



FOSTERING INCLUSIVE LEARNING ENVIRONMENTS THROUGH CULTURAL HERITAGE

**Activities for ice-breaking, team-building,
and intercultural empowerment.**

**Includes an
interactive map
with 24 heritage
infosheets!**



REBELAH.EU

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**COLLECTION OF ACTIVITIES FOR ICE-BREAKING,
TEAMBUILDING, AND INTERCULTURAL
EMPOWERMENT**

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REBELAH Project Partners

- La Xixa Teatre (Spain): www.laxixa.org
- Elan Interculturel (France): www.elaninterculturel.com
- Fundació Ibn Battuta (Spain): www.fundacioibnbattuta.org
- Képes (Hungary): www.kepesalapitvany.hu
- Storytelling Centre (The Netherlands): www.storytelling-centre.nl
- University of Groningen (The Netherlands): www.rug.nl

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INTRODUCTION

WHAT, WHY, AND HOW

INTRODUCTION: WHAT, WHY, AND HOW

What

The European Commission defines cultural heritage as follows:



“The cultural heritage of the European Union is a rich and diverse mosaic of cultural and creative expressions, our inheritance from previous generations of Europeans and our legacy for those to come. It includes natural, built and archaeological sites, museums, monuments, artworks, historic cities, literary, musical, and audiovisual works, and the knowledge, practices and traditions of European citizens.”

In short, cultural heritage consists of a diverse array of objects, sites and practices, including the narratives behind how they came to be and exist, and why they are significant today.



However, the plurality and interculturality underlying European heritage is being challenged by exclusionary narratives that surge throughout Europe. The adult learning classroom is not escaping this trend, which is negatively affecting religious and ethnic minority learners. In a training group with 15 adults: in Spain, 3 participants would feel uncomfortable with a Muslim or a Roma peer; in France, 2 and 3 respectively, in the Netherlands, 1 each; and in Hungary more than half the group would be uncomfortable with either a Muslim or a Roma peer (Special Eurobarometer 493, 2018). In such a context, adult training organisations identify needs for better tools to address situations of discrimination and intercultural conflict resolution. Cultural heritage serves as an essential tool for both trainers and learners to recover Europe's plural past in favour of inclusive and safe learning spaces. In order to facilitate adult trainers to channel the educational value of heritage, we have created a set of resources within the framework of the REBELAH project.

The project **“REBELAH - Religion, beliefs and laicity in cultural heritage to foster social inclusion in adult trainings”** is a two year Erasmus+ strategic partnership involving 6 organisations in 4 countries: Storytelling Centre (NL), University of Groningen (NL), Elan Interculturel (FR), Kepes (HU), Ibn Battuta Foundation (SP) and La Xixa Teatre (SP) as project coordinator. As a result of the project, we have created this handbook which goes hand in hand with two other resources:



REBELAH heritage map:

- an overview of 24 heritage elements from Spain, the Netherlands, France and Hungary, which are presented following a logic of: a) collective appropriation; b) critical understanding of history; c) questioning of expert roles in heritage; d) understanding of European culture as both contextual and relational within global interactions.



REBELAH train-the-trainer handbook:

- a resource for adult trainers and for trainers-of-trainers (although it may also serve educators of all fields) with readings, activities and teaching tips to foster more inclusive learning environments through a deeper understanding of European cultural heritage and its importance to unveil power dynamics within the teaching practice.

All REBELAH resources are targeted at adult trainers, although activists, community leaders, local minorities, policy makers, heritage organisations and adult trainer organisations should find utility in their contents.

Why

We have developed this handbook – and all REBELAH resources – with the hope it may transform the adult classroom in order to:

- Foster inclusion, diversity and non-discrimination, particularly in regards to religious minorities.
- Promote the social and educational value of European cultural heritage and its potential to generate interreligious co-existence.
- Extend and develop competences of adult trainers to foster inclusion through their teaching practice, particularly in multicultural learner contexts.

In particular, this handbook will be useful to break the ice, build a comfortable and safe environment for group work and peer-to-peer interactions, and empower learners – particularly those pertaining to minority groups – from an intercultural perspective using heritage as *leitmotif*.

How

This handbook proposes a set of introductory readings, followed by **17 activities** related to heritage, and the summary of four piloting experiences in Spain, France, the Netherlands and Hungary. Activities are based on weaving together critical heritage studies with methods proven useful to build trainer and learner skills on how to comprehensively address conflicts, discriminatory behaviours and cultural shocks within the adult classroom; namely: Critical Incident Methodology, Forum Theatre, Process Work, Storytelling, and Cognitive Behaviour Therapy.



Each activity comes with a full description to replicate it in a diversity of learning contexts. Activities can be used individually, or can be configured into more complex learning paths, as required by the group and depending on the time availability. Whatever the case, we encourage trainers to use these activities as needed, adapting contents in accordance to learner interests, language levels, group diversity, group number, etc.

We also encourage trainers to use the Train-the-trainer handbook in order to expand their understanding of the educational value of heritage, and fully take advantage of the potential of the activities here presented to foster inclusive learning environments.





WHOSE HERITAGE?

MEDIATING IT IN A SUPER-DIVERSE EUROPE

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MEDIATING IT IN A SUPER-DIVERSE EUROPE

In April 2019, the fire in Notre Dame de Paris led to a worldwide response. In Paris, many people flocked to the scene, wept, and if they knew how to, prayed and sang religious songs. That same evening, president Macron launched a funding campaign for the reconstruction of the cathedral as an important French and world heritage. Many individuals donated, including some of the richest people in France and abroad. Less than a day after the fire, 880 million euros had been collected. Although the chorus of approval of this generosity was dominant, there were also opposing voices. Some were incensed at the ready availability of funds which could have easily solved the problem of poverty in France. Others accused Macron of favouritism: in 2017, he had made his conversion to Catholicism public by being baptised.

This case is a good starting point in order to introduce this handbook for teaching heritage to adults in a diverse Europe. First, the global outpouring of emotion is striking: all over the world people cared about Notre Dame, regardless of religious affiliations. The cathedral lives in the memories of billions of people all over the world. It has a long history of being one of the greatest tourist attractions in Paris, receiving over twelve million people a year. In comparison: the Louvre attracts ten million and the Eiffel Tower lags behind with six million visitors. Secondly, it is important to note how, from the nineteenth century on, Notre Dame became a shorthand for Paris and for France: a marker of identity. The Gothic style of the cathedral, as first developed in the Île de France in the twelfth century, was seen as a specimen of French genius. As a consequence of the French Revolution, all church buildings were nationalised. Therefore, the charge of favouritism was neither here nor there: as a president of France, Macron was bound to protect the nation's property, although the priority of restoring the cathedral over other worthy aims was a political choice. In *Notre Dame de Paris* (1831), Victor Hugo (1802-1885) put the cathedral forward as the heart of Paris, and deplored its state of disrepair. His novel provided a major incentive for the restoration effort in the nineteenth century. Thirdly, the history of Notre Dame shows the contested nature of heritage as well as its connection to power relations. The cathedral's importance was not always clear as shown by its bad condition in the beginning of the nineteenth century, and we referred to the discussion after the fire, regarding whether the money allotted to its restoration could not be better spent on more serious problems in a diverse French society. Given the fact that restoration is well under way now, those who felt that it should take preference in the allocation of funds were clearly dominant.



In the following pages we will introduce the concept of heritage and its development in the past decades, focusing on religious heritage in particular, in the context of secularisation and the increasing diversity of Europe, both ethnically and religiously, which has led to changing policies concerning heritage as well as changing practices on the ground. Both grassroots movements from communities claiming heritage and the impact of international organisations are important, specifically agreements made by UNESCO and the European Community. In Europe, the Faro Convention (2005) has exerted a great influence on visions and practices of heritage. Arguably, the most important development is how access and contributing to, and benefiting from one's heritage, came to be acknowledged as a fundamental human right. All of this led to a changed perspective on what heritage is, who has control over heritage and, finally, on the role of the heritage expert.

What is heritage?

Heritage is, first and foremost, a narrative: an ideological appropriation of an historical site, event, practice, concept, person, object, which recruits it as a summary of a community's identity as well as an explanation for its current status.¹ Heritage is lived: by retaining rituals such as going through the usual motions of a religious feast, wearing specific clothes at life-events (e.g. black at a funeral) or attending the commemoration of a seminal event in a community's history. Heritage's status as a narrative means that it is not fixed. Instead, it evolves through creative processes of meaning-making by communities' claiming it and creating their own narratives. Such appropriations have a dark side to them: if one group claims a certain heritage, others are often excluded from it.² Therefore, heritage is deeply political: its narrative defines who can be counted as belonging to our community and who cannot.

Traditionally, heritage has been linked to nation states, but it can also belong to different types of communities, such as adherents of a certain religion, those identifying as belonging to a certain ethnicity, or even much smaller groups such as the fans of a sports-team or a film series. Increasingly, minorities of every stripe claim their own heritage, occasionally connected to the dominant heritage. In the Netherlands, for example, the seventeenth century has long been claimed as the Golden Age, when the Dutch Republic was a world leading power, both politically and culturally. It was the day of stadtholder-king William III's leadership of the coalition against the French King Louis XIV, of victorious admirals such as Michiel de Ruyter, prominent scientists such as Christiaan Huygens, and great artists like Rembrandt and Vermeer. Recently, this narrative has come under fire: the Republic's efflorescence was enabled by colonialism, the slave trade and the oppression of the poor in the Republic and the colonies. Descendants of the enslaved and the colonised claim it as dark heritage, thus highlighting that heritage is not only about past glories. In this sense, commemorating the past can also serve as a way to cope with trauma. In response, the Amsterdam Museum abandoned its use of the term Golden Age.³ In Rotterdam, the Witte de With-Museum changed its name to the Melly Institute, after a work of art displayed on

1 Laurajane Smith, *Uses of Heritage* (London/New York: Routledge Taylor and Francis 2006), 29-34.

the outside of this contemporary art museum, that depicts a non-white working class girl: the Golden Age admiral Witte de With had fallen into disrepute for his connection to the slave-trade and his cruelty.⁴ Against this trend, a Dutch populist party used its allotment on national television to broadcast the old-fashioned version of the seventeenth century as an age of glory.⁵

This already shows a fundamental point: narratives around heritage can change the self-image of communities. This has certainly happened on a European scale. The Faro Convention defines Europe as a pluralist society, in which many voices can be heard and the heritage of many communities be expressed, be they ethnic, cultural, religious, or otherwise. This is a radical change of the traditional vision shared by the founders of the European Community. They defined Europe as essentially Christian and as roughly consisting of the territory of Charlemagne's Early Mediaeval Empire. Their vision no longer fits in view of Europe's expansion into the East and the increased diversity of the continent.

Superdiverse Europe

The diversity of Europe moves in different directions. From the 1960s, a growing percentage of the population considers itself nonreligious, while at the same time, new religious communities comprising immigrants and converts are proliferating. Secular and religious individuals alike show a keen interest in spirituality as they do in religious heritage. These three dimensions of religious diversification play into debates over heritage and European identity.

In Great Britain, the Czech Republic, Sweden and the Netherlands, a greater portion of the population identified with non-religion than with the major religious cults in a 2015 Eurobarometer survey.⁶ However, leaving organised religion does not necessarily mean leaving faith.⁷ Neither does it mean ceasing involvement in religious heritage, in fact quite the opposite. Believers and non-believers cherish the memory of the religious past and perceive a religious building as a marker of identity for a town or village. Churches and synagogues become tourist attractions. Many buildings are being repurposed for uses going from bookshops to party venues. Strikingly, those who no longer attend church feel

2 Frijhoff, Willem. 'Toeëigening; Van bezitsdrang to betekenisgeving', *Trajecta* 6 (1997), 99-118'; id. 'Toe-eigening als vorm van culturele dynamiek', *Volkskunde* 104 (2003), 1-17; id., *Dynamisch Erfgoed* (Amsterdam: SUN 2007).

3 https://www.amsterdammuseum.nl/nieuws/gouden_eeuw, consulted 29-1-2021.

4 https://www.fkawdw.nl/nl/about_us/news/on_27_january_2021_you_can_call_us_kunstinstituut_melly consulted 21-1-2022. The photo was created by the Chinese-Canadian artist Kenneth Lum in 1990.

5 In the Netherlands, all political parties share broadcasting time for three minutes-advertising-slots on national television, equally divided among the parties, and increased during election campaigns. See [Indeling zendtijd politieke partijen | Commissariaat voor de media \(cvdm.nl\)](https://www.cvdgm.nl/), consulted 21-1-2022.

strongest about which uses are acceptable and which are not: a demure classical concert would usually be OK, a dance party may be frowned upon.⁸ This sensitivity highlights the special position of religious heritage. It retains a certain sacredness, which sets it apart from other forms of heritage.⁹

At the same time, growing numbers identify as ‘spiritual, but not religious’.¹⁰ Although these people may not want to have anything to do with an authoritative church, they still feel a need for a transcendent sphere, a place beyond the daily experience, to cope with life’s events, such as birth, illness and death. Often, spiritual people take their point of departure from outside traditional religions: for instance from neo-paganism or cults inspired by popular culture. Thus, they create new heritage narratives. Star Wars fans go on a pilgrimage to Skellig Michael, the Irish island that was used as Luke Skywalker’s hermitage in the third series of the franchise. This island has a long history, starting in the Early Middle Ages, as a site of Christian and possibly pagan pilgrimage. Nowadays, tourists, Christian, neo-pagan and Jedi pilgrims each create their own meaning around this site.

Globalisation is the second cause of the transformation of the European religious landscape. In Europe, it has led to widespread immigration. Migrants from all over the world have brought their religious traditions, which has occasionally attracted European converts. Henceforth, European societies were characterised by “superdiversity.”¹¹

The presence of migrants has altered the political discourse around religious heritage. Opponents of immigration used to focus on the supposed cultural differences between “native” and “foreign” populations. Since the 1990s, religion has become a chief marker of difference, particularly concerning Turkish or North African migrants’ Muslim identities. Such framing of “our” religious heritage over “theirs” is most pronounced in populist rhetoric, however, it has also been widely employed by mainstream politicians. A growing number of heritage professionals and activists, including those belonging to minorities, is challenging this vision, which no longer fits the reality of a pluralist Europe, particularly when re-examining historical accounts from critical perspectives. It also clashes with the status of heritage as a human right for all.

6 Marc Hooghe, Ellen Quintelier, and Tim Reeskens, ‘Kerkpraktijk in Vlaanderen’, *Ethische Perspectieven* 16, no. 2 (2006): 113–23. For the University of Lucerne interactive map on religious affiliations in Europe, see: ‘Religious Affiliation’, Universität Luzern, SMRE data, n.d., https://www.smre-data.ch/en/data-exploring/religious_affiliation#/mode/majority_religion/period/2010/dataset/1562/presentation/map; European Commission, ‘Discrimination in the European Union’, *Eurobarometer, October 2015*, <https://europa.eu/eurobarometer/surveys/detail/2077>.

7 Grace Davie, *Religion in Britain since 1945: Believing without Belonging* (Oxford: Blackwell Publishers 1994).

8 Jacobine Gelderloos, ‘Liever een boekwinkel dan een disco : ratio en emotie rondom her- en nevenbestemming van kerkgebouwen’, *Jaarboek voor Liturgiewetenschap* 28 (2012), 183-206.

9 Cyril Isnart and Nathalie Cerezales ed., ‘Introduction’ in *The Religious Heritage Complex: Legacy, Conservation, and Christianity* (London/New York/Oxford/New Delhi/Sidney 2020), 1-13.

10 Paul Heelas and Linda Woodhead, *The Spiritual Revolution: Why Religion Is Giving Way to Spirituality* (Malden: Blackwell 2005).

A human right

Originally, the concept of heritage had an elitist and Western flavour. Royal and aristocratic families as well as clerical institutes would draw up lists of their valuable objects and buildings. After the French Revolution, in France and elsewhere, many such collections were nationalised, for instance the royal collection in the Louvre, which led to a more central role for experts in the treasure belonging to the State. Art historians, historians and the like determined what was worthy of preservation and what was not. In this vein, the 1972 UNESCO *Convention Concerning the Protection of World Cultural Heritage and Natural Heritage* defined world cultural heritage as “monuments”, “groups of buildings”, and “sites” having “outstanding universal value from the point of view of history, art or science”.¹² Judging from what UNESCO has acknowledged as heritage, “universal value” turns out to be mostly located in Europe. This one-sided identification shows that a Western bias is still far from being over.

In a meeting in Faro in 2005, the Council of Europe proposed a new framework for thinking about and working in heritage that placed people and their values at the centre rather than the valuable sites and objects. Here, cultural heritage is defined as:

*a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge, and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time.*¹³

Fundamental to this approach is the Faro Convention’s grounding in Article 27 of the Universal Declaration of Human Rights (1948) which states, without qualification, that “Everyone has the right freely to participate in the cultural life of the community”.¹⁴ ‘Participation’ is understood by the Faro Convention, not only in terms of who participates (everyone!), but *what* participation means. Participation is not a matter of simply engaging

11 Steven Vertovec, ‘Super-Diversity and Its Implications’, *Ethnic and Racial Studies* 30, no. 6 (2007): 1024–25; José Casanova, ‘Immigration and the New Religious Pluralism: A European Union/United States Comparison’, in *Democracy and the New Religious Pluralism*, ed. Thomas Banchoff (New York: Oxford University Press, 2007).

