Aims:** Inventing and discovering new o different forms of coping with a topic

**Ressources, Material needed:** variable

**Duration:** 60-90 min

**Step-by-step: what has to be done:**

1. How do we do things? Analyzing our approach and realisation of everyday things, that we do, e.g. drinking tea, having breakfast, things that are part of our work, things that we do in our free-time, etc..
2. Why do we do it like that? - discuss
3. Could we do it in a different way? - collect ideas in small groups and let them be presentated to the other groups. - discuss afterwards
4. How? Select 2-3 ideas with the participants. In small groups they invent a concept, how to make it different. Could also be totally untopic.

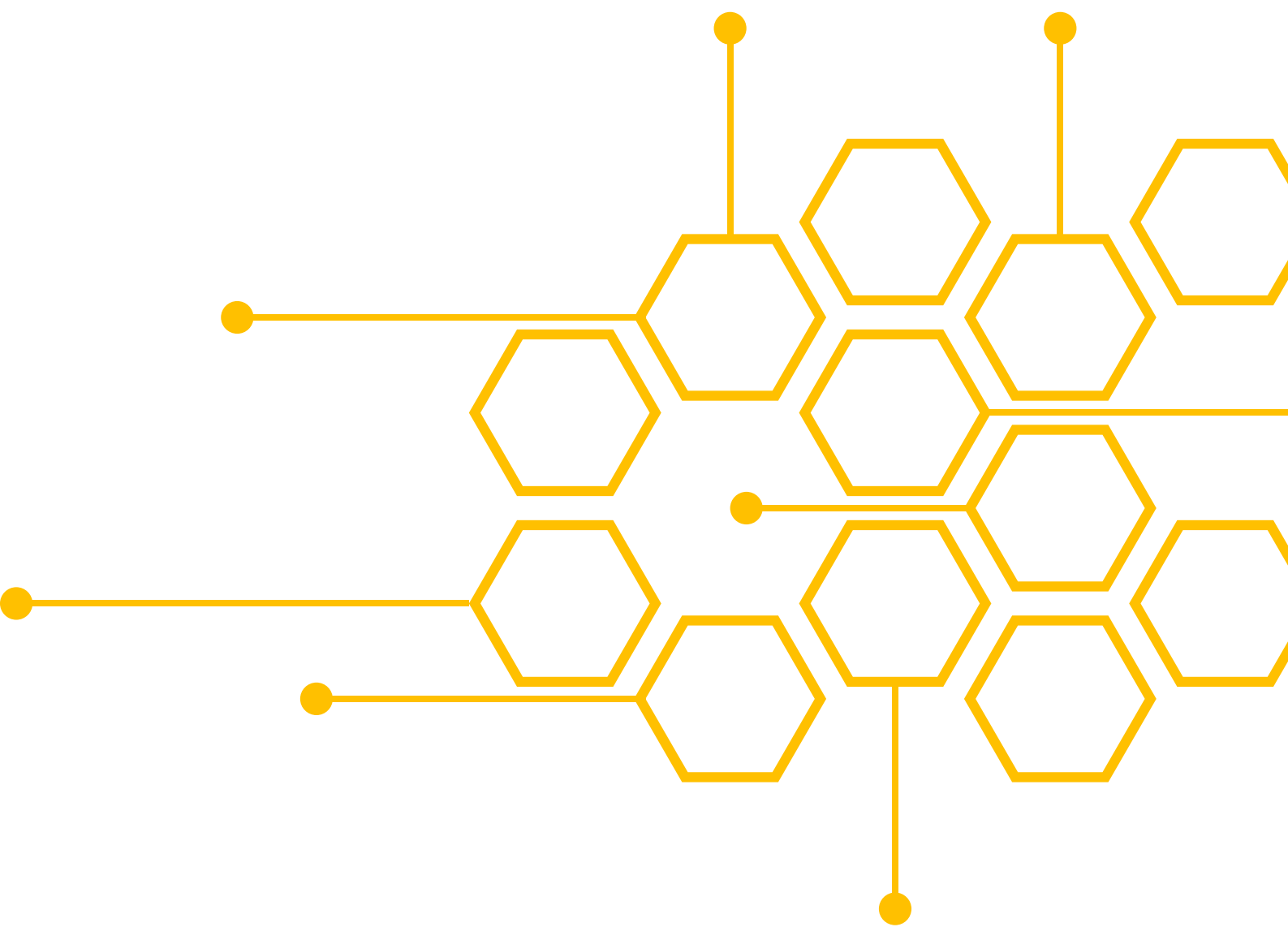
**Learning outcomes:**

To make an effort to forget your usual way of doing something so that you can learn a new and sometimes better way (Camebridge Dictionnary 2021)

**Further Links / Readings:** <http://www.thewhysociety.com/>

# MODULE 2

## FIND YOUR VOICE



# MODULE 2 – FIND YOUR VOICE

## **Session:** How to motivate a community to tell stories?

### **Activity:** My communities

#### **Aims:**

Facilitate participants to reflect on their being part of one or more communities, and on the meaning of this belonging.

#### **Ressources Material needed:**

Markers, colored sheets A5 and A4, billboards, paper tape, post it

#### **Duration:** 60 min

#### **step-by-step: what has to be done:**

**A )** We start with a narration activity very simple, in order to involve everyone: "The story of my name". We invite all the write shortly on a A4 sheet of paper their name, and something about the family history of that name, why this name has been given to them, if they like their name, etc.

After we share the stories. It is important to establish conditions for proceeding together, such as: non-judgment, confidentiality, listening, etc.

**B)** Then we start with the main activity.

A fundamental way to facilitate narration in the autobiographical approach is to start from the "Memory list", and in this exercise we'll use this. So the facilitator propose some questions, or narration inputs:

- The communities to which I belong
- from 1 to 3 positive episode linked to the community, showing the resources of the community..
- from 1 to 3 episode linked to difficulty, to the challenge, related to the community...
- 3 words to describe my ideal community

The participant have to answer to this questions writing on a A4 sheet; After writing the participants share their list, reading it in the group.

# MODULE 2 – FIND YOUR VOICE

C) After reading and sharing the facilitator ask the participants to write and share some reflections using the A5 sheets, according to these questions:

- What did I learn?
- What I would like for my community, ideas, proposals ...

We share all these reflections and proposals using the flipchart.

Learning outcomes:

- Ability to reflect and tell
- Ability to cooperate in a group Ability to create narratives

How do you check the outcomes?

The moments of reflection and sharing represent a very effective way to verify the learning and reflections generated in the participants.

Further links / readings: <https://www.storyap.eu/methodologies/>

## **Session: Understanding collective stories**

### **Activity: Your city story**

#### **Aims:**

- -Ability to use digital tools / devices;
- Deepening the OU relationship

#### **Ressources Material needed:**

- Smartphone, computer (digital devices);
- Access to the platform <https://wetransfer.com/>;
- projector / projector;

**Duration:** 40 min

#### **step-by-step: what has to be done:**

We introduce the participants to the narrative (deliberate and structured storytelling):

Think about your neighborhood / city and what do you like, what do you consider important, what you want to introduce to others: What? Where? How? With who? Why?

# MODULE 2 – FIND YOUR VOICE

Try to answer these questions by creating your narrative about your favorite interesting places, memories, people or buildings.

Take your phone, tablet and use your computer to create your narrative!

Create a video about your city and neighborhood.

## Learning outcomes:

- Team cooperation skills
- Creating a common narrative, discussing, negotiating;
- Ability to use a smartphone, video recording, creating presentations;

## How do you check the outcomes?

The participants present their work (movie, flyer, audio etc.)

## **Session: Experiment with storytelling through digital media**

### Activity: Digital Storytelling and narrations of volunteer service experience

**Aims:** Autobiographical Narration, digital storytelling editing and final product, reflections and learning skills and abilities related to the volunteer service experiences, Personal Growth and development, plans for professional future

**Duration:** 210 min each meeting x 2 meetings and 120 minutes final event = 540 minutes

**Ressources Material needed:** Remote meetings: PC, tablet or phones, internet connection, zoom app, video editing programme, a quiet and silent room where participant can work and participate to the meeting.

### step-by-step: what has to be done:

Being sure participants have necessary tools (devices, connection, necessary app, a quiet room); prepare the script, research of images (personal or abstract or from the web), research of music (free of copyright), recording the script, and editing of the digital storytelling. Uploading of the stories on the StoryAp Archive, arranging one online final event to share and for a common reflection about the workshop. Technical details: It's very important to entitle each story and name the MP4 with the name of the author.

# MODULE 2 – FIND YOUR VOICE

## Learning outcomes:

Development of Helping and Supporting other people skills and abilities with different target (Migrants, Children, Disable persons, Hospitals, Environment etc.); Video Editing, Writing and Reading Skills, learnings from diversity, work group.

## How do you check the outcomes?

The digital storytelling narrations explain all the passages and the processes of each young volunteer and the feedback received from them.

## Session: Construction of narrations

### Activity: Gathering I – narratives

#### Aims:

1. Collection of narratives in the community (by social poll).
2. Social inclusion of the community representatives (people in mental and housing crisis) accompanied by trained volunteers.
3. ML i DS training (audio/video recording).
4. Widening the community perspective (Critical Thinking).

#### Ressources Material needed:

Question form Camera/dictaphone (mobile phone) Territorial map (Działki Leśne Gdynia, Poland) Trained volunteers (Club 123) Computer (data base, postproduction) Working/meeting room

#### step-by-step: what has to be done:

Collecting participants (volunteers from community) Workshop (explanation: know-how, social poll, form intro)

Outdoor and virtual activity (social poll in the community and in the web) - in paralel meeting with institution representatives/locals to fill up the form and in the web (sending to institutions, e.g. library, schools) Collecting data from the forms and analysis – summary

## Learning outcomes:

Social inclusion - social poll Collecting narratives by filling up forms (critical thinking, answering the poll) Creating a positive attitude towards communit, representatives socially excluded (mental and housing crisis)

# MODULE 2 – FIND YOUR VOICE

## How do you check the outcomes?

Poll results and summary Presentation the summary Narratives from the community about their impressions

## **Session: What are Critical Media Skills / Literacy**

### Activity: Recognizing different perspectives on one story

**Aims:** Awareness raising of different interpretations of the same report / news

**Duration:** 90 - 120 minutes, depends on how much reports/stories are being analysed

**Ressources Material needed:** Mobile devices / computers

### Step-by-step: what has to be done:

1. A news headline plus report is presented.
2. Participants analyse story. What happend, where, who is reporting about whom, when did that take place, where, etc..
3. Participants ask themselves, of they already heard about the topic of the story
4. If so: where?
5. Searching the internet for the same story, for example in different news channels or facebook/telegram sources.
6. Compare results. What is different? Why?

