

Diversity training

Ooops .. my label has fallen off

Creative Approaches In Diversity Training

Diversity starts here.



Education and Culture
Lifelong learning programme
GRUNDTVIG

Diversity training

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This training can be delivered by 1 facilitator. However to keep up with the timings possibly 2 facilitators in a gender balanced team would be best.

Participants age: Adults, 18 and older

Up to 16 participants (with fewer participants the process can be in slightly more depth)

Time frame: We have tried to follow the time table as shown, it can be done but you may want to allow 6 hours if you need the time for full reflection.

We suggest using all of the excersises to build up to the intended result. The participants apply to join the course (it should not be obligatory)

Good luck and have serious fun doing it

Main Aim:

That the participants develop more awareness of similarities and differences between individuals and groups

Underlying aims:

- That the participants use and train their emotional intelligences
- That increased awareness influences their behaviour toward more respectful behaviour
- That they become aware of stereotypes and how they influence people's attitudes
- That they become aware of the difference between choosing to be unique and being forced into being "different" by others.

About this workshop manual

On the next page is a chart containing the different excersises. Each excersise has a different colour background. There is a brief description of the excersise and the method. Please try and use the timings on this page to help keep to schedule.

You may want to print it out and have it with you in the workshop for reference as you proceed.

There is a list of materials you will need for some of the excersises in the last column.

The following pages are divided into two parts, On the left "How to deliver this workshop" explains the excersises clearly and on the right side of the page "Why we do it like this" goes someway to explaing the reason why we think this excersise works in this context.

To help you work with this manual we have matched the background colours to those on the "Chart " page

This 4 to 6 hour workshop was devised by 6 partner organisations as part of a European funded Grundtvig scheme.

The project was named "Creative In Difference"

The lead partner is Ille, Berlin, Germany -

Other partners based in, Krackow, Poland - Cagliari, Sardinia - Bergenland, Austria - Cardigan, Wales UK - Reykjavik, Iceland

Contact details can be found on the final page

HOURS	CONTENT	TIME	METHOD	MATERIALS
09.00 – 09.15	Introduction of the trainers, explanation of the main focus of the training - we need to get to know each other before we start. What characterizes a good group atmosphere?	15	Input, discussion with the whole group, writing up their answers	Flipcart pens
09.15	We will now do some activities to get to know each other and build up trust rather than just saying our names and occupation. Each individual is so much more and in order to feel good with a group we need to get to know every one more personally.		Everyone introduces him/her self: - Your name and its meaning – add a colour for your name - How are you feeling now on the scale from 1-10? - Add a movement to your feeling	Nothing
09.15	Introduction of the participants Assumptions about you without really knowing you.	15		Nothing
9.30 9.35	Physical warm – up (1,2,3,4,5,6,7,8)	5	Shake Out	Nothing
9.35 9.45	Creating a good atmosphere. Listening to each other, thinking fast and spontaneously in a creative way	10	Fortunately / Unfortunately. A warm up & leveller	Nothing
9.45 10.15	Experiencing how it feels like when someone makes assumptions about you without really knowing you.	30	Identity Theft. Each take a turn	Room to put chairs in a circle
10.15 11.00	Getting to know each other better and finding similarities and differences about each other	45	A Star is Born Writing down aspects of ones self sharing and comparing	Paper and pen Flip chart paper
11.00 -11.15	Break	15	Break	Break
11.15- 11.30	Understanding the “ Still images ” method, practicing it How does it feel to be forced into feeling different?	15	Milling and Weaving Still images	Room enough to move around
11.30- 12.55	Can we change something in our own behaviour in order to avoid putting people in this position?	85		
12.55- 1.30	Reflection of the whole process. How was it? What did you learn or get better aware of? Did you experience something new? How did it feel? Do you think it will make you see some things differently/open your eyes to something? Did you like the process or was there some part that you would have liked to skip or change?		Reflection now we can feed back to help assimilate the process How do you feel on the scale of 1 to 10.... Paint a picture of how you feel, Express it in any creative way that you like,	Paper, crayons, other things necessary to express yourself

How to deliver this workshop

Why we do it like this

Workshop leaders introduction

This is where the facilitators welcome participants and briefly outline the activities of the day and details of the venue such as where the toilets and fire exits are and when there are to be breaks. This is sometimes called “Housekeeping” They also outline the aims of the workshop.

The workshop leader encourages everyone to introduce him/her self: This section can be standing or sitting

- **Your name** and its meaning in your culture, if it has one
- How are you feeling now on the **scale from 1-10?**
- If you were a colour **what colour** would you be?
- Add a **movement** to your feeling. If you were a movement can you show us the movement that is you?

Shake out!