12 *Unesco Convention concerning the Protection of World Cultural and Natural Heritage* (1972), art 1.

with pre-existing authorised heritage: rather, participation includes the active “identification, study, interpretation, protection, conservation and presentation of the cultural heritage” and “public reflection and debate on the opportunities and challenges which the cultural heritage represents.”¹⁵

The implications of the Faro Convention for shared ownership of and responsibility for heritage, dialogue and democracy are still being worked through: the Rebelah Project is one example. How exactly can difficult, contested, or obscure heritage provide a “shared source of remembrance” as the Convention envisages?¹⁶ Who is in control of the “inclusion” process: are these the members of a heritage community or is it still the élite?¹⁷ This and other intractable problems will confront anyone attempting to use shared responsibility for and participation in religious heritage for social inclusion.

Mediating diverse heritages

Heritage is about meaning, about narratives tied to objects, places and practices originating in the past and providing the grounding for personal and community identities. These narratives are continually being made and remade. Heritage is no longer thought of as something produced by experts and given to the public through authorised sites and objects of heritage transmission. Rather it is the product and process of meaning-making between teachers and students, scholars and community activists. Its place is not just cathedrals and museums; it can be practised in various locations, wherever individuals and communities want to combine and compare historical perspectives in a process of reflection and create a pluralist vision of it, which matches a diverse Europe, for now and for the future. Having heritage, living it, shows the presence of a community as a part of the richness of Europe.

A new type of heritage professional is therefore needed. Whereas in the past heritage was in the hands of ‘experts’, the new heritage professional is much more of a mediator, who specialises in helping communities engage in the co-creation of heritage. The new heritage professional, whether a teacher, an artist, a community activist or a museum curator, plays a mediating role in a multi-sided process involving many voices contributing to the ongoing development of heritage in which all can participate. With this handbook we hope to inspire those who work with adult learners to take on this role, to step up to the challenge of helping learners take an active part in the formation of new forms of heritage.

13 *Council of Europe Framework Convention on the Value of Cultural Heritage for Society* (2015) a.k.a. *Faro Convention*, art. 2.a.

14 *Universal Declaration of Human Rights* (1948), art. 27.1.

15 *Faro Convention*, art. 12.a.

16 *Faro Convention*, art. 3.a.

17 *Faro Convention*, art. 13.a.





BEST PRACTICES WHEN WORKING WITH ETHNIC AND/ OR RELIGIOUS MINORITIES

KEYS FOR TRAINERS



BEST PRACTICES WHEN WORKING WITH ETHNIC AND/OR RELIGIOUS MINORITIES: KEYS FOR TRAINERS

Train in cultural competence

We understand as cultural competence the knowledge, behaviours and attitudes that enable a professional to work in different intercultural contexts. Cultural competence is a key factor in the work with minority groups, and it is necessary to achieve successful results in the creation of inclusive and non-hostile spaces. It is not an easy competence to acquire and it requires a long process of training, working experience and gaining awareness of the different contexts of the groups. When facing intercultural learner groups, it might be useful to approach colleagues who share similar cultural backgrounds as the learners when preparing the activities and learning itineraries, as they might be able to provide different intakes which might make the learning process more culturally relevant (and hence more meaningful), as well as help us spot culturally sensitive material and propose ideas on how to best address it in the classroom.

Beyond language

On many occasions activities proposed pose a language barrier. This results in difficulties for their correct execution on one hand, and the exclusion of people from some minority groups on the other. In learner groups that might face language barriers, we can resort to activities in which the use of language is not exclusively necessary. There are other tools that can be used to plan the activities this way, such as music, theatre, movement, dancing, etc. Throughout the handbook you will find some activities that will guide you through this process. Depending on the context of the training, relying on a translator might be useful to get activity instructions across more efficiently. However, we do warn against using a single participant who is language-proficient as a single translator, as the responsibility of that task might hinder the learning experience for the participant. As an alternative, identifying which learners are more or less language proficient, and grouping them so that learners can help each other out, usually results in a pleasant cooperation experience for the group.



Translation

In the case that translation is needed, we must:

- As highlighted before, be careful not to make participants responsible for this task just because they speak the languages we need in order to work with our minority groups. There is a difference between trying to get people involved in the activity and making them responsible for tasks that arise from our activities.
- Make sure the translator has the cultural competence or has a closeness to the minority group. This is important in order to create a safe and trustworthy symbolic space for the participants and get an accurate translation.

Saviour complex

Beware of it and how to avoid it. Sometimes when working with minority groups or people who belong to them, it can happen that we unconsciously enter the saviour complex. This takes place when one has the underlying belief that they have skills that people of minority groups don't have or that they know more. To prevent this from happening it is important to:

- Avoid paternalizing otherness: Sometimes we enter a "spiral of respect" that, instead of leading us to truly respect otherness, leads us to acquire paternalistic behaviour towards minority groups.
- Beware of the role of representative of the minority group: It is common in groups in which there is a small number of people belonging to minority groups to assign them the role of representatives of said groups. This causes the difference to be emphasised in a way that can be hostile towards people and can make them feel uncomfortable.

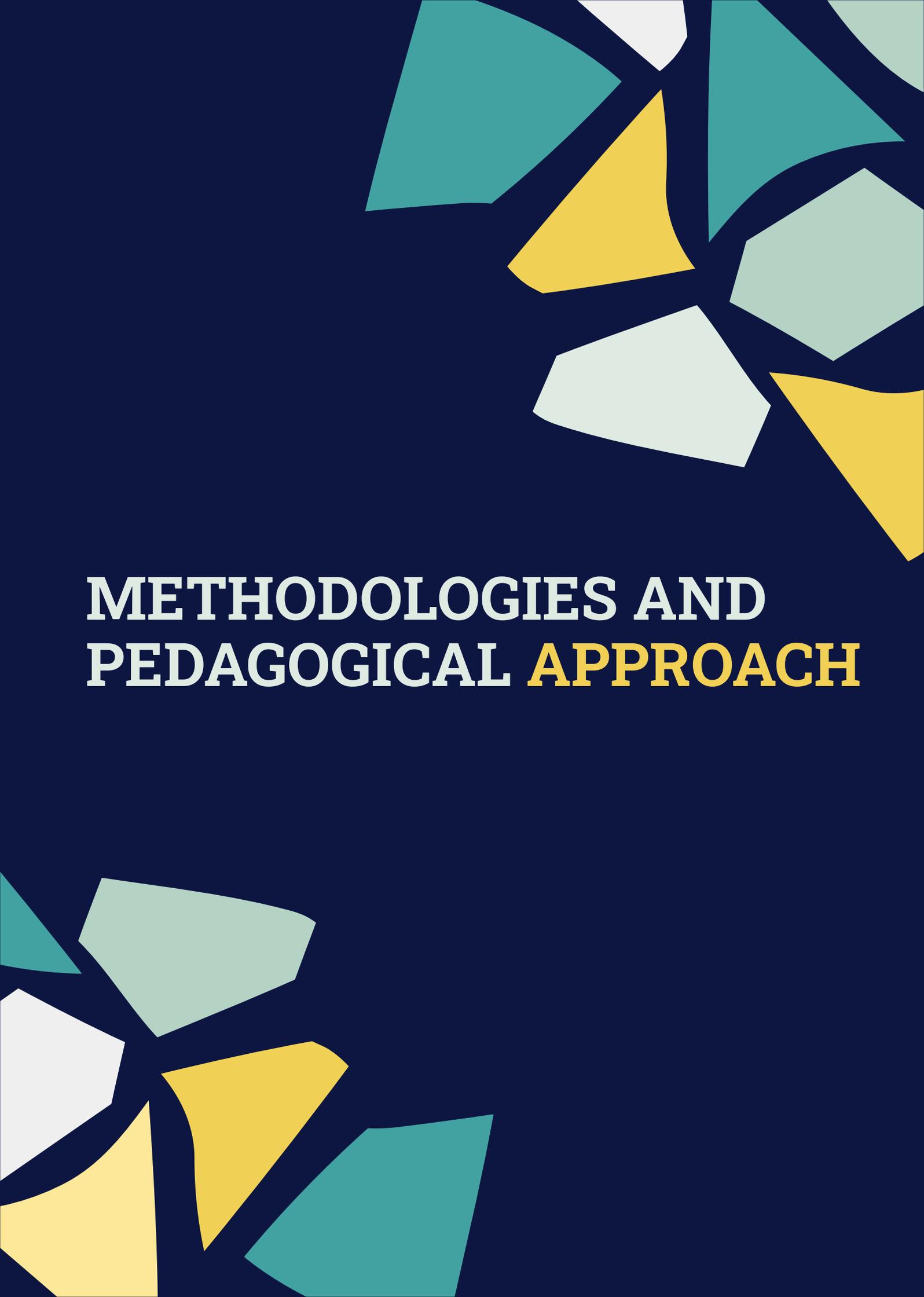
Recruitment

Sometimes it can be difficult to reach people from minority groups to invite them to participate in our workshops. This can happen for different reasons, and there are ways in which we can try to overcome this barrier to participation:

- Reach minority groups through community leaders: These are people who are well known in the communities; people who the communities trust. Establishing first contacts with community leaders to lay out our training objectives, and listening to the community leader on how to best articulate the learning experience within the needs of the community might give us valuable keys on best ways to approach minority learners and make the most of the training itinerary.

- Flexibility and adaptability: the situations many people who belong to minority groups live prevent them from having a fixed availability or cause them to have very little free time in comparison to non-minority learners. We must be the ones to adapt our activities to their availability and plan them accordingly, agreeing in advance the best moment to host the training (i.e. afternoons, weekends, etc.).





METHODOLOGIES AND PEDAGOGICAL **APPROACH**

METHODOLOGIES AND PEDAGOGICAL APPROACH

Partner experience in adult education shows that the *Critical Incident Methodology*, *Theatre of the Oppressed*, *Process Work*, *Storytelling*, and *Cognitive Behaviour Therapy* are methods which allow for a profound transformation of the learning environment, focused on comprehensively addressing conflicts, discriminatory behaviours and cultural shocks, which affect negatively the learning environment if not dealt with in an inclusive manner.

These methods are introduced following the ethical underpinnings of Paulo Freire's Critical Pedagogy and Pedagogy of the Oppressed. In this approach, developed in Brazil during the 1970, the teaching-learning process becomes a motivating, collective and inclusive space. Freirean critical pedagogy is based on various epistemological concepts. Firstly, people can never be objects of a process, they must always be subjects. All persons, no matter their age, background or situation, can teach and learn, are owners of some knowledge, have the same right to speak, be heard, and address options, contents, problems and solutions. Secondly, in the learning process, reflection and action must go together in a process of increasing self-awareness: awareness of ourselves as part of a community and awareness of the structures which bind such communities. Thirdly, the basis of the teaching-learning experience is built on dialogical relationships. Dialogical relationships are based on all subjects involved in the teaching-learning process. In this context, the process becomes "an encounter among persons who name the world, it must not be a situation where some name on behalf of others" (Freire, 1970, p. 89).

The REBELAH project brings all these concepts, methods and approaches together to foster an inclusive learning environment in adult training. Addressing diversity in training gains relevance in situations of vulnerability (in the work with refugees, migrants, ethnic minorities, etc.). Diversity needs to be addressed in an intersectional perspective with attention to cultural diversity, body, gender, age, sexuality, health, socioeconomic and family situation, among other areas as to fully understand the impact of education on learners' well-being.





LEARNING WITH OBJECTS

LEARNING WITH OBJECTS

“Object-based learning” (OBL) is an approach that teachers and trainers along various levels of education in differing contexts and in all kinds of courses are increasingly using as they seek new ways to help learners explore complex ideas, stories, events, and processes in an engaging and student-centred manner.

In this method, objects – from museums, archives, science collections, or even from the kitchen or bedside table – are introduced into the learning environment where they can act as “thinking tools” to promote engaged and collaborative learning, problem-solving, and creative expression. Learners are invited to touch or handle objects directly where possible, or, if this is not possible, to view them in close proximity to the physical objects. The form, shape, design, and weight of the objects, their colour and materials, fragility or sturdiness, are intriguing, both challenging learners in their novelty, and inviting their curiosity and imagination.¹⁸

The approach has a number of benefits. Dealing with a physical object for a while, no matter what it is, and learning to interrogate it and discover its specificity and complexity can bring an important and inviting moment of focus for learners distracted by many demands on their time and attention. The sensory and tactile dimensions of handling an object, or observing it up-close, can provide a powerful and concrete memory on the basis of which to build, associate, store, and recall more abstract concepts and ideas, or memories and emotions that are difficult to put into words. Moreover, through interacting with the objects and each other, learners are encouraged to develop and express independent skills in hypothesis-formation (e.g.: what is this thing? what is it for?), observation (how does it work? what is it doing?) and analysis (what is its story? how did it get here?).

It is important also to be up-front about some practical considerations in object-based learning. First, there are logistical concerns, especially if the objects involved are rare or precious. If they are brought to the learning-environment the teacher or trainer will want to know how they get there, how much set-up time is needed, who will be responsible for the objects, what kind of knowledge and supervision is needed by the learners, and how the

18 On object-based learning, see: Leonie Hanna, Rosalind Duhs, and Helen Chatterjee, “Object-Based Learning: A Powerful Pedagogy for Higher Education,” in *Museums and Higher Education Working Together: Challenges and Opportunities*, ed. Anne Boddington, Jos Boys, Catherin Speight (Farnham: Taylor and Francis, 2013), 159–168 at 165; Devora Romanke, Bernadette Lynch, “Touch and the Value of Object Handling: Final Conclusions for a New Sensory Museology,” in *Touch in Museums: Policy and Practice in Object Handling*, ed. Helen J. Chatterjee (Oxford: Berg, 2008); *Engaging the Senses: Object-Based Learning in Higher Education*, ed. Helen J. Chatterjee, Leonie Hannan (Farnham: Ashgate, 2015).

object-based-learning fits into the broader training goals of the programme. If the learning is relocated to the site of the collection, or to a special site where the objects may be handled or viewed more securely, many of these questions remain, but there may also be new questions confronting the trainer: how to get to the site; who takes responsibility for the timing of the visits; what are the security and meeting point needs; how is coordination between various staff handled. While this may seem like a rather daunting list of questions, it should be underlined that many museums, heritage collections and sites are very familiar with these concerns, and are well-trained in facilitating object-based learning both on and off-site.¹⁹

Second, it is of course important to take into account the perspective of the learners themselves. Learners who are more accustomed to listening quietly may find hands-on active learning more challenging, and such reticence may be increased if heritage objects or environments are unfamiliar or appear as overwhelmingly authoritative. If learners are made aware of the reasons for the object-based approach, it is more likely that they will get more fully involved. The skills needed to attend to differing learning needs in diverse groups in other kinds of learning are equally required in object-based learning.



19 See Joe Cain, "Practical Concerns when Implementing Object-Based Teaching Higher Education," *University Museums and Collections Journal* 3 (2010): 197-201.

One of the most influential object-based learning tools is what has been called an “object biography”. The idea stems from a seminal article written by the anthropologist Igor Kopytoff, entitled “The Cultural Biography of Things”.²⁰ Kopytoff argued that just as we might describe the biography of a person by looking at the range of biographical possibilities for a person’s life in the society or cultural group to which she or he belongs, and then considering to what extent the subject realises these “model” possibilities or in fact departs from these models, the same kind of cultural questions might be asked about the life of objects. In other words, in order to understand an object we might want to find out not only who owned this object (what art historians call “provenance”) or what does it represent, but also broader questions such as:

- Where does this thing and the materials used to make it come from?
- Who made it?
- How was the object acquired, given, consumed, repaired, stolen, lost, found, stored? What signs of this “use-life” are on the object itself?
- What are the things inherently possible in the “status” of this object in the time and culture in which it was made and first used?
- Were these “model” possibilities reached or interrupted?
- How might you describe the “career” of the object so far, or the “periods” in its “life”?
- Were there unexpected events that influenced to what extent it could fulfill its original possibilities?
- How have the thing’s uses changed over time?
- What happens to the object when it is no longer useful (for its original purpose)?²¹

Kopytoff’s interest in these questions was in the way in which attending to the biography of an object in its contexts would help us see and understand aspects of culture that might otherwise remain obscure to us, in particular the culturally specific patterns of value and exchange. But we might also say that objects have “lives” even in a more fundamental, material sense, since they may appear to be “stable” while the materials of which they are made are not inert.²² This is easy to see in organic matter or fragile textiles, but even the hardest stones are slowly, but surely, changing in their magnetic charge. In short, all objects

20 Igor Kopytoff, “The Cultural Biography of Things,” in *The Social Life of Things: Commodities in Cultural Perspective*, ed. Arjun Appadurai (Cambridge: Cambridge University Press, 1986), 64–91.