### Learning outcomes:

Sensitisation of different forms and perspectives of presenting one thing that might had happened

## How do you check the outcomes?

Check in further upcoming sessions



# MODULE 2 – FIND YOUR VOICE

## Session: Collective storytelling

### Activity: storyteling dices

#### Aims:

The game can be used:

- As a regular creative exercise to develop your storytelling abilities
- As a warm-up creative exercise in a group idea-generation session
- As a game to entertain children and help them develop their imaginations
- As a creative prompt to inspire your writing
- As a tool to build proficiency in a foreign language

Ressources Material needed: <https://davebirss.com/storydice/index.html>

Duration: 45-60 minutes

#### step-by-step: what has to be done:

Provide at least 5 dices, each with random images on it to the group. The job of the participants simply to turn these prompts into a story. the images should not be taken literally. They can use the dice metaphorically or as representations of other concepts. For example, a slice of pizza could represent food in general, cutting a slice out of something, Italy, gooiness, a chef and a heap of other more obscure things.

The job of the dice is not necessarily to provide you with literal objects to work with but concepts to nudge your thinking in fresh directions. The dices should be thrown in at least three turns, representing the introduction to the story, the main part and the conclusion. The activity can be played, depending on the context collectively, in small groups or individual. The task could be either to tell or write a story. The facilitator can as well introduce a theme which the stories relate to. In the end the stories are shared.

#### Learning outcomes:

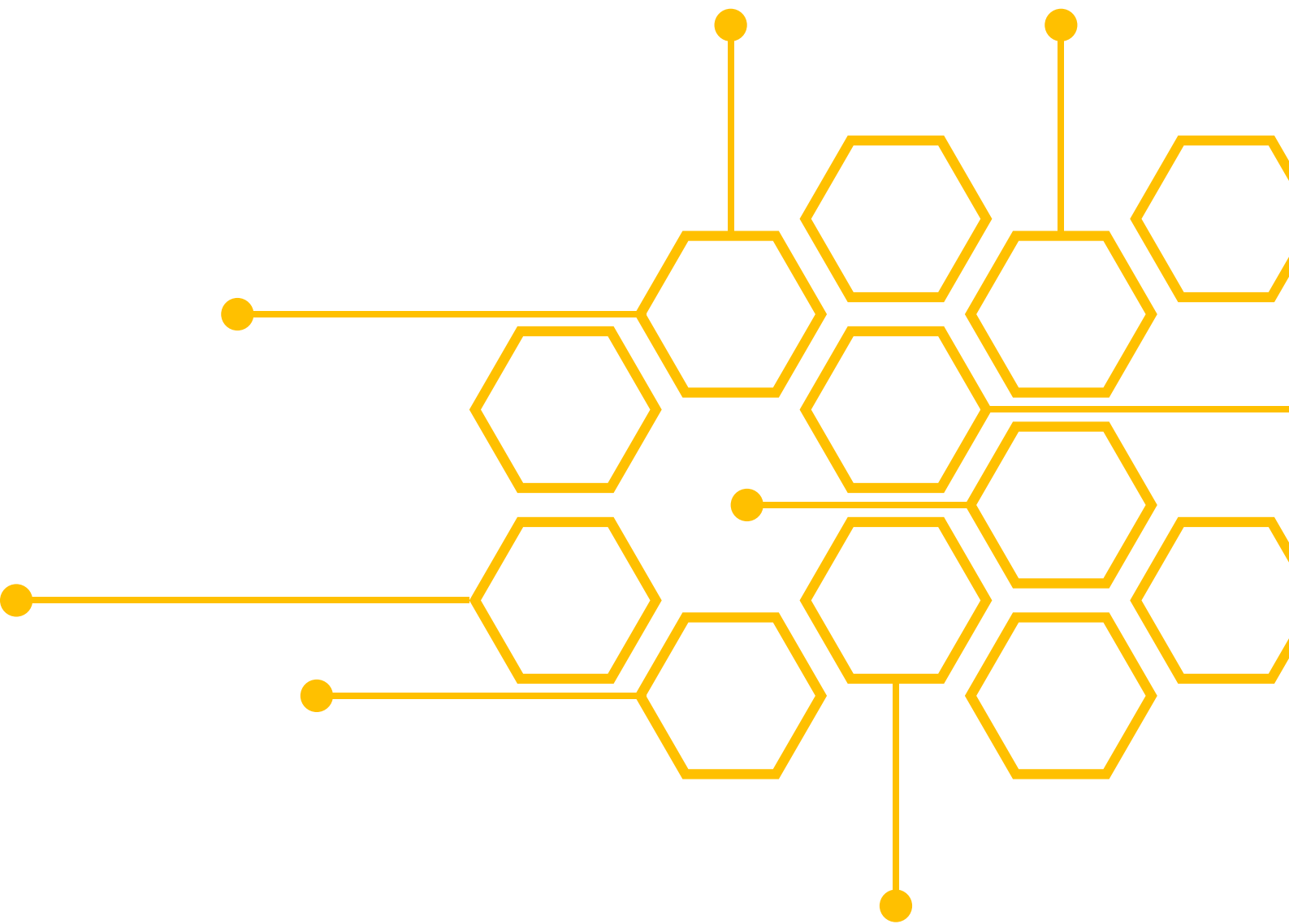
The activity boosts creative thinking, engages the brain and is fun at the same time.

Further links / Readings: <https://davebirss.com/storydice-creative-story-ideas/>

# MODULE 3

# UNDERSTANDING

# CONTEXT



# MODULE 3 – UNDERSTANDING CONTEXT

## Session: Needs mapping method

### Activity: Empathy interviews

**Aims:** Empathy interviews are the cornerstone of Design Thinking. By entering and understanding another person's thoughts, feelings, and motivations, we can understand the choices that person makes, we can understand their behavioral traits, and we are able to identify their needs. This helps us innovate, and create products or services for that person.

**Duration:** 90 minutes

**Ressources Material needed:** Paper, Pen, Post-its, if wanted template empathy map, video or recording devices

### Step-by-step: what has to be done:

To conduct an interview, firstly prepare a question script as a guide. During the interview, if something comes up that is not on the script, you can explore the idea on the fly. Some questions might only earn you a single response. But there are questions which bring out an answer filled with useful insights. Asking questions that get you a useful and thoughtful answer is a skill one learns through constant practice. Interviewers, however, do more than just listening and recording. They observe their subject's body language, tone of voice, mannerisms, and they also follow up on responses that need further explanation. The best way is to record the interview as video with a smart phone or other mobile device, however they can conduct as well as audio or written interview. In this case make sure you note as well the body language and other non-visual clues.

### INTERVIEW IN PAIRS

Remember, empathy interviews should feel conversational. You should look engaged and show interest in what your participant has to say. However, we can all agree that it can be difficult to stay engaged while looking up and down, switching between holding a conversation and taking notes. Interviewing in pairs allows one person to identify areas to dig deeper into the conversation, while the other takes detailed notes about the conversation, including body language. If you're unable to conduct interviews in pairs, try using a voice recorder you can refer to after the interview.

# MODULE 3 – UNDERSTANDING CONTEXT

## FOLLOW THE STORY

It's no surprise that empathy interviews don't follow a typical question and answer format. For these types of interviews, try not to limit your understanding of a participant by steering them back to the same topic. Any conversation fueled by passion can provide great insights about how they might feel about an issue or cause. Topics that generate emotion for participants are great to follow.

## ASK NEUTRAL QUESTIONS

One of the hardest parts of going into an empathy interview is approaching interviews with a fresh perspective. Each question should be asked neutrally. In other words, don't ask questions in a way that implies there is a correct answer. Incorrect: What frustrations do you have about the new policy? Correct: What do you think about the new policy? At first glance, the difference between these two questions appear to be minor. However, if you were to compare the answers from these questions against one another, the differences would be significant.

## ENCOURAGE STORYTELLING

Storytelling allows you to dig deeper by preventing generic responses. It's said that our previous experiences shape the decisions we make, so continue to ask questions to gain a better understanding about how past events helped mold their current perceptions of the world. Storytelling also helps build the conversation, being that it's easier for participants to talk about something that's already happened, rather than comment on an unreal or future experience. Incorrect: Do you like your car? Correct: Tell me about the last time you drove your car.

In the first question, you're prompting the participant to reply with a simple yes or no, but it doesn't give you much context into the why. In the second question, you're prompting the participant to tell you a story about their car. During the participant's answer to this question, you'll be able to gather more insights into their experience with their car such as when they use their car, how they feel driving their car, and so on. This answer, as compared to the one you would have gotten out of the first question, also gives you a great starting point to ask strategic and intentional follow-up questions.

# MODULE 3 – UNDERSTANDING CONTEXT

## OBSERVE BODY LANGUAGE

Certain gestures and movements can tell you how someone feels without them needing to say it. Therefore, it's essential to not only take notes about what participants say, but also any non-verbal cues. Some common non-verbal cues you should look for are:

- Crossed-arms
- Abnormal posture
- Facial expressions (i.e. smiles, frowns, etc.)
- Tilted head
- Moving closer
- Eye contact
- Fidgeting or adjusting in their chair

If you see your participant using these non-verbal cues to express a strong reaction to something that was said, leverage it in your interview. Use these non-verbal cues to drive the conversation and your next questions.

## SUMMARISING THE INTERVIEWS

### Step 1: Revisiting the interviews

When all interviews are recorded and done, revisit them and listen what was said and observe any body language or emotions, which can be detected. Grab some post-it notes and sharpies. The note taker should re-tell the stories and observations captured during the empathy session while writing down all interesting observations, stories, and quotes.

### Step 2: craft real need statements

Craft and re-frame the stories and observations documented into real need statements. Take one Post-it for each thought and statement. Create an overview of the main ideas, which can be related to the real needs.

### Step 3: share the stories

Once you have the statement down for every empathy session conducted, the next step is to make this knowledge collective. You will have a comprehensive overview which will help you to formulate the needs and ideas of the target group. Each idea can be later reviewed and added to the need assessment.

## Learning outcomes:

mirroring own social network behaviour and deconstructing narrative structures in social networks; Understanding needs.

**How do you check the outcomes?** Completed interviews and summaries

# MODULE 3 – UNDERSTANDING CONTEXT

## Session: Construction of Narratives

**Activity:** Go viral

**Aims:** A 5 minute game that helps protect you against covid-19 misinformation

**Duration:** 60-90 minutes

**Ressources Material needed:** internet, presentation platform

**Step-by-step: what has to be done:**

1. What do you know about covid-19? What are your experiences in the last 3 years?
2. How might information about Covid-19 might be manipulated?
3. Start game. First run, you`ll do the game altogether
4. In the second run, everybody plays the game individually
5. After the game we talk about our experiences, pros and cons
6. How might the game affect our behaviour in our social network-life?