The facilitator asks the group to stand and give a loose wriggle just moving every part of the body gently 5 seconds. The facilitator stands in front of the group in a place all can see him / her and shakes one hand 8 times quite fast while counting out loud to 8, then the other hand 8 times, then one foot 8 times and then the other foot 8 times and all participants follow his/her movement. Then he/she repeats the process only this time 7 times, then 6 times all the way down through the numbers to a very fast 1&1& 1&1.

Fortunately / Unfortunately Sitting down in a circle on chairs or the floor, depending on your group preference, everybody in turn will make up the next part of a story. Try and keep it speedy. Keep it following the storyline creatively following on the train of thought. The facilitator starts with a sentence starting with the word “Fortunately”. The person sitting next to him has to continue with the story but their sentence has to start with the word “unfortunately”, the person sitting

Welcome intro

The workshop leader introduces the aim of the session

Each introduce themselves

This is to help relax the group and allow them to start to creatively think. **Names have meanings** interesting in a cross-cultural way. In intercultural situations it can add a layer of understanding or interest in “the other” **The scale of one to ten** gets everyone to focus on the “now” and also on feelings, the very basic baseline of emotional intelligence is knowing how you feel. If time is available this can be re- assessed at the end of the course.

Colour is another way of creative thinking in the emotional spectrum and helps others see one differently. It begins to explore the relationship between uniqueness and difference.

A movement or gesture begins to help us to become aware of body language and meaning. Some movements may be expressive and spontaneous and others more controlled, contrived and deliberate this gives us insight into the person at that moment in time. Some people may “read” movement better than others.

Shake out

it is good to get everyone doing something physical that also uses the brain. It is an energizer and a “leveller”. It engenders a feeling that “We are all in this together”. This works with young, possibly restless adults to use up energy as well as energising other participants.

This exercise can be adapted for wheel chair users with their consent and input to find an appropriate alternative. Another advantage is that it takes only a short time to do.

Fortunately / unfortunately

The process gets the creative brain engaged. A narrative flow creates a shared experience. They get to explore positive and negative sides of themselves. As we want to get more creative later this is a relatively safe starting point. Fast thinking and attention to the previous person is needed

How to deliver this workshop

Why we do it like this

next to him has to continue with the story but their sentence has to start with the word “unfortunately”, the person sitting next to him / her continues, starting with the word “fortunately” etc. Swapping the positive and negative roles as we go around ...

Reflection: What happened during this short activity? What kind of behaviour was necessary for it to succeed? How did you feel? Was it stressful or fun? Do you think it would have felt differently if we had done it as our first activity? Why etc. find out why some people like the fortunately role and some the unfortunately, why might that be so?

Identity Theft

Ask the group to choose a partner they do not know, or know least. The facilitator tells them that now they have to take turns to introduce themselves to each other, starting with their name. Each person only gets 15 seconds for this. After this half a minute, the group sits in a circle. The facilitator asks one pair to start or asks for volunteers.

Then one person stands behind the other person and the facilitator asks if it's OK. If she puts his/her hands on his/her shoulders. Then he/ she gives the instructions:

Now the person standing has to talk for their partner, being him or her and speaking in first person* (if the person standing says “I” their confident role playing of that person is also powerful for the rest of the group as well as the slight dissociation with the sitters identity. It is like their character has been hijacked). The standing person starts by introducing them self Eg. The sitter's identity, and then the standing person answers every question addressed as the sitter. The person sitting is not allowed to say a word, just sits and listens and tries not to react. The person standing will soon run out of accurate things to say and will assume how the sitter would respond making it up creatively.

All members of the audience may ask the person standing anything they want but they must look at the standing person NOT the sitting person. Maybe limit the amount of questions

Reflection

After each introduction the facilitator leads the reflection: How did it feel when someone else was answering for you? Did you have the need to correct?

After a few a pairs have done this, the facilitator leads a further reflection about the activity: What was this activity about? Have you ever experienced someone else speaking for you? Do you remember how it felt? Do you think that some groups in society experience this more often than others? Why do you think this happens? Did you notice the body language of the sitter even though they were asked not to react?

Reflection:

is an opportunity to go a little deeper into the effect of an exercise. (Briefly is OK) To monitor this effect on the participants. It offers a chance to correct any misunderstandings and helps the workshop leader to adapt or improve the exercise or its delivery in the future.

Identity Theft

This powerful exercise is more focused on diversity. The participants get to emotionally experience what it is like to have ones identity determined for them, especially challenging if it is not at all accurate.

Audiences can read the body language of the seated person. They can also ask personal or difficult questions without directly confronting the seated person. It looks at how certain sections of society can disappear or be misinterpreted by others. This often leads to stereotyping and other discrimination. The seated person gets a hint of what it is like to be left out of ones own life. This is an experiential process

Reflection

Sharing common feelings of the uneasiness that people feel when they are being misrepresented is useful in the context of diversity.