21 Kopytoff, “The Cultural Biography of Things,” 66–67.

22 Ian Hodder, *Entangled. An Archaeology of the Relationships between Humans and Things* (Walden, MA: Wiley-Blackwell, 2012), 4–5.

are in a state of flux, shifting at differing rates, and part of our relationship with them is caught up in the fact that the rate in which they are changing requires regular interventions on our part. To learn the biography of an object means discovering things about humans who have been enlisted in the life of the object – whether they like it or not.

This approach to discovering a “heritage” object has a number of advantages. First, it is radically democratising. While many objects that survive from the past remain so because of the quality of their materials or the importance of their former owners (or both), and can therefore be perceived as objects of the elite, focusing on the life of the object stresses every-day moments of production, exchange, consumption, repair and discard that are common to all objects no matter their status – from Michelangelo’s Pietà to a can of Coke. Second, this approach provides a common means of access that flattens the amount of prior knowledge that the learner needs to have in order to “understand” the object. While the object’s specific materials, iconography, or history and cultural context of ownership or use may be unfamiliar, common questions about how objects that are familiar to the learner have lives can provide a bridge to understanding the other. Third, discovering and analysing the complex life of an object can be a powerful lens through which, by analogy, to reconsider and re-tell one’s own complex life stories. Most objects in museums and heritage collections are de-contextualized, and require a good deal of reconstruction and imagination in order to be understood. Many learners are also “de-contextualized” in one way or another – whether through needing to flee an unsafe or unstable home country as a refugee, or through various forms of marginalisation, or through the regular strangeness they may feel in a learning environment among people they do not know and who do not know them. Inviting learners to piece together how objects were involved in social relations can help them both recognize their own real stories of dis-connection in the stories of the objects they are encountering, and at the same time, perhaps discover patterns of unexpected connection between things and people in their own lives.²³

Finally, an important challenge of the object biography has recently been voiced. Drawing on the notion of “necropolitics” developed by Achille Mbembe to describe forms of “social existence in which vast populations are subjected to living conditions that confer upon them the status of the living dead”²⁴ Dan Hicks, curator of the Pitt Rivers Museum in Oxford has recently argued that object biographies should be replaced with “necrologies”. Hicks uses this term to refer to an analysis and accounting of the on-going ways in which Euro-American museums rehearse and propagate anti-Black violence and dispossession by displaying (albeit with carefully worded explanations) objects acquired during colonial wars and with violence.²⁵ For Hicks, objects acquired by theft, coercion and violence do

23 Jody Joy, “Reinventing Object Biography: Reproducing the Drama of Object Lives,” *World Archaeology* 41 (2009): 540-556 at 545.

24 Achille Mbembe, “Necropolitics,” *Public Culture* 15 (2003): 11-40 at 39-40; see also: Achille Mbembe, *Necropolitics* (Durham: Duke University Press, 2019).

25 Dan Hicks, *The Brutish Museums: The Benin Bronzes, Colonial Violence and Cultural Restitution* (London: Pluto Press, 2020), 25-36; also Dan Hicks, “Necrography: Death-Writing in the Colonial Museum”, *British Art Studies*, 19 (2021), <https://doi.org/10.17658/issn.2058-5462/issue-19/conversation>

not simply have apparently “neutral” life-histories securely located in the past. The duration of injustice in the failure to return such objects must, he argues, be addressed now by an account of the objects’ loss, theft, and on-going “living death”.

While many would support Hicks’ excoriating assessment of the harm done by on-going “willful amnesia” regarding the dark history of many of the objects in Euro-American museums, not all have agreed with Hicks’ critique of object biography. The anthropologist Haidy Geismar has argued that it is precisely through object biographies that a proliferation of perspectives and experiences can be generated and retold about objects. Object biographies can thereby serve to de-centre the authorised biography of the object, and thereby to “delegitimize narratives of national superiority and imperial conquest.”²⁶

Hicks’ proposal of a “necrography” lays bare the ruptures, gaps and violent breaks in the life of the object with the forensic clarity needed for the working of justice. The writer and political activist Priya Basil has proposed combining this “necrography” with what she calls “fabulography”. She uses this term referring to a creative process to address the ruptures where the story cannot be retraced, -in order “to retrieve in any form – song, dance, film, text, drawing, recipe – something of what has been lost”. This is not a means of filling in the voids in our knowledge, but rather a means of “respectfully inhabiting them”. This creative and artistic process can consequently generate another potentiality for the object, “other kinds of liveliness” as Basil puts it, in a polyphonic, collective “counter-museum”.²⁷

26 Haidy Geismar, “In Defense of the Object Biography,” in *British Art Journal* 19 (2001) response to Dan Hicks. <https://doi.org/10.17658/issn.2058-5462/issue-19/conversation/003>

27 Priya Basil, “Writing to Life,” *British Art Journal* 19 (2001) response to Dan Hicks. <https://doi.org/10.17658/issn.2058-5462/issue-19/conversation/002>



**SELECTION OF
HERITAGE ELEMENTS**

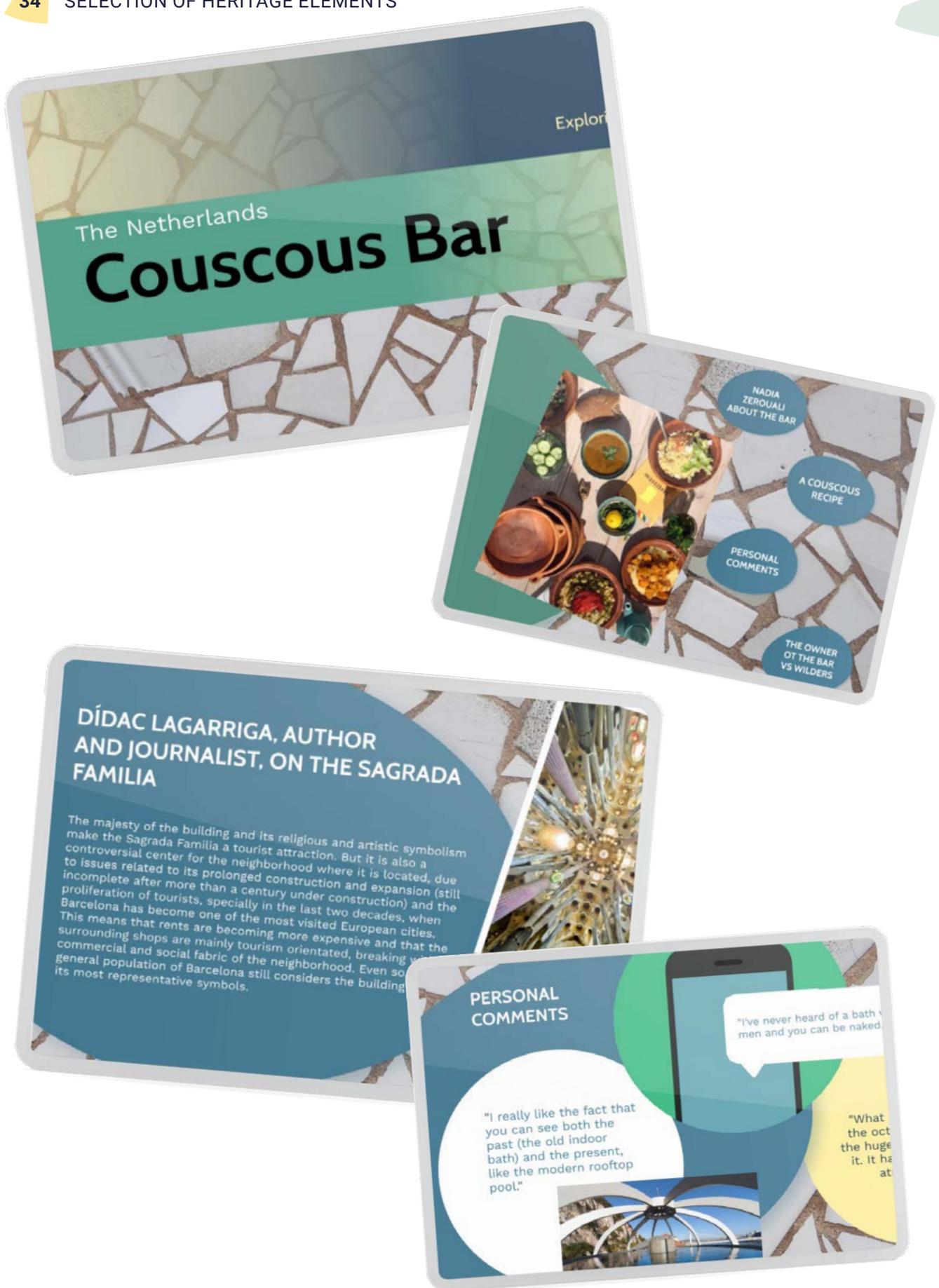
SELECTION OF HERITAGE ELEMENTS

In an attempt to rediscover and reinterpret heritage/cultural elements around us, we decided to choose and research **24 heritage elements** from the different countries participating in the project. These items were all suggested by participants during the pilot activities we undertook within the REBELAH project. We invite the reader to explore this selection of elements carefully. The multiple narratives and perspectives concerning these objects, sites and people, and the fact that they were given to us by the participants, critically showcase the plural and migrant origins of Europe.

The Netherlands	Spain	Hungary	France
The costume of Mata Hari	Gegants	Feszty Panorama	The Islamic veil
Honor killing dagger	Hospital del Mar	House of Jewish Excellence	Great Mosque
Sword of Grutte Pier	La Sagrada Família	Fresco Village	Père Lachaise Cemetery
Couscous Bar	Montserrat	Memento Park	Madagascar
Dam Square	Halal	Turkish Bath	Choir
Monument The Scream	Weddings	Gypsy Orchestra	Corsica Monsters
			Vietnamese New Year

Find the infosheets for all heritage elements [here](#).





Find the infosheets for all heritage elements [here](#).



SUMMARY **TABLE OF ACTIVITIES**

SUMMARY TABLE OF ACTIVITIES

Title	Overview	Duration
<i>The places we inherit</i>	Reflect on how your heritage is present in your current life and is related to your identity. Represent with your body - using image theatre or statues - a heritage element of where you were born; where your mother was born; your father was born; a grandfather/ grandmother was born; where you live now.	45 min.
<i>The imaginary journey</i>	Reflect on how heritage is present in your current life and in others. In pairs, participants will lead each other (only with sounds) through a personal journey: an element of heritage from the place he/she lives or where he/she was born.	1 hour
<i>My photo</i>	This activity is very easy yet very strong. It only requires a photo of the participants, taken with their smartphones. By showing these pictures to each other and by sharing memories, a deep connection will be established. Moreover, participants will also get to know the power of their memories, in the context of individual heritage (sometimes connected to collective heritage).	15-20 min.
<i>Shifting perspectives</i>	This activity deals with the cultural heritage of tales and telling stories (part of the register of national intangible heritage in many countries). However, it also deals with perspective and how they can shift and shed another light on events. In this activity we use the fairy-tale of Hansel and Gretel, but many other fairy-tales, folktales and fables can be used as well.	45-60 min.
<i>Kaleidoscopic portrait – Presenting oneself through heritage</i>	This activity is an adaptation of the “kaleidoscopic portrait” which uses concrete objects / places to help people present themselves and get to know the others (if I were a book, I’d be... if I were a city, I’d be...). However, instead of any object or place, we’re using elements of cultural heritage and historical figures, so that we also get introduced to our subject matter.	10 min.
<i>Concentric circles</i>	This activity is an icebreaker activity that helps people get connected, while also getting connected to the subject of cultural heritage.	10 min.
<i>Would you rather...?</i>	In this fun and energizing exercise we practise self-reflection, connect with others and use our intuition by making choices between different things.	15 min.
<i>Drawing a monument</i>	Participants are requested to draw a monument in pairs sitting back to back.	20 min.

Title	Overview	Duration
<i>Exploring heritage</i>	Exploring heritage is a structured do-it-yourself dive into an object, practice, site, event, building or person of cultural heritage. Following a form to fill in, the participant gets a multi-perspective on cultural heritage. Methods of research include browsing the internet, interviewing people or going to museums, among others.	1 hour to 1 day, depending on the set-up
<i>Local/ Minority heritage trails</i>	To use the concept of developing a tangible trail within the locality of the education space as a method for connecting with hidden/ overlooked/minority heritage	90 min. x 3
<i>Connecting stories</i>	Connecting Stories is based on the principle of the Biography of an Object and The Hero's Journey. The biographies of the objects are approached as a Hero's Journey (explained below), connecting the biographies of objects to life stories of the participants. The objects are used as a meaning and memory making tool to get inspired in making new stories. The participants make the new stories together. In doing so they tell each other how the biography of the object applies to them. The stories include elements of the biography and life stories of all the participants. This activity consists of minimally 3 sessions of two to three hours an involves a visit to a cultural heritage institute like a museum or an archive.	6-9 hours
<i>The image of heritage</i>	In small groups, all participants must build together with their bodies different elements of tangible and intangible heritage (such as the Eiffel Tower or Christmas) just by observing and reacting, without speaking, commanding or pointing.	45 min.
<i>Name-on-site</i>	Participants are able to connect to city heritage in a personal and meaningful way through a very simple performance: they will write their name on a piece of paper and take their name through the streets and sites they inhabit every day.	1 hour
<i>Introduction to an Alien</i>	We reflect on what it is like to be a member of a community and then check to what extent these statements are true to the specific individuals.	30 min.
<i>Tree of life</i>	This is a thoughtful, participant-led exercise which uses the visual metaphor of a tree as a structure to label different elements of our lives, our culture, our identity, our strengths, linked to the past, present and future. It gives participants the opportunity to share short personal stories about the elements of their tree.	1 hour
<i>Monsters – Discovering the imaginations of monsters of our cultures</i>	This activity was developed during a workshop after Halloween in order to reflect on the origin of monsters and their roles in societies. The activity starts by inviting participants to identify and sculpt a monster of their own “cultural baggage” (i.e. a monster figure that is part of one of the cultures they identify with). An exhibition created with all the monsters is an occasion to explore the cultural diversity present in different representations and conceptualisations and functions of monsters.	90 min.

Title	Overview	Duration
<i>Death, diversity and heritage</i>	Exploration of what we learn about culture and cultural heritage through death – more precisely death rituals. It has two parts: we start with a warm-up that helps participants get to know each other while slowly getting introduced to the subject of death through observation, visit to a cemetery and discussions on these rituals and practices.	90 min.



ACTIVITIES



THE PLACES WE INHERIT

Overview of the activity

Reflect on how your heritage is present in your current life and is related to your identity. Represent with your body - using image theatre or statues - a heritage element of where you were born; where your mother was born; your father was born; a grandfather/grandmother was born; where you live now.

Objectives

- Establish the relationship between heritage, place, memory and the body.
- Reflect on heritage and how it can be represented.
- Find ways to communicate with the body without the need for words.
- Reflect on how your heritage is present in your current life and is related to your identity.

Minimum knowledge requirements from participants

No requirements are necessary

Duration	Minimum / maximum number of participants	Materials needed
45 minutes	<ul style="list-style-type: none"> • Recommended: 15 • Minimum: 2 • Maximum: 25 	<ul style="list-style-type: none"> • A device (mobile phone, tablet, camera) to take photos of the results.

Room/space requirements

- A space comfortable enough so that participants can move around. Take into account that the floor should be comfortable enough to lie down (i.e. avoid wet floors).
- This activity can be done indoors or outdoors.

Preparation

Please read the following extract about Image Theatre from the book *Games for Actors and Non-Actors* written by Augusto Boal: "Dealing with images we should not try to 'understand' the meaning of each image, to apprehend its precise meaning, but to feel those images, to let our memories and imaginations wander: the meaning of an image is the image itself. Image is a language. All images also are surfaces and, as such, they reflect what is projected on it. As objects reflect the light that strikes them, hence images in an organised ensemble reflect the emotions of the observer, her ideas, memories, imagination, desires. . . . The whole method of Theatre of the Oppressed, and particularly the series of Image Theatre, is based on the multiple mirror of the gaze of others – a number of people looking at the same image, and offering their feelings, what is evoked for them, what their imaginations throw up around that image. This multiple reflection will reveal to the person who made the image its hidden aspects. It is up to the protagonist (the builder of the image) to understand and feel whatever she wants to or is able to take from this process".

Instructions

1. Ask participants to find a comfortable space around the room, to close their eyes, and to think back to the place they were born. Give them a minute to connect with that place.
2. With their eyes closed, ask participants to represent with their body – using image theatre, that is, making a statue with their body - an element of the heritage of the place they were born in.
3. Once everyone has taken an image, ask participants to open their eyes and, without losing their image, look at the images of the other participants.
4. Ask participants to move to the place where their mother was born. If it is the same place, they should stay in the same spot. If not, they should move to the new location by imagining a map on the floor of the room. Each participant will decide their own location and how “their map” is located within the room. Once “in their mother’s birthplace”, ask them to close their eyes, and think about a heritage element that connects them with their mother. With their eyes closed, ask participants to represent with their body – using image theatre - an element of the heritage of the place their mother was born in.
5. Once everyone has taken an image, ask participants to open their eyes and, without losing their image, look at the images of the other participants.
6. Repeat with the following instructions: “where your father was born; a grandfather/grandmother was born; where you live now.”
7. The facilitator will take photos of the 5 movements of each participant.
8. Then share the experience and discuss why they have chosen those elements.