**Learning outcomes:**

Mirroring own social network behaviour and deconstructing narrative structures in social networks.

**How do you check the outcomes?**

check after the game in group discussions

Further links / Readings: <https://www.goviralgame.com/en>

## Session: Research and Critical Thinking

**Activity:** Dialectic Thinking

**Aims:**

Dialectical thinking can help people understand issues more completely and accurately, develop more effective solutions, have more productive dialogue, improve their relationships with people with whom they disagree, and increase their emotional stability and mental health. This worksheet aims to help people learn how to use dialectical thinking to explore a range of controversial, political, or academic topics. Please feel free to use this worksheet in a flexible way based on the needs and constraints of your group. Below are some suggestions for using the worksheet.

# MODULE 3 – UNDERSTANDING CONTEXT

Ressources, Material needed: Dialectic Worksheet and intructions  
<https://heterodoxacademy.org/wp-content/uploads/2020/10/Dialectical-Thinking-Classroom-Activity.pdf>

Duration: 45-60 minutes

## step-by-step: what has to be done:

Read the first page of the sheet together as a group, this can take 15–20 minutes.

1. Try to provide a concrete example that your students might have familiarity with (e.g., a current event). Ask them for pros and cons on a current topic. You can encourage students to provide examples from their personal lives, from academic readings, movies/fiction, or political controversies. Non-political examples may be especially useful as students gradually become acquainted with the concept. Take a few minutes for questions that may arise to make sure that everyone understands the general concept. A more detailed discussion can occur after the exercise is complete. Complete the practice exercise on page

2. If students complete this as small groups in class, it is estimated to take 15–30 minutes.

3. You can choose one topic for the entire class, or let students select different topics for different small groups. Students can pick any topic they choose for the exercise (carbon tax, amnesty for undocumented immigrants, affirmative action in university admissions, an assault weapon ban, etc.). They should feel free to select.

Learning outcomes: Academic debate, communication and critical thinking.

How do you check the outcomes? Completed worksheet

Further Links / Readings: <https://heterodoxacademy.org/library/dialectical-thinking-classroom-activity-2/>



# MODULE 3 – UNDERSTANDING CONTEXT

## Session: Construction of Narratives

**Activity:** Fake or true

**Aims:** Learn critical thinking + Helping people to spot fake news

**Duration:** 20-30 minutes

**Ressources Material needed:** Computer or printed pictures to distribute to the participants

### step-by-step: what has to be done:

- 1: Explain shortly how the fake news are a problem in our society and how it is important to spot them
- 2: Show 6 to 10 images and short text that are real of fake news to the participants and give them around 2min to search on their phones if the new is real of fake
- 3: When the time is up tell them the right answer

### Learning outcomes:

Learn critical thinking regarding all the informations shared online. Learn how to quickly spot the fake news by checking the facts online and by using specific tools.

### How do you check the outcomes?

After the activity the group discuss on what they learned during the activity

Further links / Readings: Some fake and real news ideas

[https://docs.google.com/document/d/17VC\\_Lk7ovwktCD0WzA0InfLPux\\_C2TPmvN\\_V9LK5gC8/edit?usp=sharing](https://docs.google.com/document/d/17VC_Lk7ovwktCD0WzA0InfLPux_C2TPmvN_V9LK5gC8/edit?usp=sharing)

# MODULE 3 – UNDERSTANDING CONTEXT

## Session: Co-Curation

**Activity:** Selfie run

### Aims:

- Building trust in a team, training communication skills, teamwork;
- Analysis of digital competences, the level of cooperation in a team;
- Use of digital tools and competences

### Ressources Material needed:

smartphones / camera phones (OU); email / social accounts (for sending / publishing results); Laptop with a projector;

**Duration:** 40 min

### Step-by-step: what has to be done:

Suggest to the participant to form teams of 4/5 people;

Provide instructions for each team (printed or uploaded link / document):

Complete the tasks in any order:

1. Take a selfie with the President (we encourage participants to be creative when they ask).
2. Take a picture with everyone.
3. Take a selfie with the road sign in the background.
4. Take a selfie with a stranger and let your faces express, for example, victory (there may be something else).
5. Record a conversation with a stranger - have him answer the question: What am I doing here?
6. Show your fun and record it with a digital device.
7. Add a photo to a social networking site so that it gets the most likes.

Alternatively, participants can be proposed to perform a minimum number of tasks;

Additionally, it is possible to propose that the teams present their work in various forms of communication (eg link to a folder with work; sending by e-mail and presenting in a presentation, e.g. Power Point; sending a link for the group to be recorded on a social networking site, where the group asked for likes);

### Discussion:

How was your work? What are your successful / unsuccessful practices?

What was difficult? How did you manage to overcome the difficulties / limitations? How can it be done differently (if any difficulties arise)?

What is worth remembering when working in a team and publishing content on the web?

# MODULE 3 – UNDERSTANDING CONTEXT

## Learning outcomes:

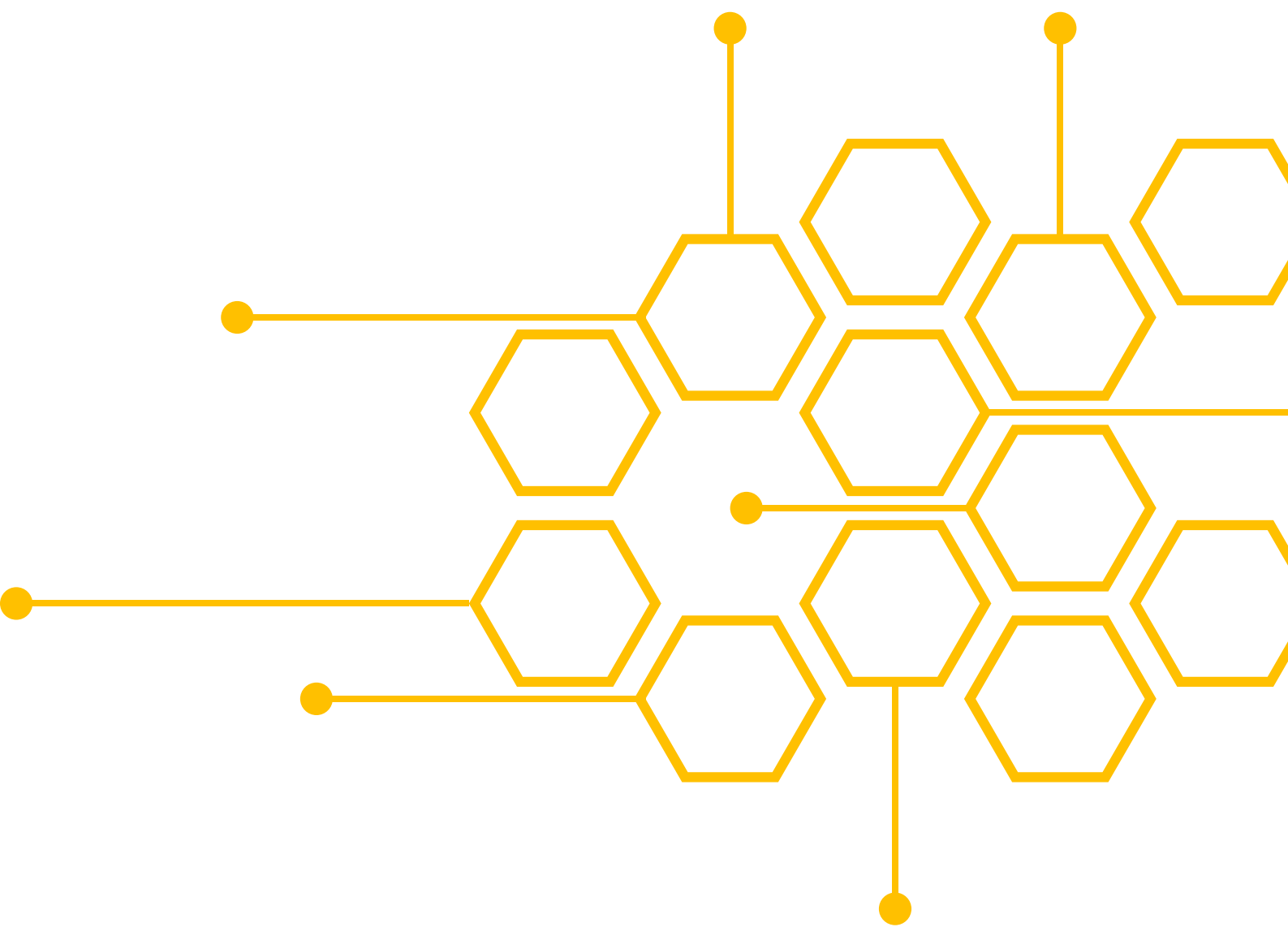
- Analysis of teamwork, shared content;
- Searching for solutions to difficulties;

## How do you check the outcomes?

The participants present the outcome of their group work (pictures, presentations, files)

# **MODULE 4**

## **RESPONSIBLE & SAFE PRACTICES**



# MODULE 4 – RESPONSIBLE AND SAFE PRACTICES

**Session:** Overview of responsible practice working with narration of a community?

**Activity:** Sitting in a sandpit

**Aims:** Experimenting and ideation with new tools

**Duration:** 90 minutes per tool, could also last days

**Ressources Material needed:** Electronic devices for every participant, should be bigger than mobiles

**step-by-step: what has to be done:**

1. Select a tool
2. Present the tool and the basic functions (short and really basic)
3. Let the participants try and „play“ with the tool. Give them time. 20 minutes at least.
4. Feed-back: what do they like what not, how could they imagine to use the tool
5. Collect answers and objectives
6. Formulate a learning objective or a topic for which the participants have to work with the tool.
7. Let the participants create a kind of storyboard. They have to show step by step what - how - why to make
8. Let them play and realize their plans
9. Presentation of the results