* A variant on this could be that the person standing spoke in 3rd Person.

He/She feels like he/she hardly matters. Their identity is subsumed or taken over. Some people feel this is done to them all the time. People from minorities have reported that YES this is what happens to me

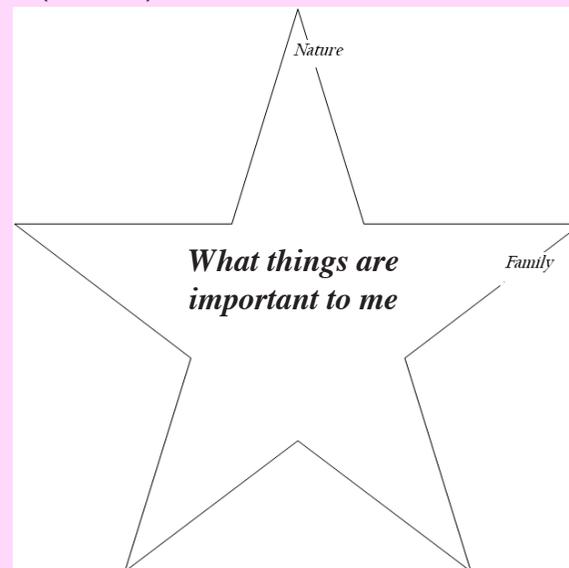
How to deliver this workshop

Why we do it like this

A Star is Born

1. Every participant is asked to draw a star with 5 points. First they work individually and write next to each point things that are very important to them. (5 minutes)
2. After the previous 5 minutes they walk around in the room and ask if they can compare their star with as many participants as possible. If someone has written down the same thing as they have, they write their name next to it. (15 minutes)
3. The facilitator now makes groups of four or five. In the group the participants compare their stars and write up two columns: one with everything that they in the group have in common. Another column with everything that none of them has in common (is unique for everyone in the group) (15 min)
4. Discussion in the big group.
Is there something on your list that everyone in the group has in common? What about the other list. What makes us stand out? Are those unique things something that we decide to make part of our identity?
Why do we sometimes want to stand out? How does it make us feel to be special? How does this relate to real life?... (10 min)

Participants draw the star and write on each point what things are important to them
Two points have been suggested here but they should choose their own.



A Star is Born

After going through the Identity theft activity where the focus is on how people are being labelled or judged from very little or no information about the person, the next activity gives participants the opportunity to really introduce themselves as the deep and complicated persons that they are. The first part of the activity is about self reflection and identity and to think about what really matters or is important in their lives. The second part is about similarities and braking down assumptions and stereotypes about others. After comparing their star diagrams, participants will have had the opportunity to present themselves in more depth than before and experience similarities with people (that they may have thought they had nothing in common with) At the end they also discuss their uniqueness, but here it's important that they choose to be different but are not forced into feeling unique.

Participants can be led to a deeper understanding and experience of isolation and discrimination. The discussion can explore situations where they have been forced into being different.

We get to know people as human beings not as a label.

The drawing of the star is a creative activity. The accuracy of the star drawing is not important. It just must have 5 points

If they were to just make a formal list this may lead to a less spontaeneous way of looking at the things that are important.

How to deliver this workshop

Why we do it like this

Milling and Weaving

The facilitator asks that this first section should be done without the group talking. The Facilitator asks everyone to find a space in the room (if only a small number in a big hall reduce the size to fit the group with about 1 - 2 metres between participants) When one person moves you move to fill the space. We start by walking around the room filling all the spaces.

Participants walk in any direction to fill a space. If they bump into anyone accidentally they stand still for 3 seconds then move on. When the facilitators calls out "FREEZE" all stop straight away (no posing) Starting to walk again this time the facilitator instructs the group to look in other peoples eyes as they pass. Try to keep eye contact till the next person comes into view.

The facilitator judges when to call FREEZE. This time the facilitator chooses a grouping that makes significant 'picture'. The people making up the image are asked to stay frozen (we do this by touching them on the shoulder). The others "melt" away and observe the frozen group, moving around the still image looking at it from all angles. The facilitator suggests that this is a moment in a 3 dimensional DVD on pause.

The facilitator asks what do you see? How are they standing? Observe their physical appearance. Now the facilitator asks what is the relationship/ where is this scene happening? what location? The facilitator asks what is the story? The facilitator invites all participants to speak if possible. They may or may not come to a collective or agreed story or narrative of what is happening.

Participants are allowed (with frozen people's permission) to gently move aspects of the frozen image to make it clearer or reflect the narrative. This is a story made from a random freeze. If this takes a long time have pity on the "frozen" group and ask them to unfreeze and shake out before going back into the freeze. In this context facilitators can prompt and assist to encourage but not dominate the interpretation of the frozen image
Now we know this method we can go on to form our own still images without the milling and weaving.