Learning outcomes evidences to be collected

Photos of the 5 movements of each participant.

Evaluation

Share this questions:

- *Was it difficult for you to find heritage elements for each place? Why?*
- *Have you limited yourself to material heritage (architecture, landscape, food) or did you choose heritage practices? Why?*
- *Do you think the body is a good way to represent heritage? How did you feel?*

Teaching tips, stories and experiences during piloting

- It is interesting to include non-material heritage elements (such as a designated festival, music...) so that the activity is richer and provides more reflection on the meanings of heritage.



THE IMAGINARY JOURNEY

Overview of the activity

Reflect on how heritage is present in your current life and in others. In pairs, participants will lead each other (only with sounds) through a personal journey: an element of heritage from the place he/she lives or where he/she was born.

Objectives

- Gain awareness about and explore some elements of heritage, and how these impact our memory and life.
- Establish the relationship between heritage (material and immaterial), memory, body and sound.
- Reflect on heritage and how it can be represented without words.
- Reflect on how your heritage is present in your current life and is related to your identity.

Minimum knowledge requirements from participants

No requirements are necessary

Duration	Minimum / maximum number of participants	Materials needed
60 minutes	<ul style="list-style-type: none"> • Recommended: 16 • Minimum: 6 • Maximum: 30 	No materials are necessary.

Room/space requirements

This activity can be done indoors or outdoors.

Preparation

No prior preparation is needed.

Instructions

1. Each participant must think about 1 heritage element (material or immaterial) of the place where he/she lives or where he/she was born.
2. Create pairs.
3. In pairs, participant A will guide participant B through a heritage element (material or immaterial) related to the place he/she lives or where he/she was born without using words. Participant B will close his/her eyes, while participant A uses sounds to recreate the element. Participant A should describe it using sound, whistling, claps..., in order to recreate the heritage element. Participants should not speak to each other and should maintain concentration throughout the activity.
4. When everyone is finished with their journey, switch places so that now participant B guides participant A through another heritage element.
5. Once both partners have gone through their journeys, they can take some minutes to share their thoughts and feelings.
6. Go back into forming a whole group and debrief the exercise all together.

Additional resources

Boal, A. (1992) *Games For Actors and Non-Actors*.
Routledge: London.

Evaluation

Some questions for discussion include:

- *What was easy and what was difficult?*
- *Did you discover something about your heritage you hadn't noticed before?*
- *What did you like and/or dislike? Were there moments of pleasure? Were there moments of conflict?*
- *Did you prefer to guide or to be guided?*
- *How did it feel to be part of someone else's heritage?*

Teaching tips, stories and experiences during piloting

This activity can also be done online



MY PHOTO

Overview of the activity

This activity is very easy yet very powerful. It only requires photo's of the participants, taken with their smartphones. By showing these pictures to each other and by sharing memories, a deep connection will be established. Participants will also get to know the power of their memories, in the context of individual heritage (sometimes connected to collective heritage).

Objectives

- Encourage participants to express themselves.
- Get participants into a story sharing mood.
- Encourage appreciative listening.
- Trigger emotions.
- Make clear that there is a value in everyone's story, as it is always connected to memories and to the past. Every story has a meaning.

Minimum knowledge requirements from participants

There is no minimum knowledge required of the participants

Duration

Depending on the number of participants, count on 15 to 20 minutes

Minimum / maximum number of participants

- There is no minimum or maximum for this activity, though the activity will take a lot of time with over 12 participants.

Materials needed

- Smartphones (if the participants do not have a smartphone, you can ask them to look for something in their bag or the pockets of their jackets).

Room/space requirements

- As the activity preferably is organised in a circle, it might be good to have a room that is big enough to make a circle.

Preparation

1. Make a circle
2. Take care that there is a safe space
3. Already choose 3 pictures yourself in your smartphone, to steer the dynamics of the group if necessary

Instructions

1. Ask participants to take out their mobile phone and go through photos they have taken previously. Invite them to pick a photo that really means something to them.
2. Ask them, one by one, to show the picture to the rest of the group, to say what (or who) is in the picture, to tell why they picked this picture and to share the memory connected to the picture.
3. Ask the rest of the group not to comment and to listen carefully.
4. Repeat this until every participant has shown a picture and shared a memory connected to it.



Evaluation

Thank participants for being open and sincere. Ask them if there is something they would like to highlight or discuss. Also inform what this exercise meant individually and in terms of group dynamics.

Teaching tips, stories and experiences during piloting

- This exercise can trigger strong personal emotions, so be prepared for that.
- Never push somebody to show a picture or to tell a story. Also mind that during the exercise all participants pay attention to the pictures of others respectfully.



SHIFTING PERSPECTIVES

Overview of the activity

This activity deals with the cultural heritage of tales and telling stories (part of the register of national intangible heritage in many countries). However, it also deals with perspective and how they can shift and shed another light on events. In this activity we use the fairy-tale of Hansel and Gretel, but many other fairy-tales, folktales and fables can be used as well.

Objectives

- Introduce the richness of the heritage of tales to the participants.
- Make the participants aware of the different perspectives in a story.
- Encourage creative thinking and imagination.
- Encourage critical thinking and to create critical awareness towards every story.

Minimum knowledge requirements from participants

There is no minimum knowledge required of the participants, though it helps if they are more or less familiar with the fairytale beforehand.

Duration	Minimum / maximum number of participants	Materials needed
Between 45 and 60 minutes	<ul style="list-style-type: none"> • There is no minimum or maximum for this activity 	<ul style="list-style-type: none"> • Printed copies of the fairytale

Room/space requirements

- As the activity preferably is organised in a circle, it might be good to have a room that is big enough to make a circle

Preparation

1. Make a circle
2. Distribute the text of the fairytale

Instructions

1. Invite the participants to read the text of the fairy tale.
2. Ask them to identify with one of the characters, except for the main characters. If necessary you can use several tools to really come to this identification, like making a tree of life of the character (See the activity "The tree of life").
3. Invite someone to tell/read the fairy tale. You might consider doing it yourself, but in that case you will have a double task.
4. At certain moments you interrupt the telling, at a moment when a certain character is about to take a decision or doubts about a decision. You turn to the participants who have chosen this specific character and you start asking them questions like: How did you come to this decision? Did you have doubts? Did you consider the other perspectives? Do you regret anything in hindsight?



Complementary material

Hansel and Gretel

Jacob and Wilhelm Grimm

Next to a great forest there lived a poor woodcutter with his wife and his two children. The boy's name was Hansel and the girl's name was Gretel. He had but little to eat, and once, when a great famine came to the land, he could no longer provide even their daily bread.

One evening as he was lying in bed worrying about his problems, he sighed and said to his wife, "What is to become of us? How can we feed our children when we have nothing for ourselves?"

"Man, do you know what?" answered the woman. "Early tomorrow morning we will take the two children out into the thickest part of the woods, make a fire for them, and give each of them a little piece of bread, then leave them by themselves and go off to our work. They will not find their way back home, and we will get rid of them."

"No, woman," said the man. "I will not do that. How could I bring myself to abandon my own children alone in the woods? Wild animals would soon come and tear them to pieces."

"Oh, you fool," she said, "then all four of us will starve. All you can do is to plan the boards for our coffins." And she gave him no peace until he agreed.

"But I do feel sorry for the poor children," said the man.

The two children had not been able to fall asleep because of their hunger, and they heard what the stepmother had said to the father.

Gretel cried bitter tears and said to Hansel, "It is over with us!"

"Be quiet, Gretel," said Hansel, "and don't worry. I know what to do."

And as soon as the adults had fallen asleep, he got up, pulled on his jacket, opened the lower door, and crept outside. The moon was shining brightly, and the white pebbles in front of the house were glistening like silver coins. Hansel bent over and filled his jacket pockets with them, as many as would fit.

Then he went back into the house and said, "Don't worry, Gretel. Sleep well. God will not forsake us." Then he went back to bed.

At daybreak, even before sunrise, the woman came and woke the two children. "Get up, you lazybones. We are going into the woods to fetch wood." Then she gave each one a little piece of bread, saying, "Here is something for midday. Don't eat it any sooner, for you'll not get any more."

Gretel put the bread under her apron, because Hansel's pockets were full of stones. Then all together they set forth into the woods. After they had walked a little way, Hansel began stopping again and again and looking back toward the house.

The father said, "Hansel, why are you stopping and looking back? Pay attention now, and don't forget your legs."

"Oh, father," said Hansel, "I am looking at my white cat that is sitting on the roof and wants to say good-bye to me."

The woman said, "You fool, that isn't your cat. That's the morning sun shining on the chimney."

However, Hansel had not been looking at his cat but instead had been dropping the shiny pebbles from his pocket onto the path.

When they arrived in the middle of the woods, the father said, "You children gather some wood, and I will make a fire so you won't freeze."

Hansel and Gretel gathered together some twigs, a pile as high as a small mountain.

The twigs were set afire, and when the flames were burning well, the woman said, "Lie down by the fire and rest. We will go into the woods to cut wood. When we are finished, we will come back and get you."

Complementary material

Hansel and Gretel sat by the fire. When midday came, each one ate his little piece of bread. Because they could hear the blows of an ax, they thought that the father was nearby. However, it was not an ax. It was a branch that he had tied to a dead tree and that the wind was beating back and forth. After they had sat there a long time, their eyes grew weary and closed, and they fell sound asleep.

When they finally awoke, it was dark at night. Gretel began to cry and said, "How will we get out of the woods?"

Hansel comforted her, "Wait a little until the moon comes up, and then we'll find the way."

After the full moon had come up, Hansel took his little sister by the hand. They followed the pebbles that glistened there like newly minted coins, showing them the way. They walked throughout the entire night, and as morning was breaking, they arrived at the father's house.

They knocked on the door, and when the woman opened it and saw that it was Hansel and Gretel, she said, "You wicked children, why did you sleep so long in the woods? We thought that you did not want to come back."

But the father was overjoyed when he saw his children once more, for he had not wanted to leave them alone.

Not long afterward there was once again great need everywhere, and one evening the children heard the mother say to the father, "We have again eaten up everything. We have only a half loaf of bread, and then the song will be over. We must get rid of the children. We will take them deeper into the woods, so they will not find their way out. Otherwise there will be no help for us."

The man was very disheartened, and he thought, "It would be better to share the last bit with the children."

But the woman would not listen to him, scolded him, and criticized him. He who says A must also say B, and because he had given in the first time, he had to do so the second time as well.

The children were still awake and had overheard the conversation. When the adults were asleep, Hansel got up again and wanted to gather pebbles as he had done before, but the woman had locked the door, and Hansel could not get out. But he comforted his little sister and said, "Don't cry, Gretel. Sleep well. God will help us."

Early the next morning the woman came and got the children from their beds. They received their little pieces of bread, even less than the last time. On the way to the woods, Hansel crumbled his piece in his pocket, then often stood still, and threw crumbs onto the ground.

"Hansel, why are you always stopping and looking around?" said his father. "Keep walking straight ahead."

"I can see my pigeon sitting on the roof. It wants to say good-bye to me."

"Fool," said the woman, "that isn't your pigeon. That's the morning sun shining on the chimney."

But little by little Hansel dropped all the crumbs onto the path. The woman took them deeper into the woods than they had ever been in their whole lifetime.

Once again a large fire was made, and the mother said, "Sit here, children. If you get tired you can sleep a little. We are going into the woods to cut wood. We will come and get you in the evening when we are finished."

When it was midday Gretel shared her bread with Hansel, who had scattered his piece along the path. Then they fell asleep, and evening passed, but no one came to get the poor children.

It was dark at night when they awoke, and Hansel comforted Gretel and said, "Wait, when the moon comes up I will be able to see the crumbs of bread that I scattered, and they will show us the way back home."

Complementary material

When the moon appeared they got up, but they could not find any crumbs, for the many thousands of birds that fly about in the woods and in the fields had pecked them up.

Hansel said to Gretel, "We will find our way," but they did not find it.

They walked through the entire night and the next day from morning until evening, but they did not find their way out of the woods. They were terribly hungry, for they had eaten only a few small berries that were growing on the ground. And because they were so tired that their legs would no longer carry them, they lay down under a tree and fell asleep. It was already the third morning since they had left the father's house. They started walking again, but managed only to go deeper and deeper into the woods. If help did not come soon, they would perish. At midday they saw a little snow-white bird sitting on a branch. It sang so beautifully that they stopped to listen. When it was finished it stretched its wings and flew in front of them. They followed it until they came to a little house. The bird sat on the roof, and when they came closer, they saw that the little house was built entirely from bread with a roof made of cake, and the windows were made of clear sugar.

"Let's help ourselves to a good meal," said Hansel. "I'll eat a piece of the roof, and Gretel, you eat from the window. That will be sweet."

Hansel reached up and broke off a little of the roof to see how it tasted, while Gretel stood next to the windowpanes and was nibbling at them. Then a gentle voice called out from inside:

Nibble, nibble, little mouse,
Who is nibbling at my house?

The children answered:

The wind, the wind,
The heavenly child.

They continued to eat, without being distracted. Hansel, who very much liked the taste of the roof, tore down another large piece, and Gretel poked out an entire round windowpane. Suddenly the door opened, and a woman, as old as the hills and leaning on a crutch, came creeping out. Hansel and Gretel were so frightened that they dropped what they were holding in their hands.

But the old woman shook her head and said, "Oh, you dear children, who brought you here? Just come in and stay with me. No harm will come to you."

She took them by the hand and led them into her house. Then she served them a good meal: milk and pancakes with sugar, apples, and nuts. Afterward she made two nice beds for them, decked in white. Hansel and Gretel went to bed, thinking they were in heaven. But the old woman had only pretended to be friendly. She was a wicked witch who was lying in wait there for children. She had built her house of bread only in order to lure them to her, and if she captured one, she would kill him, cook him, and eat him; and for her that was a day to celebrate.

Witches have red eyes and cannot see very far, but they have a sense of smell like animals, and know when humans are approaching.

When Hansel and Gretel came near to her, she laughed wickedly and spoke scornfully, "Now I have them. They will not get away from me again."

Early the next morning, before they awoke, she got up, went to their beds, and looked at the two of them lying there so peacefully, with their full red cheeks. "They will be a good mouthful," she mumbled to herself. Then she grabbed Hansel with her withered hand and carried him to a little stall, where she locked him behind a cage door. Cry as he might, there was no help for him.

Then she shook Gretel and cried, "Get up, lazybones! Fetch water and cook something good for your brother. He is locked outside in the stall and is to be fattened up. When he is fat I am going to eat him."

Gretel began to cry, but it was all for nothing. She had to do what the witch demanded. Now Hansel was given the best things to eat every day, but Gretel received nothing but crayfish shells.

Complementary material

Every morning the old woman crept out to the stall and shouted, "Hansel, stick out your finger, so I can feel if you are fat yet."

But Hansel stuck out a little bone, and the old woman, who had bad eyes and could not see the bone, thought it was Hansel's finger, and she wondered why he didn't get fat.

When four weeks had passed and Hansel was still thin, impatience overcame her, and she would wait no longer. "Hey, Gretel!" she shouted to the girl, "Hurry up and fetch some water. Whether Hansel is fat or thin, tomorrow I am going to slaughter him and boil him."

Oh, how the poor little sister sobbed as she was forced to carry the water, and how the tears streamed down her cheeks! "Dear God, please help us," she cried. "If only the wild animals had devoured us in the woods, then we would have died together."

"Save your slobbering," said the old woman. "It doesn't help you at all."

The next morning Gretel had to get up early, hang up the kettle with water, and make a fire.

"First we are going to bake," said the old woman. "I have already made a fire in the oven and kneaded the dough."

She pushed poor Gretel outside to the oven, from which fiery flames were leaping. "Climb in," said the witch, "and see if it is hot enough to put the bread in yet." And when Gretel was inside, she intended to close the oven, and bake her, and eat her as well.

But Gretel saw what she had in mind, so she said, "I don't know how to do that. How can I get inside?"

"Stupid goose," said the old woman. The opening is big enough. See, I myself could get in." And she crawled up and stuck her head into the oven.

Then Gretel gave her a shove, causing her to fall in. Then she closed the iron door and secured it with a bar. The old woman began to howl frightfully. But Gretel ran away, and the godless witch burned up miserably. Gretel ran straight to Hansel, unlocked his stall, and cried, "Hansel, we are saved. The old witch is dead."

Then Hansel jumped out, like a bird from its cage when someone opened its door. How happy they were! They threw their arms around each other's necks, jumped with joy, and kissed one another. Because they now had nothing to fear, they went into the witch's house. In every corner were chests of pearls and precious stones.