**Learning outcomes:**

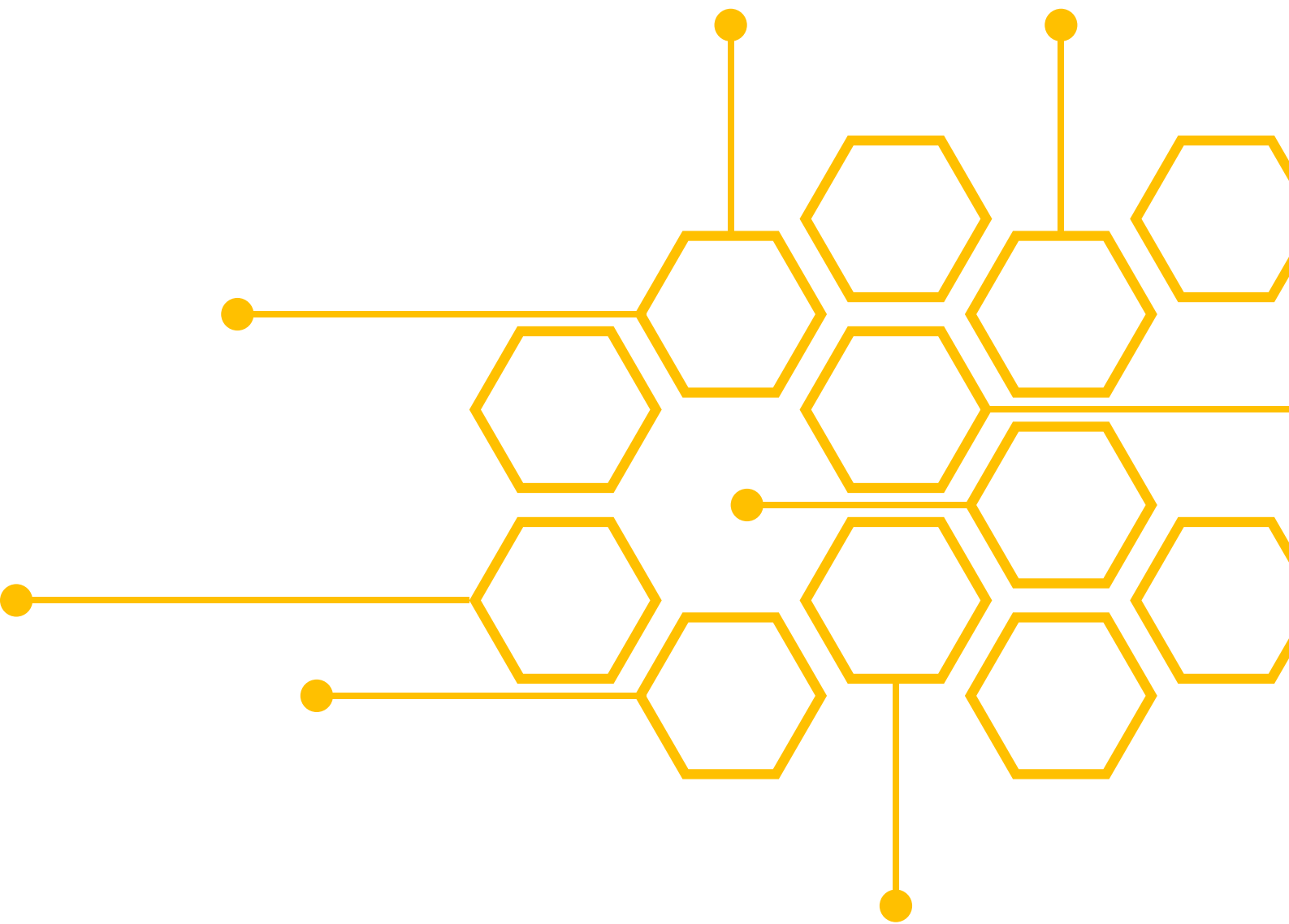
Exploring and then using pedagogical, technical and didactic skills

**How do you check the outcomes?**

Check results, accompanying teaching and learning

# **MODULE 5**

## **CO-CREATING NARRATIONS**



# MODULE 5 – CO-CREATING NARRATIONS

**Session:** Moderation of narrative co-creation

**Activity:** Discourse Analysis for everyone

## **Aims:**

Discourse analysis deals with how people are situated in a conversation and the roles each speaker plays; it can also highlight the different strategies people use to persuade others. Language is flexible and words alone do not depict the main message included in a sentence or text. During this process, students need to learn that the wording of a message and the structure are not the only features to take into account. Hence, teachers should provide activities which go beyond the simple structure of a text enabling students to analyse details and ideas contained in messages.

## **Ressources Material needed:**

Advertisement downloaded for exercise 1 Projector, role cards, scenario for exercise 2 Photos and context stories exercise 3

**Duration:** 60-90 minutes

## **step-by-step: what has to be done:**

The activity consists out of three activities.

### **1. The sign**

The first activity focuses on creating and performing a sketch from analysing road signs and notices, making the students reflect on the purpose of a sign. Students are asked to read a advertisement and then work in pairs to prepare a short dialogue of the moment at which the advertisement was planned by the company's publicity managers. Students then need to analyse why the message was written and write a dialogue between two people that shows a more profound knowledge of the situation and context. It is clear that the main reason for the notice to be placed on a bus is to attract a larger number of young clients, so a dialogue which includes two company employees planning to attract more students can be performed.

### **2. Car Crash**

This activity involves role-playing a conversation with the scenario: Would you tell your boss you crashed his/her car in the same way as you would tell your wife or husband? Students should realise that a message itself contains more information than what is seen or heard at simple levels. These details help to construct a discourse which makes the meaning easier to understand.



# MODULE 5 – CO-CREATING NARRATIONS

Divide the class into two groups and with the aid of a projector and a power point presentation (or just some cardboard notices), the teacher projects a message to a group of students while the other group waits outside the classroom or stands in a place where they cannot see the message. Messages must be about uncomfortable situations or confessions like: “I crashed your car”, “I lost your favourite book”, or “I cannot attend your birthday party”.

After that, students who saw the message would choose from a basket or hat a pre-designed role card: boss-employee or son/daughter-parent. They act out the confession of the uncomfortable question with their partner and take on the pre-designed role. The student listening should guess the relationship they have with the student speaking according to the hints they hear, not the message. This way, students can become aware of all the meaningful details that are included in a conversation- outside the main information- in order to construct meaning. They need to pay attention not just to the actual message but also to all the details that build it. This kind of activity helps students’ listening skills as they are trained to listen for details that enable them to get the meaning in speech.

### 3. The picture

This activity consists of discussing the identity of a speaker/writer relating their discourse to a picture. This activity entails analysing a piece of discourse (spoken or written) of a person and matching it to a picture that the teacher has prepared beforehand. These pictures should be carefully selected conforming to the details given by the discourse producer. The following example is taken from the coursebook Global Intermediate: Coming in from the cold Alaskan blogger talks about what it’s like living in the north of the 64degrees latitude: I’m from California originally. I remember getting off the plane from California and the official airport thermometer read -47.5 degrees Fahrenheit. I don’t mind the cold too much now...but I suffer from the long dark hours of winter. Ian Herriott in Alaskan life in the Anthropocene Epoch (Benne & Clandfield, 2012, p.35)

By analysing the details of the speaker’s discourse, students now have to choose a picture and then they need to justify their choice: Who is Ian? Why? The end answers are not necessarily important. What becomes more relevant is the discussion students have when they decide which picture is Ian’s. By analysing aspects like “He said he doesn’t mind the cold, so I think Ian is picture A”, students would focus on the context and function of the message rather than on the wording.

### Learning outcomes:

Using discourse analysis goes can provide teachers opportunities to create a real-life atmosphere in class and develop other communicative skills, such as listening and speaking. Apart from its

# MODULE 5 – CO-CREATING NARRATIONS

communicative benefits, discourse analysis develop critical thinking and help to interpreting contemporary culture; they start questioning other more relevant issues in their education, which allows them to straightforwardly understand the world they live in.

**How do you check the outcomes?** Feedback

Further Links / Readings: [https://www.mextesol.net/journal/index.php?page=journal&id\\_article=2093](https://www.mextesol.net/journal/index.php?page=journal&id_article=2093)

**Session: Understanding of how narratives work**

**Activity:** Twinery

**Aims:** Create a non-linear (multiple-choice) story

**Ressources Material needed:** Computer / Tablet

**Duration:** 60-120 min

**step-by-step: what has to be done:**

Students click on the online version of <https://twinery.org/>.

Then, they create and name their new project and add a new node. In this first text box, they write the beginning of the story. To let the reader decide on how the story will continue, the narrator writes several options in DOUBLE squared brackets e.g.

It was a warm Thursday afternoon, when Marcus decided to walk back to his hotel. But somehow he felt the sudden urge to

[[eat Tiramisu]]

[[get some Stracciatella ice-cream]]

...

This will automatically generate two new nodes, thus creating a twinery of the story. From here on, the author continues the twining by adding new options to the plot. It is possible to test run the story at all times.

Then, the project must be downloaded. As twinery does not provide a server for you to upload the story, you must search for a server/website that can. There are some free platforms where one must create an account to upload the stories:

e.g. <http://textadventures.co.uk/>

# MODULE 5 – CO-CREATING NARRATIONS

It is recommended, that the facilitator creates an account and collects the downloaded files from the participants and then uploads the stories. He may then share the links of each story.

## Learning outcomes:

primary coding skills, exploring advantages of a digital learning tool for creative writing, experimenting with a digital tool to create a myriad of new possibilities for its usage

.

## How do you check the outcomes?

The story files are shared and uploaded on the internet. The participants can then share the links to their stories with other participants.

Further Links / Readings: <https://twinery.org/> <http://textadventures.co.uk/>

# MODULE 5 – CO-CREATING NARRATIONS

## Session: Difficult situations during facilitation

**Activity:** What do you do?

### Aims:

- overview on difficulties in group work;
- analysing group communication;
- solving problems with groups;

### Ressources Material needed:

- case sheets (You can use Your own or create new one):

**#1 case :** during a discussion about attitudes the group is very engaged, one of the participants is saying that internet is dangerous, it is useful, but generally is „others“ are using our data, we don't have any control and the best thing is to buy a analog cell phone.