Milling and Weaving

This is also part of the next exercise but has benefits in it's own right. It uses physical movement in silence – concentrated movement, proximity and awareness of others presence.

Eye contact is sometimes awkward but necessary to get dynamic freezes. Another "We are all in it together " exercise.

The freeze sections also build up an awareness of the importance of body language

This excersise gives us permission to closely observe other people. It is people watching with a purpose

Nearing the end of the training so we can use this excersise to re energise people, fast walking, faster thinking, being awake and aware.

Keep it a balance between pace (speed) and Reflection.

The body and body movement combined with narrative are at the basis of all learning.

Experience will help facilitators interrogate the still picture as a group and uncover the layers

How to deliver this workshop

Why we do it like this

Still images

The Discussion: Dividing into sub groups of 5-6, Each group exchanging personal experiences of exclusion or being made to feel different (15 minutes) (or 10 minutes}

The Rehearsal: Choose one person's experience or a combination of similar experiences to make a still picture. The person whose story it is can be director and choose another to play them or they can play themselves. Now rehearse this and create a clear picture using the people in the sub group to make a still picture of exclusion or difference. The facilitator/s 'buzz' around the groups explaining the process and encouraging all to join in. They emphasise clarity of image to communicate the theme of difference or exclusion. (10 minutes)

The Presentation: Look at the 3 images in turn. The facilitator asks the group watching to describe what they see. What is going on? Who or what are these people being? Who do you think is being excluded or feeling left out or different. Can we make this clearer by asking if we can gently move the frozen people. Is This Clearer? At some point ask the group to unfreeze and tell us what picture they made and what it was all about. The frozen group or the watching group may like to suggest what happens next. So ask them to go back into exactly the same freeze and move the picture on 5 seconds to the next action.

Discuss: is this a likely outcome in real life? Was it better for the excluded or different person? Could this have made the situation worse (45 minutes, ca. 15 per group)

Extra actions: if time is available. The facilitator touches each frozen person in the group in turn, asking them to make a sound or a short phrase that tells us what they are thinking or feeling as that character.

Discussion/Reflection on still image exercise (15 minutes) How can we see when someone is feeling excluded? What body language tells us this? Is body language universal? What are safe ways to intervene or make it better? What do we do that excludes others?

Still Images

People are beginning to know each other more by this stage.

Difference and being excluded can easily be portrayed in this exercise.

Smaller groups can tackle issues in more depth.

A mixture of brainwork and bodywork at this stage can be energising.

Relating ones own feeling of exclusion can lead to empathy and awareness of others feelings of exclusion.

We can again reflect on the aim that they become aware of the difference between choosing to be unique and being forced into being "different" by others.

Also how increased awareness influences their behaviour toward more respectful behaviour and awareness of stereotypes and how they influence people's attitudes.

If the frozen image is not communicating clearly the facilitators can ask participants to add 3 seconds on movement at the beginning to lead into the freeze. This can often help enormously with interpreting the picture. At this point in the day we may need to have more clues to help invigorate the process.

We can often empathise with another persons situation if we see it physically in 3D

How to deliver this workshop

Why we do it like this

Reflection of the whole process.

How was it?

Was there any learning ?

Did you experience something new?

How did it feel?

How could this workshop make you see some things differently/open your eyes to something?

Was there anything in the process you would have liked to skip or change?

Give people time to answer. A little silence can lead to depth.

Reflection of the whole process.

If possible ask open questions.

It is possible that a greater depth of understanding of what this workshop achieved is gained if we dont ask leading questions.

This is an opportunity to go a little deeper into the effect of the whole workshop. To monitor this effect on the participants. It offers a chance to correct any misunderstandings Sometimes if changes are made to thinking or behaviour during a workshop this is an opportunity to help people adapt and assimillate new information or practices

Reflection between the workshop leaders

This helps the workshop leaders to adapt or improve the whole workshop or its delivery in the future.

These exercises and methods have been shared and tested over the period of the Grundvig European project ending in June 2011

They are methods that we have shared and used in our individual practices

They have been put together in what we hope you will find is a useful order for diversity awareness and training

We do not claim to have invented these exercises only to have used them and found them effective

Thanks to all those people who developed them in the first place.

It has been exciting, enlightening, fun and an affirming process working across different countries borders, languages and cultures. This diversity of partners and the diversity of skills has been a great advantage in putting this workshop together.

Please use this workshop to further the process of understanding

To help participants use and train their emotional intelligences.

- To Increase awareness that influences their behaviour toward more respectful behaviour.
- To help participants become aware of stereotypes and how they influence people's attitudes.
- To help participants become aware of the difference between choosing to be unique and being forced into being "different" by others.

Oops my label has fallen of again

The Organisations that participated in making this workshop



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