"These are better than pebbles," said Hansel, filling his pockets.

Gretel said, "I will take some home with me as well," and she filled her apron full.

"But now we must leave," said Hansel, "and get out of these witch-woods."

After walking a few hours they arrived at a large body of water. "We cannot get across," said Hansel. "I cannot see a walkway or a bridge."

"There are no boats here," answered Gretel, "but there is a white duck swimming. If I ask, it will help us across."

Then she called out:

Duckling, duckling,
Here stand Gretel and Hansel.
Neither a walkway nor a bridge,
Take us onto your white back.

The duckling came up to them, and Hansel climbed onto it, then asked his little sister to sit down next to him.

Complementary material

"No," answered Gretel. "That would be too heavy for the duckling. It should take us across one at a time."

That is what the good animal did, and when they were safely on the other side, and had walked on for a little while, the woods grew more and more familiar to them, and finally they saw the father's house in the distance. They began to run, rushed inside, and threw their arms around the father's neck.

The man had not had even one happy hour since he had left the children in the woods. However, the woman had died. Gretel shook out her apron, scattering pearls and precious stones around the room, and Hansel added to them by throwing one handful after the other from his pockets.

Now all their cares were at an end, and they lived happily together.

My tale is done,
A mouse has run.

And whoever catches it can make for himself from it a large, large fur cap.

Evaluation

Start a discussion with the participants. Ask if they understood the perspectives of the other characters better. Maybe even ask if they now better understand how perspectives are constructed. Discuss if they perceive the tale differently now.

You can also put the tale in a historic context. In the case of Hansel and Gretel, it is for example very interesting that the Grimm brothers, who did not create this tale but only collected and adapted it, changed the mother into a stepmother, to make the story less cruel. And there are other historic and lyric elements that can be highlighted and put into context, also underlining that norms have changed.

Teaching tips, stories and experiences during piloting

- This activity requires quite some time, but most of the time the participants really enjoy it. If you have less time, skip the part with the character building using the tree of life.
- You can also use different tools in character building, derived from writing courses.
- Proper facilitation is key in this activity. Be very aware of your own role. And try to stay objective and understanding towards every character.

KALEIDOSCOPIIC PORTRAIT – PRESENTING ONESELF THROUGH HERITAGE

Overview of the activity

This activity is an adaptation of the “kaleidoscopic portrait” which uses concrete objects / places to help people present themselves and get to know the others (if I were a book, I’d be... if I were a city, I’d be...). But instead of any object or place, we’re using elements of cultural heritage and historical figures.

Objectives

- Present oneself.
- Get to know each other.
- Mobilise what we know about cultural heritage in a playful subjective way.
- Become aware of the subjective / emotional component of cultural heritage.

Minimum knowledge requirements from participants

This is a verbal activity, so it helps if participants have a common language and if they possess the vocabulary needed (concept of monument, history, heritage, etc.)

Duration	Minimum / maximum number of participants	Materials needed
10 minutes	<ul style="list-style-type: none"> • Recommended: any number of participants works, as we are creating small groups. • Minimum: 3 • Maximum: no limit, as we’re making small groups. 	No materials - objects of this game come from knowledge and imagination of participants. Depending on the context, you could also previously ask participants to bring objects.

Room/space requirements

The activity can be carried out face-to-face or online. If face-to-face: we need a space big enough to allow the groups of three to separate somewhat from each other. If online, use the breakout room function creating groups of 3.

Preparation

No preparation is required in advance, unless you wish to ask participants to prepare their objects in advance.



Instructions

1. Create groups of 3 people, preferably with people who don't know each other.
2. Ask each group to answer the three questions below, taking turns in answering first the 1st question – each one of them, then the 2nd question and finally the 3rd one.

The questions are:

- *If you were a monument, what monument would you be?* (This can be a real or an invented monument).
 - *If you could travel to a historical period / assist a great historic event, where would you go?* (No geographical limit, but here encourage real events, not imagined).
 - *If you could meet a historical figure, who would it be?* (Again, it may be more interesting to focus on real figures as opposed to imagined figures).
3. Depending on the time availability, encourage participants to ask each other questions about their answers in order to get to know each other better.

Learning outcomes evidences to be collected

Possibly ask the participants to write their answers down and collect them once the activity ends

Evaluation

This is a simple icebreaker / introduction activity, no need for an evaluation.

To check on how participants could engage with it you can ask groups to tell you if they learnt something about the other participants, whether they found something surprising, whether they found common points or differences.

Teaching tips, stories and experiences during piloting

- Encourage participants to share their ideas, without censorship: there are no good or bad answers here, they should just say what they feel is true for themselves.
- Make sure that it is clear for participants that they do not need to evaluate the others' choices, just welcome them.

CONCENTRIC CIRCLES

Overview of the activity

This activity is an icebreaker activity that helps people get connected, while also getting connected to the subject of cultural heritage.

Objectives

- Get to know each other, connect to each other.
- Mobilise what we know about cultural heritage in a playful subjective way.
- Become aware of the subjective / emotional component of cultural heritage.

Minimum knowledge requirements from participants

This is a verbal activity, so it helps if participants have a common language and if they possess the vocabulary needed (concept of monument, history).

Duration

10 minutes

Minimum / maximum number of participants

- Recommended: 10-14.
- Minimum: 6.
- Maximum: 30.

Materials needed

No materials needed.

Room/space requirements

- The activity invites people to talk in pairs, in two concentric circles – i.e. an inner circle facing an outer circle. The room should be big enough to allow the formation of the two circles.

Preparation

No prior preparation is required.



Instructions

1. Ask people to stand in a circle.
2. Invite every 2nd person to make a step forward.
3. The people who made the step forward become the “inner circle”, ask them to turn to face the outer circle.
4. Invite participants to adjust themselves so they are facing each other: someone from the inner circle facing someone from the outer circle.
5. Invite participants to share the answer to the question: what was the last **monument** you got acquainted with and that made an impression on you?
6. After 3 minutes ask both circles to make a step to the right. This way, now everyone should face someone new to talk to. Invite them to share the answer to the following question: is there any **tradition** typical to **the season we're in**? NB: when you formulate this question concretely, it becomes easier: a tradition connected to fall / winter / spring etc..
7. After 3 minutes, again, ask all people from both circles to make a step to the right. Again, everyone should face someone new to talk to. Invite them to share the answer to the following question: what is a **cultural heritage element you are connected to**, that you would be most happy to share with the other person? (Here encourage participants to share an element of a culture that they are part of).
8. Depending on time availability, you can also ask participants to write down in a paper what they believe cultural heritage is and then share answers.

Teaching tips, stories and experiences during piloting

- Encourage participants to share their ideas, without censorship: there are no good or bad answers here, they should just say what they feel is true for themselves.
- Make sure that it is clear for participants that they do not need to evaluate the others' choices, just welcome them.
- Depending on the participants, and their knowledge / vocabulary about cultural heritage, you can formulate the questions in an easier, more accessible way. The simplest option would be to invite people to share about places-monuments, meals, and celebrations.

Learning outcomes evidences to be collected

This is a simple icebreaker / introduction activity, but it can also be used as a first introduction to the concept of cultural heritage. After the activity you can ask people what they shared with each other, and wrap up by opening up a discussion about what cultural heritage is, and offering a definition of “cultural heritage”, pointing out the two types: material and immaterial heritage.

Evaluation

This is a simple icebreaker / introduction activity, so no need for an evaluation.

To check on how participants could engage with it you can ask groups to tell you if they learnt something about the other participants, whether they found something surprising, whether they found common points or differences.

WOULD YOU RATHER...?

Overview of the activity

In this fun and energizing exercise we practise self-reflection, connect with others and use our intuition by making choices between different things.

Objectives

- Warm up.
- Get to know each other.
- Reflect on what matters to me.

Minimum knowledge requirements from participants

This is a verbal activity, so it helps if participants have a common language and if they possess the vocabulary needed.

Duration	Minimum / maximum number of participants	Materials needed
15 minutes	<ul style="list-style-type: none"> • Recommended: 10-12. • Minimum: 6. • Maximum: 18. 	n/a

Room/space requirements

- Enough place for walking in a room

Preparation

1. Prepare the list of questions, tailor-made to the group

Examples:

Would you rather...

- *Be the funniest person alive or the smartest person alive?*
- *Read minds or be invisible?*
- *Be the worst player on a team that always wins or the best player on a team that always loses?*
- *Be a bird or a horse?*
- *Be able to live 100 years in the past or 100 years in the future?*
- *Have a pause or a rewind button for your life?*
- *Be friends with Mahatma Gandhi or Queen Elisabeth?*
- *Have breakfast on the Eiffel Tower or dinner at the Louvre?*
- *Have 5 brothers or 5 sisters?*
- *Be at home at Christmas Eve or on a Caribbean island?*
- *Always eat baguette or a hamburger?*

Instructions

1. Choose a partner.
2. Listen to the question: would you rather... decide which option you'd choose but don't share it with your partner.
3. When you are both ready, make a guess on what the other person would choose.
4. If you make the right guess, you score a point.
5. Next round: choose a new partner, and the process is the same.

Evaluation

Ask the participants: *Who made the most points?* Open up a discussion about how participants felt or what they discovered during the exercise.

Teaching tips, stories and experiences during piloting

If you want to deepen the debrief you can bring up questions that refer to values: e.g.

Would you rather be invisible or read other people's minds?

Would you rather diminish poverty or diminish crime?

You can ask participants what was their choice, why did they choose a specific option and what matters to them more?

This can build the foundation to introduce the topic of values. Depending on the language level of the group, introduce the concept of cultural heritage and open up a discussion about how heritage and values are linked, based on the elements chosen for the questions.

DRAWING A MONUMENT

Overview of the activity

Participants are requested to draw an elephant in pairs sitting back to back to each other.

Objectives

- Talk about the norms for cooperation and communication.
- Emphasize: there is no need to be perfect, there is no 'wrong' answer during our program.
- Introduce the concept of heritage in a simple and playful way.
- Allow participants to get to know each other better.

Minimum knowledge requirements from participants

n/a

Duration

30 minutes

Minimum / maximum number of participants

- Recommended: 10-12.
- Minimum: 6.
- Maximum: 18.

Materials needed

- Papers and markers

Room/space requirements

- Enough place for the pairs to sit down

Preparation

n/a



Instructions

1. Put the group in pairs. Ask each pair to think about a monument in the city or country that they both like and are familiar with. When everyone has chosen their monument, ask them to sit with your backs toward each other (you cannot see what the other person is doing).
2. They can talk with each other but cannot turn toward each other during the exercise.
3. The task is to draw a monument together in a way that half of the monument is on one paper and the other half is on the partner's paper.
4. They have 5 minutes.
5. When the time is over, put the partners' monument parts next to each other and create an exhibition from the pictures.



Learning outcomes evidences to be collected

1. Drawings
2. Pictures of the drawings

Evaluation

Debrief all together in group:

How did you work together?

What helped you get well matched, what could have helped more?

EXPLORING HERITAGE

Overview of the activity

Exploring heritage is a structured do-it-yourself dive into an object, practice, site, event, building or person of cultural heritage. Following a form to fill in, the participant gets a multi-perspective on cultural heritage. Methods of research are, among others, browsing the internet, interviewing people or going to museums.

Objectives

- Highlight the multi-perspective on cultural heritage.
- Enhance one's methods of online research.
- Exchange with people through interview settings.
- Show the discovery of (unknown) information and knowledge can be fun.

Minimum knowledge requirements from participants

Not required.

Duration	Minimum / maximum number of participants	Materials needed
<p>It can be as short or long as you like it to be. It might be a quick dive during a session, or it can be an assignment that involves more than one day, particularly if people are also interviewing other people (inside or outside the group).</p>	<p>This activity can be done with any number of participants. It can be done individually, in pairs or in small groups.</p>	<ul style="list-style-type: none"> • internet • devices with camera and audio recording depending on the set-up of the exercise (smartphones, tablets or computers can be used) • the list of questions to be answered (see the instructions for detail)

Room/space requirements

- either at home or in a (class) room
- access to internet necessary

Preparation

Exploring heritage is an individual exercise including a diversity of research methods. Have examples ready to look into, so people can see the diversity of approaches. You can showcase the [REBELAH infosheets](#) as examples. If this is not homework, make sure to have devices available for learners to engage with different research methods within the assignment (by interviewing peers, by leaving the classroom to take photos, etc.).





Instructions

1. Introduce the concept of cultural heritage by using one of the icebreakers suggested in the handbook (such as *Concentric circles* or *Drawing a monument*).
2. Ask participants to choose a heritage element they either a) they feel they do not know a lot about, but would like to know more, or b) that is very close to them and they would like others to know more about it. Depending on the time availability and the content of the training, you could ask participants to do both.
3. Tell participants they will engage with heritage and history, and that in order to do so, they will be researching their heritage element of choice. Discuss possible sources of information, by addressing the following questions (you can use other questions as well):
 - *How do you want to engage others in your research?*
 - *What does the news say about your heritage element of choice?*
 - *Who might be experts in your heritage element of choice?*
 - *Are there short films on youtube or other sites?*
 - *Can social media provide insights?*
 - *What other places might provide insights and information about your heritage element of choice?*
4. Depending on the language level of the group, open up a discussion about the validity of the information that can be provided by the different sources, and about “who is an expert”.
5. Ask participants to research their heritage element by filling out a heritage form with the following parts:
 - Title of heritage element
 - Pictures of the heritage element
 - Biography/history of the element
 - What does the news say?
 - What do social media say?
 - What do “experts say”?
 - What do “people on the street” say? (This can be simply interviewing peers)
 - What is the participant’s personal account of the heritage element?
 - Other relevant and or interesting information.
6. Ask participants to present the results of their research to each other (it can be orally, or using a presentation, or in any way you feel would best fit the group).

Teaching tips, stories and experiences during piloting

It is all about enthusing to explore something, not so much on the actual outcome. Encourage participants to explore the heritage element in any way they wish, and if they feel creative, even through arts (writing a poem or a song about it, painting a picture, etc.).

Learning outcomes evidences to be collected

The filled in forms and/or presentations.

Evaluation

Debrief with participants by sitting in a circle and allowing them to explain to each other how the experience felt, what they discovered about themselves and/or about others, if something surprised them, etc.



LOCAL/MINORITY HERITAGE TRAILS

Overview of the activity

To use the concept of developing a tangible trail within the locality of the education space as a method for connecting with hidden/overlooked/minority heritage.

Objectives

- Enable defining heritage.
- Understand that heritage means different things to different people.
- Explore how participants connect with their environment.
- Learn how to develop narratives for places and spaces.

Minimum knowledge requirements from participants

An awareness of their immediate environment and locality
Computer literacy (ideal)

Duration	Minimum / maximum number of participants	Materials needed
90 minutes x 3	<ul style="list-style-type: none"> • 2-6 people per group • If a large class put into groups of 2-6 	<ul style="list-style-type: none"> • Computer with internet connection or equivalent access with mobile devices • Pens and papers • Books/Literature on local history and heritage (optional)

Room/space requirements

- (Ideal) Room with computers with internet connection for research, or equivalent with mobile devices
- Presentation board

Preparation

1. In groups students brainstorm the question: 'What is heritage?'
2. This should be developed into what is 'minority heritage?'
3. Each student identifies one place/space in the locality they feel a connection to and tells the group why - this could be as mundane as a shop they always go to get a particular thing they cannot get elsewhere, or place of worship where other members of their community regularly connect.

Instructions

1. Each student in the group identifies one place/space in the local environment that they believe represents 'minority heritage' (as defined earlier), or a place/space they personally feel a strong connection to.
2. Using resources provided (internet/literature), each student should explore the background of the place/space identified and write down (or record orally) what they learn - for example, if it is a shop: *who owns it? What year did it open? What kind of products do they sell?*
3. Each student adds their personal connection to the place/space, or explains what makes it 'minority heritage'.
4. Collate any imagery linked to the place/space. This could be personal or found (internet/literature) photos.
5. Combine the narrative developed with the images to create a 'story' for the place/space. These should then be mapped on a local print map or digitally (via Google Maps) to create a local or minority heritage trail.
6. Session set aside to physically walk the trail as a group and visit each place/space. At each stop the creator of the stop should be encouraged to tell/read the 'story' they developed and if possible be ready to engage with questions about the stop: *why was it chosen? What makes it special? Why should others know about it?*
7. Where a physical walk is not possible, tutors should try to host the 'walk' virtually using Google



Teaching tips, stories and experiences during piloting

- Avoid restricting what students consider 'heritage'
- Keep the definition of 'locality' as geographically narrow as possible to avoid trails too geographically demanding (difficult to walk).

Learning outcomes evidences to be collected

1. Research of each place/space
2. Narrative of each place/space
3. Map created
4. Documentation of physical journey

Evaluation

In a circle, discuss with participants how they felt, what they learnt, etc. Ask questions to try and establish the shift in understanding of heritage (minority versus authorised), how to connect with it, the way the concept of heritage shifts over time...