What do You do? Try to explain Your decision

**#2 case:** during an exercise where the participants share their stories few of the people are influencing the dynamic:

Inhibited - shy, withdrawn and forcefully working 45 y.o. in the group

Monopolyst - loud, dominating and talkative senior, telling other participants stories

Sabotagist - interrupting, funny and not listening others teenager

What do you do? Try to explain Your decision

**#3 case:** in Your workshop on MediaLiteracy and StoryTelling one of the participants is present at the workshop partially, the person is demanding more ‚contente‘, but when You begin to clarify the persons expectation You hear ‚more content!‘

What do you do? Try to explain Your decision

**Duration:** 30 – 60 min

### step-by-step: what has to be done:

1. divide group into smaller ones (depending how many cases You prepared);
2. ask groups to solve difficult situations which were handled to them, then ask the group to share the problem and the ideas to the next group and so on until it will come back to the first team;
3. alternatively ask the groups to write their problematic situations with participants and move the flipcharts around so every group will have a look, analyse and put their ideas;
4. discuss the outcomes, what would You pick to use in Your own workshop/group and why or why not;

# MODULE 5 – CO-CREATING NARRATIONS

## Learning outcomes:

bility to look after solutions; naming and analysing problems with participants in the group;

How do you check the outcomes?

by collecting case studies with ideas how to solve a problem;

## Session: Understanding of how narratives work

**Activity:** Defining a story. Jane and Paul's story - analyzing fact/fake qualities of a story.

## Aims:

- Introduction to the process of critical thinking, analysis of prejudices;
- Fact / fiction analysis;
- Hook for subsequent exercises / activities related to safety, critical thinking;
- Ability to work in pairs, discuss in a forum, introduce critical thinking;
- 

## Ressources Material needed:

A printout or a displayed slide with the story of Jane and Paul's story:

Jane and Paul met at a social event related to the challenges of stereotypes and social inclusion. They discussed various topics and found that they had many affairs and interests in common, including gardening and using nature as a tool to help people with mental crises. Some time after this meeting, Jane started sending various messages to Paul via Messenger. Then she gave Paul a great deal of information and messages that were not clear to Paul. With time, she encouraged Paul to undertake various social actions.

Paul felt overwhelmed and unsure about Jane intentions and did not know how to respond. Occasionally he politely declined. He withdrew from interacting with Jane, but the friend continued to send messages that Paul began to ignore.

For Paul, the contact with Jane became burdensome, he had the impression that he did not necessarily want to communicate with him on a matter, or perhaps he was looking for interest by unknowingly sending various information. He thought he was "calling for help." He reflected that maybe Jane needed professional help and maybe she was suffering for some reason or was in a crisis. Paul friends suggested that Jane is dangerous and maybe crazy.

**Duration:** 40 min

# MODULE 5 – CO-CREATING NARRATIONS

## Step-by-step: what has to be done:

1. Introduce participants to the context of online safety, stereotypes and prejudices (you can do the Move Your Attitude exercise beforehand);
2. Present the text of the story of Jane and Paul; display or provide participants cards with the text or ask them to find the text on the file / folder you have provided (if you want additional training in the ability to use digital tools - sharing / sharing files);
3. Divide the team into pairs and ask the participants to underline factual and fictional (and / or unclear) parts of the text;
4. - Questions to ask:
  - What are your feelings about this story?
  - How do you rate this story?
  - What do you see explaining this story?
  - Is there any other way to solve this story?
  - How to maintain curiosity and openness to difficult situations?
  - How to maintain curiosity and openness towards people that make us feel uncertain / confused?
  - How to maintain curiosity and openness to your own uncertainty / confusion?

## Learning outcomes:

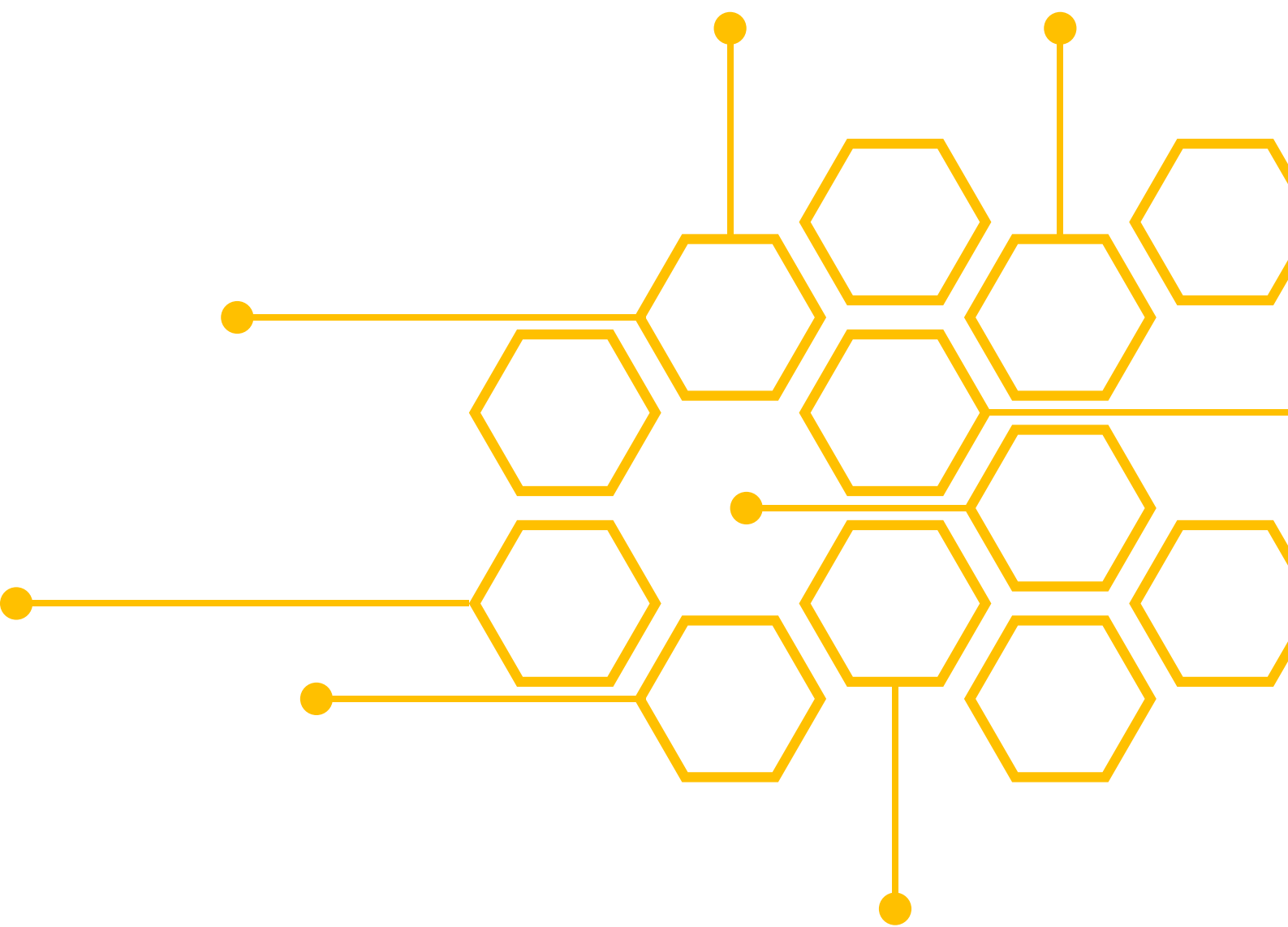
- Experimenting with digital tools;
- Thinking critically about the group, rules and participation / social responsibility;

.

## How do you check the outcomes?

- participants will leave notes on the story;
- trainers will write summary from the story collecting participants' comments;

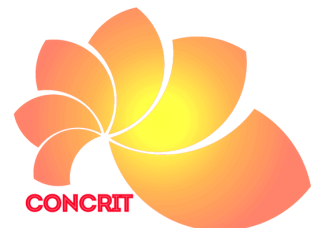
# LOCALLY ADAPTED LEARNING PATHS



# ADAPTED LEARNING PATHS

## OVERVIEW

### Adapted communities



Community Narrations 4 Critical Thinking



Comparative Research Network:  
Aims – People – Projects – Methods – Results

stand129



Fondazione Laboratorio per le Politiche Sociali  
Foundation for social policy studies  
Fondation "le Foyer des politiques sociales"



# ADAPTED LEARNING PATHS - MOPS GDYNIA

## **Name of Community:**

**People experiencing mental crises. A community of participants of self-help clubs in Gdynia.**

## **Location:**

Poland, Gdynia

## **Socio-Economic Situation:**

Adults experiencing psychological or mental illness. They are people with experience of schizophrenia, bipolar disorder, depression and others. Often with low social competences and insufficient resourcefulness in life, which due to the past psychological crisis need support in returning to everyday social and professional activity.

Independent in the area of self-service. Require training in social and professional functioning. Most often, people who experienced a significant deterioration in their mental health and living conditions. They are looking for support in terms of independent living using Gdynia's social services, including self-help clubs. Participation in clubs allows them to combine work and household duties with the use of support that comes not only from specialists, but also from participants. They support each other in searching for a job, arranging housing and much more.

Adults experiencing mental crises participate in self-help clubs. The youngest participant is 18 years old, the oldest 74 years old (the most people are between 24 and 45 years old). The group is diversified in terms of materiality, some professionally active people, some live on permanent benefits and pensions, and family support. Most of the participants know each other. Some of them after hospitalization, in undergoing therapy. They do not find themselves in structures based on a strict framework, e.g. requiring daily presence at certain times. They expect support in a flexible form. Some of the participants lead an active professional life.

The situation of people with mental disorders is more difficult than that of people with other disabilities. The specificity of the disorders, the multiplicity of symptoms, the time of onset, complex dynamics of the course and the need for long-term therapy often mean that these people are more often excluded from outside the mainstream of social life than others. Little knowledge in society about the specificity of mental disorders, their genesis and impact on people's functioning, numerous negative stereotypes generate strong anxiety, limiting contacts with such people and intensifying the processes of marginalization. These people have a limited opportunity to participate in socio-political life.

# ADAPTED LEARNING PATHS - MOPS GDYNIA

## **Aim/s:**

The pilot was aimed at a group of people experiencing a mental crisis who are users of Gdynia's social services. MOPS provides a number of services aimed at mentally ill people who, after leaving the hospital, seek support in an independent life. The target group of the pilot is exposed to a high level of stereotypization of both self-stigma and social stigma as people who are dangerous and useless. This pushes them to the margins of society, isolating and excluding them from non-formal education, including digital education and critical thinking. By including the group in the pilot project, we wanted to initiate a process of non-formal education that would take into account the specific psychological, health and socio-professional situation of people who experience psychological crises to such an extent as to make full use of the socio-political life.

## **Location:**

It is a community of the inhabitants of Gdynia and neighboring cities, which is concentrated around self-help clubs in Gdynia. The clubs are located in Gdynia Działki Leśne - in the centre near the city rail and bus stop, which greatly facilitates getting to the place – Klub 123 and Gdynia Śródmieście. Chrzan House.

## **Title of the path:**

Digital Education

## **Duration:**

5 sessions (5 days; total 15 h) 3h/session

## **Description of learners/participants:**

Adult women/men experienced by a mental crisis aged 18-72 y.o. The participants are mostly semi-independent, provided with family/institution support (emotional, organizational, labor or financial help), hospitalized at some point, with educational/labor challenges. Some of the participants know each other from the institution or they know workers from the institution. Work/educational assistance brought them together.