Complementary material

Provide Amsterdam Muslim Trail map as possible sample trail of minority heritage:

- <https://izi.travel/nl/5d63-islam-in-amsterdam/nl>

Additional resources

Britain's Muslim heritage trail pdfs could be provided as example of community-led heritage trails that make visible minority heritage:

- <https://www.everydaymuslim.org/wp-content/uploads/2019/07/01Trail-EM-WMHT-WokingTrail.pdf>
- <https://www.everydaymuslim.org/wp-content/uploads/2019/07/02Trail-EM-WMHT-MuhCemWalk.pdf>



CONNECTING STORIES

Overview of the activity

In this activity, objects are used as a meaning and memory making tool to get inspired in making new stories. The participants make the new stories together. In doing so they tell each other how the biography of the object applies to them. The stories include elements of the biography and from the life stories of all the participants.

Objectives

- Introduce the richness and meaning of heritage to the participants
- Give heritage new meanings and to learn how to derive meaning from heritage in a nowadays context
- Encourage creative thinking and imagination
- Learn how to create a life story and how to derive meaning out of it.
- Listen to other people's life stories and learn to understand their point of view

Minimum knowledge requirements from participants

There is no minimum knowledge required of the participants. Provide linguistic support for participants who might need it, and/or allow them to work in their native language.

Duration	Minimum / maximum number of participants	Materials needed
One 4-6 hour session, or two/ three shorter sessions.	There is no minimum or maximum for this activity	<ul style="list-style-type: none"> • Paper • Pens • Big sheets • White board • Markers

Room/space requirements

- Arrange a space that is big enough to work both in a circle and in separate subgroups
- This activity requires visiting a cultural heritage institution (museum or the like)

Preparation

No prior preparation is required.





Instructions

1. Start the activity by visiting a museum with participants. Invite the participants to stroll through an exhibition, preferably accompanied by an expert of the museum.
2. Once back in the class (or preferably in the same museum or heritage space), ask participants to pick the object that attracts them most. Ask them to get to know a little more about this object. The expert from the museum might help, they can also research online using their devices.
3. Invite the participants to derive meaning (a word, an expression, a reference) from the object they picked. Support them in this process if necessary.
4. Invite them to make couples and to get a big sheet. Ask them to put the meaning (a word, an expression, a reference) derived in the previous step in the middle of the paper and ask them to associate that meaning, connecting it to their own lives. One can associate and the other one writes it down and may ask questions. Encourage them to brainstorm and write all ideas on the paper. Change positions after ten minutes.
5. Ask participants to create a story based on the results of their life associations to the object (i.e. what they have written on the paper). See if the participants already come to a first story by following a line in the association web. The other can help by asking questions like: share with me a moment that...
6. Ask the participants to work on the stories they created. Invite them to do that in groups of 2 to 4 people. (Each participant can have their own story, or they can create a story together).
7. Let them work on the storyboards for at least 30 minutes, and more time if needed.
8. Invite them to present the storyboards to each other.

Extra: making an video

Invite the participants to make a video based on the storyboards they created. Stress that it doesn't have to be a professional video. It can be shot with a smartphone and edited with a simple editing program.

Teaching tips, stories and experiences during piloting

It is useful to do some ice-breakers proposed in this handbook (My phone, Concentric Circles etc.) to introduce the concept of heritage and engage in team-building before doing this activity. Some activities may arouse emotions. Be prepared for that and know how to handle them.

Learning outcomes evidences to be collected

Storyboards written, and videos filmed and edited

Evaluation

This activity can be closed by an evaluation with the participants, focussing on how they experienced this activity and on what insights they acquired about their own life story and the connection with heritage.



THE IMAGE OF HERITAGE

Overview of the activity

In small groups, participants must all build together with their bodies different elements of tangible and intangible heritage (such as the Eiffel Tower or Christmas) just by observing and reacting, without speaking, commanding or pointing.

Objectives

- Establish the relationship between heritage (material and immaterial), memory and the body.
- Reflect on heritage and how it can be represented.
- Work collectively and cooperatively without hierarchies through observation and reaction.
- Find ways to communicate without the need for words or body gestures.

Minimum knowledge requirements from participants

Participants must be familiar with the elements of heritage that they must represent with the body.

Duration	Minimum / maximum number of participants	Materials needed
20 minutes	<ul style="list-style-type: none"> • Recommended: Small groups of 3-6 participants (for example, in a group of 155 participants the ideal set-up would be 3 groups of 4 and a group of 3). • Minimum: 9 • Maximum: there is no maximum 	<ul style="list-style-type: none"> • A device (mobile phone, tablet, camera) to take photos of the results.

Room/space requirements

- Space with a comfortable floor to lie down. This activity can be done indoors or outdoors.

Instructions

1. Divide the participants in groups, so that all groups have approximately the same number of participants (groups have to be of at least 3 participants). Ask each group to find a place in the room that feels comfortable.
2. Tell participants that from that moment on, they are not allowed to speak, signal, direct, make commands, etc. in any form. They must simply observe each other and follow instructions. Explain that you will be giving them names of things, and in their groups, they must use their bodies to represent that image, without talking.
3. Ask them to make a capital letter A. When all groups have found the way to make their letter A, ask them to look around at the other groups without moving, and then relax to make the next figures. If desired, take photos of the groups images. Repeat the same instructions for the following images:
 - a. A five point star
 - b. The Eiffel Tower
 - c. The Sagrada Familia
 - d. The Taj Mahal
 - e. Christmas
 - f. Hanukkah
 - g. Ramadan
4. When you have finished going through all images, sit in a circle to debrief.

Teaching tips, stories and experiences during piloting

It is important that the participants understand that they must be very attentive to the movements of others and react to generate joint work without using words or gestures.

Learning outcomes evidences to be collected

Photos taken of all the final collective images

Evaluation

During the debrief, ask participants about how they felt, what was difficult or easy, if they noticed differences and similarities amongst the different images, if they were surprised or discovered something new about themselves or about others, etc. Allow them to discuss openly their experience, always reminding them there is no right or wrong answer.



NAME-ON-SITE

Overview of the activity

Participants are able to connect to city heritage in a personal and meaningful way through a very simple performance: they will write their name on a piece of paper and take their name through the streets and sites they inhabit every day.

Objectives

- Generate a safe space for dialogue about our personal history.
- Provide strategies for respectfully approaching an unfamiliar name.
- See how the proper name can be a patrimonial element where personal and collective history, family, group and historical meanings are mixed.
- Connect to city heritage in a personal and meaningful way.
- Reflect on how your heritage is present in your current life and is related to your identity.
- Link personal history, public space and tangible and intangible heritage.

Minimum knowledge requirements from participants

No requirements are necessary

Duration	Minimum / maximum number of participants	Materials needed
60 minutes	<ul style="list-style-type: none"> • Recommended: 16. • Minimum: 6. • Maximum: 30. 	<ul style="list-style-type: none"> • Cardstock paper • Markers

Room/space requirements

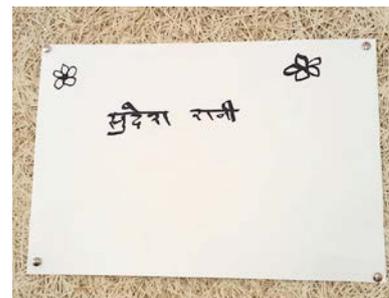
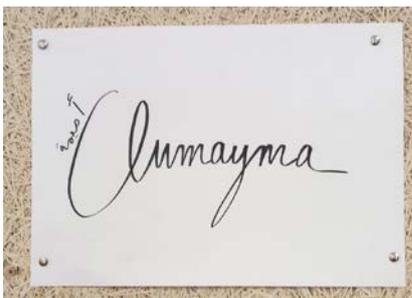
- A comfortable room where participants can move around space
- Outdoor activity

Preparation

No preparation is required.

Instructions

1. Give a paper and a marker to each participant.
2. Each one writes their name in large letters on a card in the local language and in their language of origin.



3. Each participant must explain the origin and meaning of their name to the rest of the group showing their paper, and clarifying spelling and pronunciation preferences. These questions can guide participants to talk about their names:
 - *Who named you and why were you given your name?*
 - *What meanings does your name have for you?*
 - *What hopes and dreams does your name hold for the people who gave you your name?*
 - *Is your name easy for other people to pronounce?*
 - *If you have a name that is challenging for others to pronounce, what can you do to help them learn your name?*
4. Explain to the group that they will be walking outdoors, and decide together on 3 meaningful places for the group that are close by (for a sake of time avoid places that are more than 5 minute walk away). You can also choose to just walk around the streets nearby, and spontaneously choose the places as you encounter them.



5. The whole group walks through the streets of the city and in front of elements of the architectural heritage they previously decided (or spontaneously), they stop and publicly show the cards with their names.
6. Pictures are taken at each site.
7. The scene can be repeated in several places.
8. At the end, participants share their experiences and feelings of the performance.



Evaluation

During the debrief, ask participants about how they felt, what was difficult or easy, if they noticed differences and similarities amongst the different names, if they were surprised or discovered something new about themselves or about others, etc. Allow them to discuss openly their experience, always reminding them there is no right or wrong answer. Some additional questions are:

- *What was easy and what was difficult about showing your name in public?*
- *Did you discover something about the city's heritage you had not noticed before?*
- *What did you like and/or dislike? Were there moments of pleasure? Were there moments of conflict?*

Additional resources

<https://www.rebelah.eu/post/barcelona-is-our-home>

Learning outcomes evidences to be collected

Take photos of each place where participants stand together to show the papers with their names.

INTRODUCTION TO AN ALIEN

Overview of the activity

We reflect on what it is like to be a member of a community and then check to what extent these statements are true to the specific individuals.

Objectives

- Reflect what it means to us to belong to a certain group.
- Learn about the answers to the question “what it means to be a Roma” (it could be a different question based on the participants e.g. Muslim/refugee/...)
- Reflect on how true to me are certain descriptions of my identity
- Introduce the topic of stereotypes

Minimum knowledge requirements from participants

n/a

Duration	Minimum / maximum number of participants	Materials needed
30 minutes	<ul style="list-style-type: none"> • Recommended: 12-15. • Minimum: 6. • Maximum: 18. 	<ul style="list-style-type: none"> • Small pieces of papers or post-it, pens • 2 envelopes • 1 rope (or tape)

Room/space requirements

A room where participants are comfortable.

Instructions

1. Imagine that an Alien arrives on Earth and the Alien happens to meet you first. For the Aliens all humans look the same. You want to explain to the alien that humans are the same but also have differences, so ask participants to answer the following question for the Alien: *What it means to be a Hungarian (change by the nationality of choice), how would you describe the 'Hungarians' briefly to an Alien?*
2. We collect all the responses from the participants and put it into an envelope.
3. 2nd question comes:
 - *What does it mean to be a Roma (change by ethnicity of identity trait of choice) person in Hungary, how would you describe the Roma people briefly to an Alien?*
4. We collect all the responses from the participants and put it into the 2nd envelope.

>>

Instructions

5. Then the facilitator lays down and fixes a long rope on the floor. He or she explains that this rope represents a thermometer (or an opinion line) - one end represents that someone agrees completely with a statement, the other represents total disagreement.
6. The facilitator takes the 'What it means to be a Roma' answers and reads them outloud.
7. Then ask the participants: *To what extent is that statement true for you? Please take the top of the thermometer if it is completely true for you and stand at the bottom if it is totally not true for you.*
8. When participants find their position, the facilitator can address some of them: *Why do you stand on a certain point?*
9. We repeat the exercise with the other set of answers.



Evaluation

Facilitating questions:

- *What seemed to be the strongest common point?*
- *Where did you feel more heterogeneous? Why?*
- *What did you learn about yourself and/or your peers?*

Teaching tips, stories and experiences during piloting

For the thermometer activity we recommend to read the participant's answers first and choose which statements you want to use.

Learning outcomes evidences to be collected

The answers of the other participants to the question "what it means to be a Roma" enables us to recognise strengths and resources both on the community and personal level.

TREE OF LIFE

Overview of the activity

This is a thoughtful, participant-led exercise which uses the visual metaphor of a tree as a structure to label different elements of our lives, our culture, our identity, our strengths, linked to the past, present and future. It gives participants the opportunity to share short personal stories about the elements of their tree.

Objectives

- Increase self-awareness.
- Better understand our values and goals.
- Get meaning from our own story and reflect on the heritage elements meaning the most to us.

Minimum knowledge requirements from participants

n/a

Duration	Minimum / maximum number of participants	Materials needed
60 minutes	<ul style="list-style-type: none"> • Recommended: 6-15. • Minimum: 4. • Maximum: 18. 	<ul style="list-style-type: none"> • Flipchart paper • A3 papers • Coloured pens, crayons, markers

Room/space requirements

n/a

Preparation

n/a



Instructions

1. Ask participants to close their eyes and think about a tree; the seed it once came from, its roots in the ground, the trunk, the branches, the leaves, the fruit that grows from it. Take time over this, give them space to really see the tree in their mind's eye, how does it smell, sound, move? Then tell them that each part of the tree could represent parts of a life.
2. Ask participants to take a large sheet of paper and a pen and draw the outline of a simple tree. Let them know they are going to be adding words inside and around the tree so it's good to leave space for this. It is not about the artistic quality of the drawing, the idea is just that imagining the form of a tree will help us structure our thoughts. You can also create a tree as a guide on a flipchart paper, introducing the necessary elements of the tree:



Roots:

- Where and who do you come from? For example: family, family members, people that feel like family. (Be aware that family could be a sensitive subject for some participants, like refugees and people from state care!)
- Where were you born, where did you live, treasured childhood places, activities, traditions, events, habits, rituals you enjoyed from your childhood that shaped you (Clarification: It is not possible to capture everything, write down the elements that feel important or simply the thoughts that come first).

The ground in which the tree grows:

- What do you occupy yourself with in everyday life? Work, hobbies and other activities you like to or have to spend time on, where do you live, who do you see on a daily basis?

The trunk

- It represents your values, character, skills and abilities. Think about what values are important for you, what you are good at and what do you most enjoy and write your skills and values on the trunk.

The branches

- What are your wishes and dreams for the future?
- What do you want to achieve? Think about big branches and small branches, the long term as well as the short term.

Instructions

The leaves

- Write the names of significant people in your lives, those who have helped you get where you are today and those who can help you fulfil your wishes and dreams in the future. These names could refer to people with whom you have had supportive or even difficult relationships.

The fruits

- The fruits represent what you want to leave behind. What do you hope your legacy will be, your gift to mankind?
- This can be material, such as an inheritance, but most often this will be attributes such as courage, kindness, generosity, etc.

Falling Leaves

- These leaves represent that you may wish to let go of, becoming a part of the ground they grew from, not of their future.

Evaluation

Once participants have completed their tree, invite the participants to answer questions designed to help them consider their tree and its meanings from various perspectives and open up a general discussion about their tree and the exercise.

- *What species of Tree did you draw?*
- *Which part of your tree takes up the most space?*
- *Which part takes up the least space?*
- *Which parts were easy to do?*
- *Which parts got least attention?*
- *Which parts of your tree are connected to your cultural heritage (ethnic, national, religious etc).?*
- *Did anything surprise you?*
- *Could you share your tree with someone supportive?*
- *Could they add something positive you may have missed?*

Participants can share their answers and their tree with the rest of the group, and it also gives the opportunity to share short personal stories about the elements of their tree.

Teaching tips, stories and experiences during piloting

- We encourage you to try the exercise yourself before introducing it to a group. This work is deeply personal and can release intense emotions. It requires preparation in terms of bringing the group together and creating a safe space.
- Some participants may feel that the tree they have drawn is too personal and do not want to show it to others.

Learning outcomes evidences to be collected

The personal trees



MONSTERS – DISCOVERING THE IMAGINATIONS OF MONSTERS OF OUR CULTURES

Overview of the activity

This activity was developed during a workshop after Halloween in order to reflect on the origin of monsters and their roles in societies. The activity starts by inviting participants to identify and sculpt a monster of their own “cultural baggage” (i.e. a monster figure that is part of one of the cultures they identify with). An exhibition created with all the monsters is an occasion to explore the cultural diversity present in different representations and conceptualisations and functions of monsters.

Objectives

- Discover monsters as cultural heritage.
- Become aware of the different roles of monsters in societies.
- See the common points between the different monsters in the exhibition.
- Mobilise what we know about cultural heritage in a playful subjective way.
- Become aware of the subjective/emotional component of cultural heritage.

Minimum knowledge requirements from participants

This activity is mostly verbal, so it helps if participants have a common language. Participants must know at least one monster related to their culture.

Duration	Minimum / maximum number of participants	Materials needed
90 minutes	<ul style="list-style-type: none"> • Recommended: any number of participants works but a larger number allows a greater diversity of monsters and commonalities between some. • Minimum: 2. • Maximum: no limit. 	<ul style="list-style-type: none"> • Modelling clay • Markers, • Wire • Newspaper • Glue • Wool • Scissors • Paper • Paperboard • Labels with body parts (right leg, left leg, torso, mouth, eyes...) - one set per group

Room/space requirements

The activity can be carried out face to face or online. If face to face: we need a space big enough to allow people to have enough space to build their monster and to make the exhibition. If online, they can draw their monster instead of building it.