## **Implementation:**

The aim is to develop among the participants competences, abilities and knowledge regarding Media Literacy, Digital Narrations and Critical Thinking. The project is part of the deinstitutionalization issue to provide support for the participants to include them in everyday possibilities/challenges. The workshop was provided in the Club for the participants, which is the place where they receive educational/work support as well. The space was prepared adequately for the workshop. Distance from the main communication spot could be a withdraw.

# ADAPTED LEARNING PATHS - MOPS GDYNIA

## Content

The participants were learning about Media Literacy for their personal and professional cause including subjects:

- Critical thinking, source checking, identifying fakes,
- Using digital tools for critical thinking,
- Using stories and narratives for community exchange/communication,
- Identifying needs, specifically for the community.

Our group was learning how to build a story, personal and for the community. They were presenting their stories and learning how to communicate them, post them online in a safe way, and discuss their output with the audience.

The participants worked individually and collectively on attitudes, knowledge and social skills during the workshop to improve their self awareness, ability to know and use tools for fact/fake checking and source identification.

They were developing specifically:

- writing skills (clear and transparent message),
- differentiating facts from fakes,
- communication skills (listening, verbalizing thoughts/emotions,
- team work (planning, creating and executing tasks). The group created posters on their digital history/identity, posted team works online and experimented with smartphones, tablets, computers and applications for communication.

The participants created individual stories of their daily life (hobbies like dogs), professional (work seeking advert), group (building a story about favorite places in the city). The narratives were structured by the participants and trainers, discussed and posted online through social media of the Club where the workshop was provided.

## Session Plan

The workshop started with a small introduction of the Concrit project, that we are testing some exercises and want to offer some space to learn more about understanding technology, the online world and communication on the internet.

### Day 1 (3 hours) Introduction the trainers and the observer

**Exercise 1.** Media Literacy intro - based on the process of recruitment a digital story was made (by pictures). Exercise

**Exercise 2.** Ring in pairs - sharing ringtones and stories about them/learning technical operations on the phone.

**Exercise 3.** Rules in picture - the rules of the workshop were set up by word cloud app.

**Exercise 4.** Defining a story. Jane and Paul's story - analyzing fact/fake qualities of a story.  
Digital Education

# ADAPTED LEARNING PATHS - MOPS GDYNIA

## Day 2 (3 hours)

**Exercise 1.** My digital story - forum presentation everyone's story about their experience with digital tools/subject.

**Exercise 2.** Selfie run - work for a semi-team to complete 7 tasks using smartphone and creativity.

**Exercise 3.** Communication - sending pictures - sharing pictures with a thocs/safety discussion.

**Exercise 4.** Searching for pictures - experimenting with searching pictures, finding open collections.

## Day 3 (3 hours)

**Exercise 1.** Similarities/differences - icebreaker on open/hidden traits regarding media literacy.

**Exercise 2.** Your city story - making a video on a city a semigroup chooses to work on.

## Day 4 (3 hours)

**Exercise 1.** Archive. Wayback machine - experimenting with web pages in the past, discussing changes/attitudes.

**Exercise 2.** Make a story - brainstorming on a random story which participants are suppose to publish.

## Day 5 (3 hours)

**Exercise 1.** World view - attitudes - discussing traps regarding fake stories.

**Exercise 2.** Mindfulness - training awareness and being mindful, self awareness and observation of thoughts/emotions.

**Exercise 3.** Move Your attitude - discussing and arguing attitudes towards media.

**Exercise 4.** Picture search - tips on how to search open source pictures on the web and ethics discussion.

We used our needs assessment from the beginning of the project. We added exercises: •

Selfie run,

- Similarities/differences,
- Archive. Wayback machine,
- Story making,
- Worldview,
- Mindfulness,
- Move Your attitude.

# ADAPTED LEARNING PATHS - BERLIN SENATE

**Name of Community:**  
**Parents in primary schools**

**Location:**  
Berlin, Germany

**Socio-Economic Situation:**

Heterogeneous; The offer is aimed at all parents, regardless of socio-economic, social, etc. background. Background. It is open to all. The offers of Eltern aktiv! are aimed specifically at all parents and guardians of children who attend the respective primary school. In this sense, they see themselves as an inclusive offer for all interested parents and guardians and also want to offer the participants the opportunity to get in touch with each other.

**Aim/s:**

Eltern aktiv! is located at the school, but does not support parents exclusively in relation to the children's development at school. Rather, the parent groups see themselves as an offer to expand parents' competences wherever there is a need. They are therefore basically open to "all" topics of parents - also beyond school aspects. One of the fundamental conceptual determinations concerns the participatory orientation of the course format Eltern aktiv! This is particularly important in determining the main topics for the events offered. To this end, the facilitators actively collect requests for topics for follow-up events from the participants and, if necessary, concretise questions in personal conversations. The aim is also to encourage and stimulate the participating parents and guardians to actively participate.

**Place:**

The pilot takes place in a German school in the neighborhood of Wedding, Berlin. The district is known for its high percentage of people with a migrational background, primarily Turkish, Arabic but also countries of the Balkans.

**Name of Community**  
**Ukrainian teenagers**  
Berlin, Germany

**Socio-Economic Situation**

Generally the families are dependent on social benefits and often live together with German host families. Most students know each other from previous German courses and have already become friends. Some have siblings who are also attending the classes and workshops. As the children fled from war and are not yet able to join regular school classes due to the lack of German language, they are still marginalized in the society.

# ADAPTED LEARNING PATHS - BERLIN SENATE

## Aim/s

While the intensive language classes in the mornings left only little space for the Ukrainian teenagers to unfold their creativity, the afternoon workshops aimed to let students get in touch with their inner creative voices. The pilot was a chance for them to find a voice by telling stories and therefore also have the opportunity to be heard.

## Location

The pilot took place in a German school in the neighborhood of Wedding, Berlin. The district is known for its high percentage of people with a migrational background, primarily Turkish. Accordingly, the Willy-Brandt school has 80 % of students with a migrational background. The German students were currently in their summer vacation, leaving the entire school for the Ukrainian children. After weeks or months of switching locations and often small and cramped room solutions for language learning, the big space gave a feeling of having finally arrived in the German society. The students could get a glimpse of how it would be like to attend regular schools in the near future and therefore the location was highly motivational.

# ADAPTED LEARNING PATHS - STAND 129, VIENNA

## Name of Community:

Community of Kulturhaus Brotfabrik and Stand 129, Vienna

## Description

Stand 129 is cultural space located at the heart of the 10th district of Vienna. It's the second venue of the bigger Kulturhaus Brotfabrik – a cultural centre in the same district. Both Kulturhaus Brotfabrik and Stand 129 are in the periphery of the cultural centres of Vienna and work to make the arts and artistic expression accessible to more people. The slogan is "Art for everybody by everybody!". Through community arts, Kulturhaus Brotfabrik and Stand 129 aim to empower people in the neighbourhood by activating individual and collective capabilities and capacities as well as strengthening local structures and networks. The work of Kulturhaus and Stand understands art and cultural activities as ways to engage with the residents and for the residents to engage with themselves and their community.

The district within which both Kulturhaus Brotfabrik and Stand 129 are located is the district with the highest population number in Vienna and a historic working-class district that also became a home to many migrants throughout the 20th century up until today. Although, Favoriten is a large district with many different areas – even rural areas with farming – the centre of Favoriten is often regarded as representative of the district. This centre of the district has a reputation as being a "dangerous" part of town and is generally regarded unfavourably by the public. When looking at the grown-up population of Favoriten (ages 25-64) 33 % have only mandatory school education, whereas this number is at 22 % in the general Viennese population. Almost a third of Favoriten's residents (31 %) live in municipal housing complexes and, on average, a resident of Favoriten has 31m<sup>2</sup> for themselves, whereas this number is at 35m<sup>2</sup> in the Viennese average. An impressive 24.4 % of the population of Favoriten are non-EU country citizens (compared to 17.4 % in the general Viennese population).

In addition to the local population, people with migration histories and non-white Austrians are another distinct target group for Kulturhaus Brotfabrik and Stand 129. This group is a logical extension to the first group since many local residents of Favoriten are part of this category as well.

For the work that both Kulturhaus and Stand 129 do, volunteers play an important role. Offering volunteering opportunities and engagement is a main pillar of their work. The volunteers themselves are to a large extent people from the target groups and hence face different social and political obstacles in Austria. However, Kulturhaus Brotfabrik is also accredited to house three international volunteers through the European Solidarity Corps.



# ADAPTED LEARNING PATHS - STAND 129, VIENNA

The volunteers are very diverse in age, gender, the language they speak, and countries they come from. They are sometimes in their late teens and early 20s but also retired pensioners. Some of them have been in Vienna for a long time, and some have arrived merely a few months ago. In fact, refugees who are still in their asylum seeking processes are oftentimes engaged with Kulturhaus and Stand 129 in order to be more active within Austrian society. As a result, the languages that are spoken among the volunteers are manifold. German is not necessarily the common language in a lot of situations. Although the team of Kulturhaus Brotfabrik and Stand 129 is multi-lingual, language can still be a barrier sometimes. In order to not be restricted by language, a focus is given on participatory practices that work with differing levels of language skills.

The diverse make-up of volunteers also sometimes leads to misunderstandings and insensitive actions amongst the volunteers themselves, which lead us to work with volunteers as the target group for the CONCRIT project. Our specific aim within the project was to design a workshop format that would engage our volunteers with issues surrounding diversity and anti-discrimination.

## **Title of the path**

**Diversity in your own words / Vielfalt in eigenen Worten**

## **Duration**

5 hours

## **Description**

In this workshop we worked with 6 participants from different cultures and different age groups, working as volunteers for Kulturhaus Brotfabrik and Stand 129. It was a multicultural and multilingual group. Most of them live far away from their own country and culture that they know and are used to and many of them have experienced a change in their social status and identity in Austria compared to the country that they were born and raised in. Since this is generally the dominant feature of all the groups we work with, we applied the exercises we chose to make the workshop free from language barriers. As the main theme we worked on "digital story telling" and throughout the workshop we used mobile phones a lot, so we were able to address both digital literacy and storytelling at the same time.

Since we were working with a very diverse group, we first aimed to acquaint the participants with each other with the help of an introductory exercise using their mobile ringtones. Then we focused on the apps and emoji's we use every day, focusing on the theme that an emoji can mean different things to everyone. Thus, the differences between different cultures and social groups came to the fore. In this way, we were able to address the concept of "critical thinking" in a simple way. After first warming up and creating safe place to work further with each other, we continued to with the "draw your name" exercise, which increases the



# ADAPTED LEARNING PATHS - STAND 129, VIENNA

creativity of the participants and make them confident in storytelling. At this point we focused on personal and collective stories, methods of storytelling, the importance of listening to stories, methods and rules for getting to know a person and really understanding them. The most important rule to remember when telling a story, listening to a story or to get know a person is that to recognize and remember that "no one is and has just one story". Everyone has more than one identity, role, story. Reducing someone to a single situation, characteristic, story is the biggest mistake that can be made. At this point, we gave importance to developing a critical perspective on the differences between people and different identities.

The main issue we based the workshop on was to see the differences between people, the socio-cultural differences within the group as richness and to produce new stories together within this richness. This is why we chose to apply collective storytelling exercises in the second part of the workshop. Participants were invited to concentrate together on a topic and write a story using a method that was new to all of them, and to share this story with the whole group through recordings made with their mobile phones, despite the language, age and gender differences between them.

The participants could have honest and critical discussions with each other about different identities and cultures, and had the opportunity to reflect and re-evaluate some personal conflict situations as well as the situations they face in society. We hope that this will also give the participants the strength to act differently in the same or similar situations next time. In addition, the participants learnt a new technique and discovered that mobile phones can be used for creative and fun work in different ways than they are used to. Working with a group, telling a story together with and in front of them, gave the participants a sense of confidence.

## Program

10:00 – 10:15 Handy Klingelton / Mobile Ringtone Kennenlernen und Annähern an digitale Medien 10-15 Minuten Privaten Handys der TN

10:15 – 10:25 Emojis: Welche Emojis verwendest du am meisten / was bedeutet diese Emoji in der Gruppe diskutieren): Annähern an digitale Medien, Unterschiede in den Interpretationen des gleichen Symbols finden 10 Minuten Privaten Handys der TN

10:25-11:10 Eine Kurz Geschichte mit Emojis erzählen / Draw Your Name Sie schreiben ihren Vornamen und verwandeln die Buchstaben in Emojis. Damit erzählen sie eine Geschichte 15 Minuten schreiben 30 minuten erzählen

11:10 – 11:20 Kurze Pause

# ADAPTED LEARNING PATHS - STAND 129, VIENNA

11:20 – 11:35 Input: Storytelling Einführung in Storytelling 15 Minuten

11:35 – 12:20 Alltagsbeschreibung Eigenes stereotypes Denken entdecken und reflektieren 15 Minuten: Gruppenübung 30 Minuten: Diskussion Rollenkarten, Papier, Stifte 12:20 – 12:40 Input: richtiges Zuhören Reflexion über unsere Wahrnehmung der Geschichten anderer 20 Minuten Impulskarten

12:40 – 13:25 Mittagspause 45 Minuten

13:30 – 14:30 Gruppenübung: Geschichte der vielen TN probieren selber Storytelling aus; Arbeiten mit digitalen Medien, um Geschichte zu erzählen 30 Minuten: Geschichten teilen 30 Minuten: Geschichte verfilmen Private Handys der TN, Papier, Stifte

14:30 – 14:50 Sharing Entstandenen Videos mit der Gruppe teilen 20 Minuten Beamer

14:50 – 15:00 Feedback und Abschluss 10 Minuten Abhängig von Art des Feedbacks

# ADAPTED LEARNING PATHS - LABOS, ROME

## Name of Community

Women from Afghan and Iran living in Italy Italy, Rome

## Socio-Economic Situation

Most of the women that participated to the project “A workshop for ourselves” established in Italy with their family since at least 3 years. Many of them work as caretaker in Italian families or help their husband in commercial activities. They are women, muslims, between 30 and 50 years, most of them attended primary school, two women secondary school and one studied at University as Nurse. They knew each other thanks to binario 15, the volunteer association that manages activities and supports for social inclusions. They know few things about Italian culture and don't have Italian friends although they would like to.

## Aim/s

Women from Afghan and Iran had deep needs to approach Italian culture and Italian women to better understand the city they live in with their families. Labos activities involves migrant problems trying and proposing solutions to the people who suffer isolation and discrimination conditions. One of our aims was to enhance the intercultural cultural exchange between migrant women and Italian women, also facilitating the awareness of their respective cultures. This process happened thanks to Autobiographical narrations and participants could know each other and explore differences and similitudes. And this process helped women in better including in the Italian society and feel less lonely. The community, in fact, was experiencing a phase of isolation, also due to the pandemic. Another change we wanted to inspire concerns greater awareness of the political significance of their stories, especially regarding issues of gender equality, and greater confidence in telling about themselves and using digital media for this purpose.

## Location

Due to the pandemia, the workshops meetings were on line. The women lived in different part of the city and some of them connected the meetings from other towns of Italy and from Abroad. Binario15 helps and supports women in a better life in Rome and Italy, starting from Italian language courses ending to cuisine classes. The aim is to help migrant women to have necessary tools to live a better life in Italy.

## Title of the path

“A workshop for ourselves” Labos, Italy

## Duration

12 meetings (Saturday afternoon, every two weeks)  
from December 2020 to October 2021

# ADAPTED LEARNING PATHS - LABOS, ROME

## Description of learners/participants

5 Italian women from the association Storie di Mondi Possibili, 10 women from Afghan and Iran from the association Binario 15, that organize activities for social inclusion of migrant. Only one man, as facilitator of the workshop. Age participants: all women between 30 and 50 years old; Afghan and Iranian women are muslimi, all of them knew each other.

## Implementation

Encountering cultural exchange between migrant and Italian women, Integration of foreign women living in Rome, Autobiographical narrations from the two different culture (Italian and Afghan/Iran), to explore differences and similitudes. Avoid and combat isolation of migrant women.

Labos arranges and manages workshops for foreign people encouraging the meeting between different cultures. Cause of the pandemia, the meeting couldn't be arranged in presence. Most of the meetings were on line. And we helped women to keep in touch using zoom and remote tools to combat the isolation and the loneliness. The afghan women didn't trust internet in the beginning but after the first meeting on line new women added the group and gave their contribution for the gathering of the stories. Some of them lived in Rome, some out of Rome and one lady was in Danemark, waiting to move definitively in the dutch country.

## Content

By listening to the personal stories of Italian women, Afghan and Iranian participants learnt important topics about Italian cultures and habits, and viceversa Italian women learnt many interesting topics of Afghan daily life and traditions. The participants expanded the capacity for personal expression through storytelling, also expanding the ability to express themselves within a group. Another aspect concerns greater confidence with digital media. Public speaking, speaking in Italian (for migrants), Listening to different experiences, compare different cultures and traditions, opening heart and mind, discover bias and prejudices, All stories have been transcribed and collected in a digital book. Two public events to share the experiences, public reading of the stories.

The narrations started with personal and individual stories. In a second phase the stories regarded the community story and the country story considering religion, culture and history of the people from Afghan and Iran. We have been talking about the women condition and compared to the Italian situation that women lived in the past and the conquer of the recent rights.

## Session Plan

We worked through Module 5 "Co-creating Narrations" Session: facilitation and bias Facilitation and under representation Empowerment and engagement.

The change is related to adapting these practices to work at a distance. with a group with low knowledge of the exchange language (Italian). Since we couldn't use writing, the solution was to record the encounters and transcribe the narratives, and then return them to the group.

# ADAPTED LEARNING PATHS - PVM, SALFORD

## Name of Community

**CatStrand Arts Centre – Creative Connections. New Galloway, Dumfries and Galloway, Scotland, UK**

## Socio-Economic Situation

The socio economics of this group is generally that they all have stable and comfortable incomes. Some of them are retired and get a state and possibly even work or private pensions. Some are still working. All of the members are over 50 years old with the oldest member who is 72. 4 are female and 3 male and they are white, and nationality is British. The members of the group are 'community champions' and are all connected to other older members of the community through running local groups, radio, village committees, etc. They have come together through a project called Connecting in Communities that is run by the local arts centre in New Galloway for older people to get together to combat social isolation and increase well-being. They are all older people and lack opportunities because of the area they live in.

## Aim/s

This project is called 'Creative Connections' and is specifically aimed at older people who lack digital skills. The project was initiated because of the impact of lockdown on the community and the CatStrand in reaching out and staying in touch with its local audience. During this difficult time the CatStrand streamed arts events throughout lockdown and although this was a good way to show films, exhibitions, etc. it was hard to reach an audience because many of their local audience were not accessing their content. This was mainly because they didn't have computers, weren't used to using computers and some don't trust the internet. The project aims to train several 'community champions' as Community Reporters and explore ways to use Community Reporting in a creative way. Encouraging other older residents by using a 'peer to peer' approach, to embrace the use of digital technology and to discover how it can be used in a creative and interesting way. Thus, helping them to stay connected not only to the arts centre but to each other.

## Location

The Cat Strand Arts Centre is based in a semi-remote rural area in Southwest Scotland, and it is an essential resource where local people can get together to participate in well-being activities. Dumfries and Galloway is a large region comprising of 3 counties in the Lowlands of south west Scotland. The main industry is farming, tourism and renewable energy (wind farms). It has an aging population with almost one in five of the region's residents - 18.7 per cent - is aged 70 or over and it is geographically a large region with small villages spread out over a large space and extremely poor public transport links. Young people tend to leave to live in cities and towns because of a lack of opportunities and low employment.

# ADAPTED LEARNING PATHS - PVM, SALFORD

Because of the disparate nature of the where the villages are it is important to keep people linked in and connected to each other.

Relations between locals is overall pretty good but because of the lack of public transport it is hard to get older people together regularly and people tend to rely on the kindness of neighbors and friends to ferry them around the area.

The statistics on poverty and Dumfries and Galloway are stark. Around one in five Dumfries and Galloway residents live in poverty. On the tighter definition of income deprivation, 11.5% of the population are considered income deprived. The statistics on child poverty are of particular concern: 6,141 children (26.2%) across our region live in households below 60% median income before housing costs. This proportion has increased by 2.8% since 2015, the fifth highest increase amongst Scottish local authorities. 18% of children in the region are reliant on free school meals.

Overall, the image of Dumfries and Galloway as an affluent area, held by many both within and out with the area is not born out by the reality captured in the statistics above. That gap creates challenges in terms of generating support for action locally and accessing external funding support for such action.

<https://www.dumgal.gov.uk/communityplanning/media/25574/Dumfries-Galloway-Poverty-and-Inequalities-Strategy-2021-2026/pdf/Dumfries-and-Galloway-Poverty-and-Inequalities-Strategy-2021-2026-FINAL.pdf?m=637799343653570000>

## **Title of the path** **Creative Connections.**

**Duration**  
8 sessions 2.5 hours each

## **Description of learners/participants**

All of the members are over 50 years old with the oldest member who is 72. 4 are female and 3 male and they are white, and nationality is British. The members of the group are 'community champions' and are all connected to other older members of the community through running local groups, radio, village committees, etc.