Preparation

Place a few tables and chairs in a circle around the supplies that you can place on a table or directly the floor.

Instructions

1. Ask participants to think of a monster related to their culture (the monster should be an imaginary creature, such as a vampire or werewolf).
2. Ask them to build this monster using the materials provided and then place it on a table to be used as a display.



3. Once all the monsters have been created, ask the participants, in turn, to tell the others the story of this monster in first person singular (for example: I am ..., I live in ..., I do ..., people tell me I live in ..., people like me or are afraid of me because ...). Let people ask questions to the monster to learn more about it, curiosity is welcome.
4. Once each monster has introduced itself, ask people if they can categorise the different monsters according to a system of classification (role, appearance, meaning, anthropological function, etc.). Place the different monsters in the exhibition according to the categories.
5. List together the different roles and functions of the monsters present and ask the group to look for other possible ones. You will find some examples below in “Complementary material”.

If you still have time and energy and enough participants, you can create a joint monster.

1. Make groups of at least 4 participants.
2. Give each group a bag or hat containing the labels, sheets of paper and a sheet of flipchart paper.
3. Tell participants that they will be creating monsters in groups. Ask each participant to draw a label that represents a body part.
4. Once everyone has a body part assigned, each person draws their part on a sheet of paper in any way they choose (e.g., for the word “Left arm” it could be an arm, a tentacle, a robot arm), letting their imagination run wild. Participants then cut out their part and glue it to their group’s flip chart to create a unique monster for each group.
5. Finally, each group must imagine the story, the characteristics and the role of the monster created.
6. Make a final presentation of the monsters, group by group.

Evaluation

You can assess the learning from the workshop with simple questions such as: On a scale of 1 to 5, “I discovered monsters I didn’t know about” or “I learned more about the similarities and differences in the roles of monsters in societies”...

Teaching tips, stories and experiences during piloting

- Be aware and pay attention to cultural differences and similarities appearing during this exercise.
- If participants have difficulty expressing themselves or cannot find a monster, feel free to suggest that they search their phones for a monster that they can show the group.
- If you don’t have the necessary materials, you can ask them to draw the monster.
- The last part of the activity (the collective monster) is optional and can be put aside if you are short of time.



Complementary material

You might want to open a discussion about the different examples of typical roles of monsters: promoting specific moral values, educating children, explaining physical or metaphysical phenomena, facilitating mourning and loss, giving an origin to practices and events...

Learning outcomes evidences to be collected

The monsters produced.

Additional resources



DEATH, DIVERSITY, AND HERITAGE

Overview of the activity

This sequence invites an exploration of what we learn about culture and cultural heritage through death – more precisely death rituals. It has two parts: we start with a warm-up that helps participants get to know each other while slowly getting introduced to the subject of death.

Objectives

- To understand the link between culture and death.
- To learn to use the cemetery as a field to explore cultural diversity.

Minimum knowledge requirements from participants

A common language would be necessary to guide the activity interactively. If that is not possible, participants can help out each other with translation.

Duration	Minimum / maximum number of participants	Materials needed
<p>A maximum of 110-115 minutes divided between:</p> <ul style="list-style-type: none"> • 5 minutes for introduction • 15 minutes for the pair discussion and the circle game • 30 minutes for the picture exercise • 45 minutes for a walk in the cemetery • 15-20 minutes for debriefing 	<ul style="list-style-type: none"> • Recommended: 12. • Minimum: 2. • Maximum: 16. 	<ul style="list-style-type: none"> • A printed version for the observation grid for each group of participants (count with 3 participants per small group) • Printed photos if the activity is carried out in a training room

Room/space requirements

- Step 3 of the activity can be proposed in a cemetery (we tested it in Père Lachaise cemetery in Paris) or in a training room.
- When carried out in a cemetery, choose a larger free space for the introduction activity. For the debrief, try to find a place where participants can sit down.
- When carried out in a training room, we need a space that allows the circle game (participants to stand in a circle comfortably) and space to hang images on the wall and participants to view them as if it was in an exhibition



Preparation

1. Make your selection of the statements for the “circle game” (see below proposed list of statements).
2. If you carry out the activity in a cemetery, choose a cemetery that is “multicultural” enough, that has graves of people of different religions and belief systems. If there are graves from different time periods, that’s also an advantage.
3. If you carry out the activity in a training room, you’ll need to select and print photos (preferably A4 size). Make the selection based on what cultural rites and practices you can find sufficient information about to share with participants.

Instructions

1. Get to know each other: if the group is new, to facilitate trust and to start building connections, propose a pair exercise, inviting participants to get in pairs, preferably with someone they don’t know yet. Ask them to share in 5 minutes a material or immaterial heritage (from their own cultures) connected to death that is important for them. Or: where / how they’d like to die, where and how they’d like their body to be placed after their death.
2. Another introductory exercise is the circle game, which is in fact a circle-shaped adaptation of the opinion line. Start by asking a set of statements that are related to death and that can be answered with YES or NO. Whenever participants agree with the statement, they should move towards the centre of the circle, to the extent that they agree. Whoever disagrees, does not move forward. After each statement, when participants made their choice, ask them to have a look at who’s inside the circle, who’s in the outer perimeter, then ask them to move back to the perimeter. Below is a proposal for statements, that you can feel free to adapt:
 - I am scared of death
 - I think a lot about death
 - To have a good relationship with death it is necessary to have a good relationship with life
 - I go to the cemetery regularly for my ancestors (once a month? Once a year?)
 - I like to visit cemeteries
 - If it was possible, I’d like to live forever
 - I think death is really the end
 - Death is a transformation

>> Instructions

- I believe in afterlife
- Talking to dead ancestors is important (possible)

After a first set of statements, you can give the opportunity to participants to propose some statements of their own.

3. The next step is an activity that confronts us with different ritualisations and practices related to death. We invite participants to have a look at a diversity of images (see below) and choose the one that they find the most intriguing, or even shocking. If we're lucky, 2-3 people may have chosen the same image, so we can create small groups around the images.
4. Invite participants to discuss together (without the pressure to agree) how the image makes them feel, what visible element in the image provoked that feeling and what are their own values – i.e. what is important for them – that could have triggered these emotions. To close, discuss together by asking participants what they discovered about themselves – their own representations, expectations, ideas concerning death. Indeed, this step of the activity – despite appearances – is not about “other” cultures, but about ourselves.
5. The final step of the sequence is an “exploration” activity, for which you can ask participants to form groups of 3, max 4 people. Before making the subgroups, give them the instructions. Their job is to become explorers, and spot as many different patterns as possible. Check if the concept of “pattern” makes sense to everybody. You can propose the following definition:
“Patterns” are regularities, repetitions, signs of social organisation or social structure. They suggest collective meaning, as opposed to random occurrence. As such, they are the indicators that we are witnessing “cultural” behaviour, or “cultural heritage” as opposed to signs of individual action.
6. Our mission is to observe visible differences, organise them in a structural way and then try to understand what they can tell us about different people’s relationship to death. Offer each group an “observation sheet” (see below) and ask them to try to fill it out as well as they can. Encourage them to find new patterns in the empty lines.
7. To debrief together go through the observation grid, check the differences observed and find the explanations. Each time, ask participants whether they are aware of further differences on each of the patterns observed – even if that difference was not represented in the cemetery.

Learning outcomes evidences to be collected

You can collect or check together the observation grids to see whether participants could make sense of the instructions proposed.

Complementary material

Below you can find our proposed observation grid. To start, only the first column should be filled, we only fill out the 2nd column to give you some indication as to what types of differences could be observed. In column 3 participants are free to make hypotheses on what they think explains the differences observed. Again as an indication, we propose some questions that you can ask participants.

<i>Type of Patterns</i>	<i>Differences observed</i>	<i>Possible explanations, questions</i>
<i>What is brought by visitors for the dead</i>	<i>Flowers, stones, toys, etc.</i>	<i>Who brings flowers? Who brings stones? What is the meaning of "visitation stones" in the Jewish religion? Where does the tradition of bringing flowers originate? What's its meaning?</i>
<i>What is buried – placed on the grave</i>	<i>Body, ashes, nothing..</i>	<i>Do we know any cultural prescriptions concerning cremation?</i>
<i>Information shared on the tombstone</i>	<i>Name, date of birth and death, reasons of death, citation, reason of death, number of concessions etc.</i>	
<i>Size of the grave</i>	<i>Big, small</i>	
<i>Form</i>	<i>Small house, grave</i>	
<i>Do the graves have specific orientation?</i>	<i>No specific orientation, head positioned towards Mecca</i>	
<i>Type of decoration</i>		
<i>What do visitors do, how are they dressed</i>		

Evaluation

After the activity you can ask participants whether they learnt something new and what. You can also ask them whether now they think of death a bit differently than before, and how.

Teaching tips, stories and experiences during piloting

As an introduction, you can ask participants what connections they see between “culture” and “death”. Most likely, they will tell you that there are many “cultural rituals” or “religious rites” concerning death, the treatment of dead people.

If you can't carry out step 5 in a cemetery, you can adapt the activity for the training room. In this case you'll continue to work on the images used in steps 3-4. The focus of the activity will be the same – to try to develop a deeper understanding of cultural difference – but we'll do it through working with just one image. Choose one image with the group that appeared as the most intriguing in the previous step. Discuss with participants these four questions:

- *How can we know whether it is a cultural practice or a strange individual behaviour?*
- *What patterns would we need to observe to answer the previous question?*
- *What questions would you ask to the people practising that ritual?*
- *After the reflection on observation / asking, can you make up some hypothesis on the cultural practice? What does it serve? Why does it exist?*

Additional resources

To carry out the activity in a training room, make a selection of interesting images. We propose some options below, but feel free to make your own selection. We recommend looking for illustrations of:

- France: streets of elaborated stone crypts
- Indonesia (Sulawesi) “Manene” ritual: ancestors taken out of the coffin to clean, dress, take pictures etc.
- Vietnam: graves in the rice field
- Mexico: day of the dead
- US: exposing dead person with make-up in a coffin
- Philippines: bringing food to the cemetery during All Saints' period
- Zoroastrians: tower of silence
- North America, Europe: Pet cemeteries

a) Pere Lachaise Chemin Errazu
Peter Poradisich
https://en.wikipedia.org/wiki/Père_Lachaise_Cemetery#/media/File:Pere_Lachaise_Chemin_Errazu.jpg



b) “Manene” https://commons.wikimedia.org/wiki/File:Manene_Tradisi_Ganti_Baju_Mayat_di_Tana_Toraja.jpg



d) Cempasúchil, alfeñiques and papel picado used to decorate an altar
Paolaricaurte
https://en.wikipedia.org/wiki/Day_of_the_Dead#/media/File:Catrina_3.jpg



Additional resources

h) Pet cemetery in Vienna

Foto: Bwag

[https://en.wikipedia.org/wiki/Pet_cemetery#/media/
File:Wien_-_Tierfriedhof_\(2\).JPG](https://en.wikipedia.org/wiki/Pet_cemetery#/media/File:Wien_-_Tierfriedhof_(2).JPG)





PILOTING EXPERIENCES

PILOTING EXPERIENCES

THE EXPERIENCE IN THE NETHERLANDS: LEARNING ITINERARY WITHIN A LONG-TERM TRAINING PROGRAMME

Workshop overview	
Dates and time	30 March, 6 April, 13 April, 20 April, 8 June - 13.30 - 16 hours
Total duration	12,5 hours
Venue (s)	Fries Museum + Friesland College
Total number of participants	18 participants
Profile of participants (gender, origin, age, etc.)	Students between 18 and 24 years old, all genders, Dutch, Syrian origin, Eritrean origin, Korean origin, Somali origin, Moroccan origin, Chinese origin, ++
Local organisations involved	Friesland College, Fries Museum, Story Valley EU project



1. How did you recruit participants?

We worked together with Friesland College, incorporating the workshop within different already existing adult education long-term trainings. Half of the recruited group studied art & design and were rooted in Dutch / Frysian society. The other half of the group were adults studying within a programme for newcomers in which they learnt the language and other things as to live in Dutch society.

2. What was the programme and/or learning path of your workshop? What exercises did you do?

We used the longer activity Connecting Stories and experimented with it twice. We started with icebreakers to warm people up, get them involved. That worked well. They were playful and engaged, people immediately forgetting the awkwardness a new group has in the beginning. Moreover, everybody could easily participate in these icebreakers as they were not dependent nor requiring a high level of language skills.

After the icebreakers we explained the workshop and more precisely dove into the principles of storytelling and the methodology of the Hero's Journey. We also practised this method. People could apply it to their daily intake of stories in films, TV, internet and the news.

The second session took place in the Fries Museum. For quite a lot of students this was the first time to go to a museum. Because of COVID-19 regulations we had to split the group in two. One group stayed in the studio to hear more about the biography of the object and how you could apply that to your own life. The other group went to see the exhibition. The group was also paired up: one student with migrant background and one with Dutch roots. In pairs, students visited the exhibition and chose the object which spoke the most to them both. There was somebody from the museum present to answer questions or give extra information on the objects in the exhibition. The groups switched after 45 minutes so that the group in the studio visited the exhibition and one that visited first stayed in the studio.



The following third session consisted of a more elaborate introduction on the biography of the object, including the objects chosen at the Fries Museum. Students were asked to tell why they chose their object and what it meant in their lives. We also practised more personal storytelling on the basis of photos of personal value.

In the fourth session we asked students to make a new, collaborative story based on the objects they chose and the personal reasons behind their choice. Using the frame of a story board, the groups started working. This assignment is more demanding and needs moderation. It is, however, a good method for people to become even more aware of other people's perspectives and experiences, give room to that and share your own ideas and story. After this exchange, people negotiated what was to come in the story. Because of all the components at hand, it was possible to create a new story rather quickly.

In the fifth session, media & design students showed their own creations based on this workshop series, the object they chose and the other interpretations they heard.

3. What worked well during the workshop and why?

The use of heritage objects from the Fries Museum worked well in connecting the students. Even though the objects are part of the Frysian heritage they also have recognisable aspects and elements for people of other countries and cultures.

The heritage objects spoke to all members of the group. The Frysian born ones didn't necessarily know a lot about them; the migrants looked to aspects they recognised. There was not a notion of ownership present in their exchange on it. This set the stage for interesting conversations and getting to know each other.

This being said, it would have been interesting to see what would have happened if there would also be heritage objects present from the cultures/countries the migrant students came from.

Pairing up worked well: there was a need to (try) to talk to each other and all pairs found a common object. There was an exchange on the choice of the specific object which was personal and gave insights into who the person was and what was important for them.

In this pairing up there is a slight hierarchical issue: the one who spoke better Dutch often took the lead.

4. What was challenging and why?

The most challenging was the language difference and how to engage people less adept in Dutch, without it getting boring for the others. The workshops had a lot of different elements where everybody could easily participate. Yet, in the storytelling exercises and in the exchange at the museum, the language difference was more difficult to tackle. The storytelling exercises should have had more time in which we could have practised more, preferably in different ways.



The visit to the museum would have benefitted from a longer preparation. The assignment was not so easy and more time explaining it would have been helpful. There was already a big difference in how the second group, after the introduction they got in the museum, went to the exhibition and talked to each other. Their understanding of the assignment gave their visit more direction and purpose. They chose quicker and more easily their object than the group without the introduction. This first group was however much more 'visiting' the exhibit and exploring the objects.

For the students still busy with the asylum process or early arrivals in Dutch society, it was not possible to commit to a series of 4 to 5 weekly sessions. They were not always there, which made participation in the whole a little less engaged. Nevertheless, workshop design was flexible to invite and engage new people or people who missed out on one of the workshop sessions.

5. What would you change about the workshop and why?

The workshop needs more time in practising with the implementation of the biography of the object as a tool to tell about your own life. It also needs more time in creating shared stories. Some of the students did it easily, others were struggling a bit more.

Both are quite abstract assignments/exercises. When people see a concrete translation of this and work on it themselves, they are able to implement it more easily.

6. What feedback did you get from participants and other involved stakeholders?

The stakeholders were very enthusiastic about the potential of this approach to storytelling, language acquisition, (self)awareness, empowerment and meeting new people.

The assignments were too complicated for some of the participants.

The use of language made it difficult for the ones without basic Dutch skills.

7. Did you work with participants who face fewer opportunities? In what way did the workshop empower participants or equip them with tools to overcome the barriers they face?

Learners participating in the workshop faced different types of barriers: economic, cultural, language, among others. The workshop helped all participants in engaging them to speak about themselves and what they find important. This was done sometimes in a playful manner, sometimes in a more demanding way. It was something the students seemed not to do often, but as soon as they felt the space for it - and the listening ears - they got really engaged.

THE EXPERIENCE IN FRANCE: MULTIPLE SESSIONS WITH DIFFERENT GROUPS

Workshop overview	
Dates and time	16/05/2021 (2h) – 28/06/2021 (3h) – 25/10/2021 (3h+3h) - 18/03/2022 (3h)
Total duration	14h
Venue (s)	Day Care Center of Les Amarres, Paris
Total number of participants	49
Profile of participants (gender, origin, age, etc.)	It depends on the workshops but we had mostly women, between 30 and 50 years old. Most of the people came from several African countries (Ivory Coast, Mali, Senegal...) and others from other countries or from France.
Local organisations involved	The Women and Families Day Care Centre of Les Ammares, held by Aurore in Paris.



1. How did you recruit participants? What worked well and what would you change?

We recruited both on our social networks and at Les Amarres in order to reach a diverse audience. We succeeded on a qualitative level but our communication was perhaps too vague, explaining the low number of participants on certain sessions of the workshop. Sanitary conditions at that time also partly explain this.

2. What was the programme and/or learning path of your workshop? What exercises did you do?

Each workshop was independent and focused on one or more of the infosheet themes. We did two workshops to reflect on what is cultural heritage and which aspects are important to us. In these two workshop sessions we tried out the following activities: "Kaleidoscopic portrait", "Concentric circles", "The places we inherit", and "Introduction to an Alien".

We then did a workshop on the place of monsters in cultural legacies, linked to the dedicated infosheet. We did the "Kaleidoscopic portrait" and the activity "Monsters - Discovering the imaginations of monsters of our cultures".

Another workshop was done in connection with the cemetery infosheet on the theme of funeral rites. We did the "Concentric circles" and then the "Death, Diversity and Heritages" activity.

Finally, we did a modelling workshop on cultural heritages through modelling clay. We made an exhibition of the representations of heritages of the country of origin of the people and the country of reception.

3. What worked well during the workshop and why?

The fact that the workshops were focused on specific subjects made it possible to reflect on cultural heritages through a concrete and playful approach. Working on unusual elements (death, monsters...) triggered curiosity and motivation in the participants.

4. What was challenging and why?

The topic of cultural legacies can be difficult to grasp for people unfamiliar with the concept. We had a hard time recruiting for the first workshops and making sense of them.

5. What would you change about the workshop and why?

We should have focused from the beginning on specific heritage points and worked on our communication.

6. What feedback did you get from participants and other involved stakeholders?

Participants found our activities fun and entertaining so they said they had a rewarding time. According to them, the notion of cultural heritage is clearer and they understand how it can be a source of enrichment.

7. Did you work with participants who face fewer opportunities? In what way did the workshop empower participants or equip them with tools to overcome the barriers they face?

We had a heterogeneous audience including some women in extremely vulnerable situations. The workshop allowed them to value their cultural heritage while creating a link between them on an emotional level and based on mutual support.



THE EXPERIENCE IN SPAIN: TEAM BUILDING ITINERARY WITH NEWCOMERS WHO ARE LEARNING THE LANGUAGE

Workshop overview	
Dates and time	26 th , 27 th , 28 th and 29 th of July 2021, 12h-15h
Total duration	Four 3 hour sessions = 12h
Venue (s)	La Capella Carrer de l'Hospital, 56, 08001, Barcelona
Total number of participants	15 participants (including 2 staff members and a participant who was translating), 2 facilitators from La Xixa, a relator from La Xixa and a professional filmmaker
Profile of participants (gender, origin, age, etc.)	The participants came from different countries, mostly countries with Islamic religion (e.g. Pakistan). Half of the participants were males, the other half females. The age varied, the youngest participant being 12 years old and the oldest around 65. Most of the group didn't speak Spanish or Catalan. They spoke Urdu.
Local organisations involved	We worked closely with our project partner Fundació Ibn Battuta



1. How did you recruit participants? What worked well and what would you change?

The pilot was framed as part of a complementary training of an integration itinerary course (*Servei de Primera Acollida*) of the Ibn Battuta Foundation. It was created to offer migrant newcomers a chance to explore and learn about Catalan society, language and history. Therefore, participants were all people who were living in Spain for less than 3 years.

Participants were actively engaging in every session, sharing a feeling of confidence and creating a safe space for the expression of their thoughts and feelings in relation to cultural heritage.

Among the difficulties encountered with the recruitment were the COVID-19 restrictions, because of the limit of 10 people in a closed space, and the recruitment of participants who would take part in all of the sessions due to the duration and time scheduling (3h long sessions at lunch time).

Although this was the time that assured the greatest participation on behalf of the group, in the future we would change the time of the sessions, considering that some people were hungry towards the end of the sessions that were taking place at lunch time from 12h to 15h.

2. What was the programme and/or learning path of your workshop? What exercises did you do?

The programme was structured in 4 sessions, each of them having a different focus.

The first session was created in order to achieve group cohesion, to become aware of the identity charge contained in our names and the stories related to them as well as to awaken the minds and bodies of participants by having a first contact with emblematic spaces of Barcelona. We based this session on different team-building exercises and the activity "*Name-on-site*".

The second session focused on questioning the normative beauty, questioning the way of doing things and the origin of traditions as well as learning to look for the boundaries delimited by cultures and religions. We based this session on different team-building exercises and the activity "*My photo*" and "*The imaginary journey*".

The objectives of the third session were to reflect about changes, the beauty of both touristic and non-touristic places and to experience a walking tour of Barcelona, making memories as a group. We based this session on different team-building exercises and the activity "*Heritage trails*".

Last but not least, the fourth session provided the space for sharing participants' special places in their current and origin country and to get their feedback on all 4 sessions. We based this session on different team-building exercises, participatory evaluation, and the activity "*The image of heritage*".



3. What worked well during the workshop and why?

The engagement and the commitment of the participants went really well during the workshops as a result of having a translator among us. Taking into account that most of the participants did not speak either Spanish or Catalan, the translator represented the bridge between the facilitators and the group, helping them connect with each other and open up about their experiences with cultural heritage. As a result, the trust created within the group allowed participants to talk about their experiences with both Catalan/Spanish cultural heritage and their own cultural heritage from their countries of origin.

4. What was challenging and why?

One of the challenges we faced was the Barcelona city tour that was organised in order to show participants non touristic places full of history and heritage. It represented a challenge for the oldest participant (who was around 65 years old) because it included walking under the sun in the middle of the day.

In addition to this, recruiting some of the participants represented a difficulty because of the duration of the sessions (3 hours sessions). Nevertheless, the workshops were carried out without any major difficulties.

5. What would you change about the workshop and why?

Some of the aspects that could be improved for the future are the timing of the sessions and an introduction of more activities focused on learning about local heritage. We would change the timing due to the lunch hour, and increase the duration of the workshop, as participants' expressed their wishes of getting deeper into the topic.

6. What feedback did you get from participants and other involved stakeholders?

Through the feedback received from the participants it was clear that they felt like they had the space to come in contact with the local cultural heritage and to share their own experiences, thoughts and worries about it. They enjoyed their participation and actively engaged throughout all of the sessions.

The facilitators involved realised throughout the workshops the worries of migrant newcomers in relation to cultural heritage and their desire to learn about the culture of their new host country. Moreover, it was a chance for them to further connect to the social and educational value of cultural heritage and to explore its potential as a welcoming and inclusion tool.

7. Did you work with participants who face fewer opportunities? In what way did the workshop empower participants or equip them with tools to overcome the barriers they face?

All of the participants involved faced fewer opportunities because of their migration status, which was also the reason for their participation in the integration course of the Ibn Battuta Foundation. The workshops were created as part of the last module of the integration course. Most of the participants did not speak Spanish or Catalan and needed tools to better navigate their place in a new culture.

The workshops empowered them through offering an open and safe space for people belonging to minority groups, where they felt confident to delve into sensitive topics related to cultural heritage, in relation to their home countries and to Spain.

The workshop proved to be an effective tool for “newcomer” training itineraries, and offered participants a safe and fun space to interact with the local language and culture with a hands-on approach.



THE EXPERIENCE IN HUNGARY: EMPOWERING YOUNG ADULTS FROM ROMA ORIGIN TO RECONNECT WITH THEIR HERITAGE

Workshop overview	
Dates and time	7-8 October 2021
Total duration	12 hours
Venue (s)	Mónosbél Children and Young Adults' Home. Bódvalenke, the Roma fresco village.
Total number of participants	12
Profile of participants (gender, origin, age, etc.)	Woman: 9, Man: 3, between the age of 18-21 Majority of them with Roma background All study and work, too.
Local organisations involved	Mónosbél, Children and Young Adults' Home



1. How did you recruit participants? What worked well and what would you change?

We contacted several Roma organisations to recruit our participants. We gave the organisations a brief presentation of the project and our workshop programme, which they really liked. Those organisations who work with Roma young adult programmes said that it is a very difficult task to recruit Roma people for 12 hours workshops like the one we were proposing.

Initially, we thought about organising an open workshop, but this was rejected and we tried to find an organisation/educational institution that could host our programme. What made it challenging was that we were new to these organizations and asking for 12 hours in total was very difficult and demanding. Even though they were very open and welcoming to our project and workshop plan, they couldn't host our programme or could, but only a few months later.

Eventually, we contacted the director of the Mónosbél Foster home (in this Children and Young Adults' home the 90% of the residents are Roma) with whom we've had previous projects and she was happy to have us.

What helped us was that we were familiar and managed to build trust previously.

2. What was the programme and/or learning path of your workshop? What exercises did you do?

The learning path started with getting to know each other and the objective of the workshop. Our intention was to build trust and entertain them so they get more relaxed and open up. We had several games to get to know each other and to start to reflect on ourselves. The first topic was to explore our identity, what makes me Me, to look deeper and get closer to our self-concept and values. Then we introduced the concept of cultural heritage, and we discussed the various heritage elements. We asked our participants to reflect on what it means for them being Hungarian and being Roma. As a synthesis we created "*The Tree of life*": the visual expression of our roots, values, strengths and goals. In the last part of the workshop we visited Bódvalenke, the Roma fresco village to get inspired through the work of Roma painters. After the guided tour where we were listening to the stories of the painting, the participants shared which paintings were their favourite and why, and in small groups they created their common, colourful Tree of Identity based on their Roma cultural heritage.





3. What worked well during the workshop and why?

We managed to create a good atmosphere at the beginning. It took time for most of the participants to open up and talk in front of the others but after the short games, playful activities they were more and more open and braver to speak even though some of them never took part in any workshops before, and it was totally new for them.

4. What was challenging and why?

It was challenging to reflect on their Roma heritage without referring to their families and we were told to avoid this topic since this can be painful for some of them.

It was challenging to work with participants who have never taken part in any workshop before, where they needed to talk about themselves/share their thoughts and talk about it in front of the other participants.

It was also challenging to manage conflict among them: for example one of the participants got very emotional while others laughed at his answer. The participant took it personally and refrained from further participation on this day. The next morning, we managed to integrate him back. We did address the situation: the fact that in the course of this training they probably go deeper in subjects than normally and how important it is to respect each other and create a safe space for each other.

In Bódvalenke it was challenging to listen to our local guide while she introduced us the stories of the frescos. Our arrival was exciting for the locals, and many children joined us and interacted with our participants. So it was a challenge to maintain the attention and focus.

5. What would you change about the workshop and why?

We chose the “*Tree of life*” exercise to synthesize the topics covered in the training. The participants got engaged and they seemed to enjoy the thinking and drawing. Because of some delays during the day, we had very little time to debrief: everyone just shared a few sentences about his or her tree. We had to shorten the discussion part when they introduced their trees in trios or pairs and gave some feedback to each other. If we had more time that part could deepen their understanding and commitment to their trees.

6. What feedback did you get from participants and other involved stakeholders?

They very much liked the excursion to Bódvalenke, they found it empowering (see the next point) and they were inspired both by the paintings and by the local people. They commented that it was ‘unforgettable’ or a ‘dream’.

Participants enjoyed many of the exercises, the atmosphere, and that they had the chance to get to know each other from a different perspective. One of the trainers at Mónosbél who spent some time with us said that she appreciated the structure of the program.

7. Did you work with participants who face fewer opportunities? In what way did the workshop empower participants or equip them with tools to overcome the barriers they face?

Vising Bódvalenke, participants realised that even if they live in a foster care home, they live under better circumstances than the local Roma people in Bódvalenke. They realised that they do have resources: one of the participants said that occasionally she would come back to teach the children (she has better access to education than the locals), others were inspired by the richness of the Roma frescos and how this contrasts with the poverty of the inhabitants. Another big realization was for them that even though people are very poor in Bódvalenke they are a good community, they take care of each other and are very welcoming toward strangers.





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PARTNER INFO

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Associació La Xixa Teatre (Spain)



La Xixa Teatre Association is a non-profit organisation founded in 2010 that aims to research, develop and multiply educational and theatrical tools as a means for social transformation. We believe that education at all ages is the key for social change towards a world with equal opportunities. The scope of our activities are aimed towards the following topics:

- School Education, Early School Leaving, Prevention of Risk Behaviour among Youth;
- Intercultural Communication, Racism, Xenophobia, Social Inclusion and Integration;
- Gender, Equality Policies, and Sexual Diversity;
- Peace Culture and Co-existence, Active Citizenship, Civic Engagement, and Local Development.

The mission of La Xixa is to facilitate the creation of spaces for empowerment through Participatory Methodologies, Process Oriented Psychology and Theatre of the Oppressed to generate processes of individual and collective transformation in contexts of social vulnerability. Participatory Methodologies allow a group with diverse interests to acquire an ever greater role in the analysis of their own reality and decision-making, thus all agents become crucial actors in their own development. Process Oriented Psychology focuses on developing a state of consciousness; i.e. helping individuals and groups to create awareness on how they perceive and live their experiences, and gives them tools to learn to change their approach. Theatre of the Oppressed Theatre (TO) puts theatre at the service of education. We conduct workshops for various groups, training for trainers and artistic actions at a local and international level. We are a multi-disciplinary and multicultural group of collaborators, trained in the field of social sciences, pedagogy and arts. The diversity within our team enriches our social and creative work, and that keeps us in permanent training and learning.

Képes (Hungary)



The mission of Képes Alapítvány is to help different target groups to develop their social emotional learning (SEL) competences. We explore, adapt/develop, evaluate and promote SEL programs and initiatives.

We find this field important as SEL competencies are shown to increase academic and work achievement and they help better adjustment in everyday life. These skills can be taught and developed and can help disadvantaged people to “beat the odds” - with increased self-efficacy and motivation to learn, with more flexibility, realistic goal setting and good problem-solving skills they can achieve more than their peers from the same disadvantaged background. We set up programs for those who lack these skills the most and who have little chance to have access to such training. We also target those professionals who work with these target groups (e.g. social workers, youth workers).

We mostly work with volunteers (currently we have about 15 volunteers) and involve external experts related to specific projects. As of now, two persons are employed by Képes.

Storytelling Centre (The Netherlands)



Storytelling Centre believes in the power of storytelling. We are also convinced that in a balanced, culturally diverse society, there should be space for everyone’s story; especially in times of intercultural tensions! In an ever-changing society we see it as a necessity to provide a platform for all those stories, in theatre and in society, and to encourage people to connect through stories. That is our mission.

In recent years the Storytelling Centre has developed numerous activities in the field of storytelling. The Centre is now known nationally and internationally as a training centre, festival producer, producer of urgent performances by young storytelling talents and as a supporter of cultural diversity and connectivity between different cultural backgrounds.

Élan Interculturel (France)



Élan Interculturel is an association created by a group of professionals interested in the challenges of intercultural encounters and coexistence. Our association's objective is to contribute to intercultural dialogue to a better experience of cultural diversity.

As a laboratory of intercultural methodologies Élan interculturel's mission is to promote a holistic vision of culture (psychological and socio-anthropological) and to propose innovative pedagogies to open up reflection and to develop skills and competences for intercultural dialogue. To contribute to a more intercultural society we engage in international cooperation projects whose objective is to develop new teaching methodologies that can be used in various training courses tailored to different audiences (social workers, educators, teachers, health professionals etc.). As a training organisation, we use interactive teaching methods and non-formal pedagogies (applying literature, theatre, improvisation, art) that offer creative, accessible and motivating learning experiences.

University of Groningen (The Netherlands)



The University of Groningen is a research university with a global outlook, deeply rooted in Groningen, City of Talent. Quality has had top priority for four hundred years, and with success: the University is currently in or around the top 100 on several influential ranking lists.

Ibn Battuta Foundation (Spain)



Fundació Ibn Battuta is a non-profit organisation founded in 1994 constituted at a national level to provide social, cultural, educational and employment support to migrants for a full inclusive and real citizenship. Our work is also based on promoting these people in European society to avoid discrimination and racism.

The purposes of the foundation are:

- Provide social, cultural, educational and employment support to migrants, with special reference to those of Moroccan origin.
- Promote diverse young people and women in the European society, especially in the cultural, educational, sports and employment spheres, avoiding discrimination and racism for a full inclusive and real citizenship.
- Facilitate understanding and culture through mutual knowledge, respect, interaction, participation and coexistence.
- Promote the relationship with Morocco and the Arab countries through cooperation projects on employment, training, and others, as well as through cultural and educational activities and trips that enhance the figure of the traveller Ibn Battuta.



IMPRESSUM

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