They have come together through a project called Connecting in Communities that is run by the local arts centre in New Galloway for older people to get together to combat social isolation and increase well-being. They are all older people and lack opportunities because of the area they live in.

## **Implementation**

This project is called 'Creative Connections' and is specifically aimed at older people who lack digital skills. The project was initiated because of the impact of lockdown on the community and the CatStrand in reaching out and staying in touch with its local audience. During this

# ADAPTED LEARNING PATHS - PVM, SALFORD

difficult time the CatStrand streamed arts events throughout lockdown and although this was a good way to show films, exhibitions, etc. it was hard to reach an audience because many of their local audience were not accessing their content. This was mainly because they didn't have computers, weren't used to using computers and some don't trust the internet. The project aims to train several 'community champions' as Community Reporters and explore ways to use Community Reporting in a creative way. Encouraging other older residents by using a 'peer to peer' approach, to embrace the use of digital technology and to discover how it can be used in a creative and interesting way. Thus, helping them to stay connected not only to the arts centre but to each other.

PVM are involved because the Community Reporting methodology that they have developed, and deliver is the perfect fit for this project. Encouraging the participants to use Community Reporting to engage with their peers will help to get others involved in digital upskilling. The training took place in a newly renovated blacksmiths in a small village called Balmaclennan. It was a great space with easy access and plenty of room to practice social distancing. Light and airy and good facilities. The place had a positive influence on the learning.

## Content

The participants learned about digital tools and improved their digital skills. They also used critical thinking to discuss their community and the issues that it faces, which is mainly about isolation and how the impact of the lockdown has intensified isolation in their community.

Specifically, they learned the following –

The Community Reporting methodology which includes

- Interviewing people
- Using a tablet or mobile phone
- Using a laptop
- Recognizing and undertaking responsible and safe practice
- Critiquing work – reviewing interviews and highlighting key points and common factors.

Audio recording and editing. Video recording and editing. Reflection of the learning. Creating an action plan.

The participants were trained as Community Reporters and explored ways to use Community Reporting in a creative way and developed technical and creative skills as well as embracing the ethos of Community Reporting and have been using the methodology in their work.

The technical skills they developed were –

- Using a tablet to record a video and audio
- Using a microphone
- Editing audio and video using relevant apps



# ADAPTED LEARNING PATHS - PVM, SALFORD

The personal skills they developed were –

- Interviewing a peer using CR methodology
- Listening and watching content and identifying key points of interest using critical thinking
- Collectively creating a safe practice guide
- Using safe practices guide in their work
- Creating an action plan to use the CR methodology in their own work.

The practical outcomes are that they will use the skills they learned in their work in the community. Some of the participants have clear plans of how to go forward. Julia runs the local village hall and is making a film about the area. Collecting stories to show in the village hall as part of a heritage celebration. Fiona works as a Volunteer Development officer in the area and as a counsellor for a local drug and alcohol addiction support charity. She will use the CR methodology in her work. Specifically, to help with funding bids but also to encourage 'peer to peer' work and people to share stories of lived experience. Anthony will use what he has learned to collect individuals' stories about 'life during lockdown' to put on the local radio station.

The general community narrative is one of 'isolation'. Being a semi-remote community with an extremely poor public transport network there is always a feeling of isolation. This is compounded by being older and because of the extra issues that old age may bring. Together with Covid and lockdown this isolation has intensified, and some community members are feeling more isolated.

The narrative of isolation is discussed during the sessions and the community champions (the participants) are all keen to combat this with the work they do. They how they aim to combat isolation within their work in their action plans.

## Session Plan

The sessions started with an introduction session to get to know each other and so people could find out about the project. Used Digital skills audit to get people to think about how and why they use digital tools. This led to an idea session - ideas or queries about the community champions own projects/venues - any digital elements and need support to do so. And this then led to doing the Needs assessment. I used the sheet as the group were all literate and able to fill out the form. We then discussed and noted any limitations they think they have and what they want to learn.

### Session 1 - Intro to CR methodology and practise

- Intro to CR methodology - look at examples
- Practiced using Snapshot stories • Looked at Responsible storytelling
- Practiced Capturing dialogue interviews -
- Peer review • Identifying technical needs and digital support
- Exploring Responsible Storytelling – looking at safe practice

The participants go away and collect stories of lived experience ready for the next session.



# ADAPTED LEARNING PATHS - PVM, SALFORD

## **Session 2 - CR methodology and practice** Collectively watch the stories together and reflect on them.

Looking at the content and the quality of the recording.

- Reflection of practice
- Recording audio and video skills recap
- Using the CR website
- Upload stories to the CR website
- Peer review - Watching sharing and sense making
- What's next? Next steps and support needs/plan
- Reminder of Responsible and Safe practice – group agreement, Consent forms, etc.

## **Session 3 Key Findings Creativity and mobilisation**

- Peer review - Watching sharing and sense making
- Key Findings
- Upload to website
- Using as a creative inspiration – what medium
- Action plan for creative production that includes responsible and safe practice.

## **Session 4 Creative Production**

- Creating and making
- Using 'Audacity' to edit sound
- Using 'WeVideo' to edit video
- Using stories of Lived Experience to make creative films, poems, soundscapes.

## **Session 5 Story mobilization and Action plans - Story mobilization – getting the stories out**

- What platform?
- Where?
- When?
- How?

Action plans

The participants create an action plan of how they will use the CR methodology in their work and in the local area that includes responsible and safe practice.

# ADAPTED LEARNING PATHS, COMPARATIVE RESEARCH NETWORK, BERLIN

## Name of Community

**Non-German speaking bilingual migrants in Berlin-Wedding Berlin, Germany**

## Socio-Economic Situation

The community consist of a huge variety of socio-economic statuses and nationalities. They have as well various legal status and rights, ranking from illegal residents with no rights at all, via asylum-seekers, with limited work and residential rights, to migrants with status to union citizens, who can even participate in local and European elections. The neighborhood is dominated by Turkish migrants, followed by Arabic, Polish, Romanian and Bulgarians. Lately the group of Ukrainians increased. The financial status is depending heavily on the education and language skills, but as well the legal status, determine which kind of work can be taken. The younger generations of the Turkish group, just as Poles, tend to speak German to a certain amount, while the other groups struggle with the language. In the Union citizens group however, most people are in employment, partly using English as everyday language or depending on volunteer interpreter.

The group is fragmented noted. Meeting points are usually segregated in cafes, shops or restaurants of each group. True meetings points are kindergartens and schools, where at least the children and parents have meetings. The groups are marginalized by the limited use of the host language, resulting in less employment opportunities. Although segregated communities exists, there are little connections between them, leaving the members of the groups with less impact on the administration. This results in little or no participation (partly due to limited rights) and a lack of empowerment.

## Aim/s

The pilot should bring different community members together and motivate them to tell their story on the district and the life together. The idea is to empower them by connecting them, listening to their stories and acknowledge their perspectives on the place. This should result on the one hand in a feeling of co-ownership and on the second in a visibility of the groups.

## Location

The project will take place in the public space and neighbourhood centred of the district Wedding. The area is traditionally a working-class area which lately experienced a partially gentrification, as more middle-class German families moving in. Still more than 100 nationalities are living in the area and the number of social benefits receivers is high above the average in Berlin.

# ADAPTED LEARNING PATHS, COMPARATIVE RESEARCH NETWORK, BERLIN

## Title of the path "Kiez Loesje"

**Duration**  
1 days - 4-5 hours

## Description of learners/participants

9 young people from the neighborhood. They partly knew each other, they came together after a call and public invitation.

## Implementation

The aim of the workshop was to co-create a campaign on how the participants reflect on community after the Covid19 restrictions. The workshop is embedded in a longer initiative, which is promoting social actions in the neighborhood. CRN was involved as host and impulse provider for the methodology. The workshop took place in the rooms of a migrants NGO, thus providing a safe space. The campaign presentation took place a week later on a street festival, organised by a neighborhood center. The publicity helped to spread the messages and made the participants, alas the poster had been anonymous, feeling to become a part of the debate, as people stopped and discussed or commented on the poster.

## Content

The co-writing let them provide their ideas without being limited by the spoken words. As the texts are short and can be written in any languages, there had been creative wordplays between the cultures, creating intercultural dialogue. AS the messages are shared publicly, it provided the participants with a feeling of empowerment and involvement, as they felt, that their voices are heard.

Skills are:

- co-creation and writing
- Critical and analytical thinking
- Campaigning

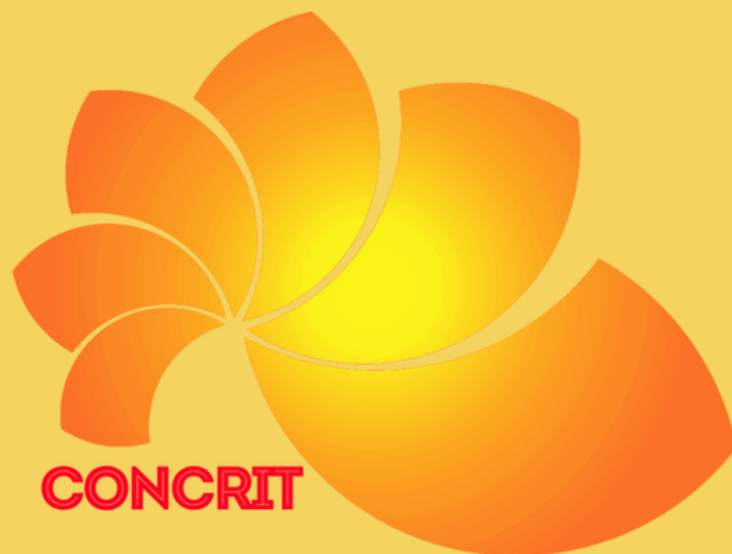
The workshop created more than 20 posters and slogans on the topic, which had been shown in public space and are used for social media campaigns..

The Co-writing process results in collective narratives, which are anonymously but collective. All participants co-created every single slogan, bringing in this way their own perspective to the ideas of others. The public sharing and further discussion with other community members, help to develop the narrations of the communities nad help other to understand the narration better with unique and entertaining insights. nteresting insights.

We focused much more on social actions and campaigning. The core of our path was to enable the young people to understand how to express their perspective on issues in their community. This, we worked closely with a neighborhood center and a local migrant NGO to train their facilitators as well in the methodology.



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**Community Narrations 4 Critical Thinking**

## Partner



**Comparative Research Network:**

Aims – People – Projects – Methods – Results

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# COMMUNITY NARRATIONS & CRITICAL THINKING

**A Toolkit on how to adapt Trainings for diverse Communities**