Spaces for Intercultural Learning

Methods for teaching intercultural competences through art and action

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

By Sarah Stack

"We learn from difference, not from more of the same"

Judith A. Lambert

Intercultural learning is a topic which currently receives much interest due to the rise of globalisation and cultural studies. While there is not yet a univocal definition of intercultural learning, UNESCO’s guidelines on intercultural education define the aim as

‘to go beyond passive coexistence, to achieve a developing and sustainable way of living together in multicultural societies through the creation of understanding of, respect for and dialogue between the different cultural groups.’

Essentially, it is a learning process in which the learners represent different cultural backgrounds and take part in an exchange of learning among one another (SPIL 2018).

These competences of understanding, respect and dialogue provide the foundation for measuring intercultural learning, according to researchers, e.g. Darla Deardorff (Deardorff 2006, 2009). Another scale called the Developmental Model of Intercultural Sensitivity measures the distance travelled by an individual or a collective group in terms of intercultural sensitivity from an ethno-centric world view to an ethno-relative worldview (also known as the Bennett Scale). The idea is that by meeting people with diverse cultural backgrounds, a person has the opportunity for personal growth.

To facilitate intercultural learning, the object or theme of the session can be a shared passion or shared concern/issue. The backgrounds of the learners should be different and can include differences in:

- nationality, religious belief, political opinion
- age, generation
- sex, gender identity, sexual orientation
- race, ethnicity, colour
- social-economic background, educational attainment
• ability or disability

• roles and responsibilities, such as caring for children or vulnerable adults.

Any and all of these characteristics can enrich the learning process to enable insights through exploring a variety of experiences, worldviews and opinions which otherwise would not be accessible by a single learner or single identity/homogenous group. Thus, cultural differences can be seen as opportunities for learning rather than just obstacles that make communication difficult.

Finally, this guidebook offers a further viewpoint to intercultural learning. It is a process of developing new knowledge together with people from different cultural backgrounds in order to tackle society’s issues. This interpretation focuses not just on the individual’s transformation but on the transformation of the collective group which can cultivate social and cultural change in communities, evidenced by the formation of civilisations or the evolution of mankind. With an increasingly interconnected world, intercultural learning and the subsequent creation of new knowledge is necessary to tackle complex problems of a global society. With this purpose in mind, the guidebook is designed to share practical tools for facilitators of learning to develop intercultural competences, which are crucial for making communication, cooperation and learning in heterogeneous groups possible.

The remainder of the guidebook lays out the THEORETICAL FRAMEWORK by exploring (a) the various theories and models of intercultural learning, (b) the importance of developing intercultural competences, (c) moving towards collective learning. The units following will outline a number of accessible methods that can work in many ways with many different people:

- ARTS-BASED AND ACTION ORIENTED LEARNING METHODS for intercultural learning,
- Using GAMIFICATION IN INTERCULTURAL LEARNING - another action oriented method - and
- Creating a COMMUNITY OF PRACTICE: an opportunity to reflect and learn.

Before continuing reading, take a moment and complete the ‘CHECK YOURSELF’ questionnaire in the next section for insight into one’s current level of intercultural competence.
**QUESTIONNAIRE ABOUT INTERCULTURAL COMPETENCES: CHECK YOURSELF**

**ABOUT YOU**

1. Age
   - □ Under 18
   - □ 18-30
   - □ 31-49
   - □ 50-59
   - □ 60 and over

2. Gender
   - □ Male
   - □ Female

**KNOWLEDGE**

<table>
<thead>
<tr>
<th></th>
<th>Very strong</th>
<th>Strong</th>
<th>Some</th>
<th>Poor</th>
<th>Very poor</th>
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<tbody>
<tr>
<td>1. Another language or dialect</td>
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<td>2. Equality legislation</td>
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<td>3. Discrimination of others</td>
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<td>4. Local community issues</td>
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<td>5. Global community issues</td>
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<td>6. My own culture and traditions</td>
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<td>7. Other cultures and traditions</td>
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<td>Very Favourable</td>
<td>Favourable</td>
<td>Neither</td>
<td>Unfavourable</td>
<td>Very unfavourable</td>
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<td>8. Equality legislation</td>
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<td>9. Cultural differences</td>
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<td>10. Your sense of purpose</td>
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<td>11. Your self confidence</td>
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<tr>
<td>12. Learning about other cultures</td>
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<td>13. Trying new things from other cultures</td>
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<td>14. Meeting new people from other cultures</td>
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<td>15. My own culture and traditions</td>
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<td>16. Other cultures and traditions</td>
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<th>Strong</th>
<th>Some</th>
<th>Poor</th>
<th>Very poor</th>
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<tr>
<td>17. Listen without interrupting</td>
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</table>
18. Be assertive

<table>
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<tr>
<th>Very often</th>
<th>Often</th>
<th>Sometimes</th>
<th>Rarely</th>
<th>Never</th>
</tr>
</thead>
</table>

19. Talk about cultural differences and similarities

20. Understand a person’s point of view from another culture

<table>
<thead>
<tr>
<th>Very often</th>
<th>Often</th>
<th>Sometimes</th>
<th>Rarely</th>
<th>Never</th>
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</thead>
</table>

21. Determine positives and negatives about own culture

22. Determine positives and negatives about other cultures

<table>
<thead>
<tr>
<th>Very often</th>
<th>Often</th>
<th>Sometimes</th>
<th>Rarely</th>
<th>Never</th>
</tr>
</thead>
</table>

23. Recognise prejudice

<table>
<thead>
<tr>
<th>Very often</th>
<th>Often</th>
<th>Sometimes</th>
<th>Rarely</th>
<th>Never</th>
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</thead>
</table>

24. Stop discrimination

<table>
<thead>
<tr>
<th>Very often</th>
<th>Often</th>
<th>Sometimes</th>
<th>Rarely</th>
<th>Never</th>
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</thead>
</table>

### Social Integration

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<th>Often</th>
<th>Sometimes</th>
<th>Rarely</th>
<th>Never</th>
</tr>
</thead>
<tbody>
<tr>
<td>25. Help people new to your community</td>
<td></td>
<td></td>
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<tr>
<td>26. Volunteer in your community</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27. Stop discrimination</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28. Interact with people</td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>from different contexts</td>
<td></td>
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<td>-------------------------</td>
<td></td>
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</tr>
</tbody>
</table>

| 29. Became friends with people from the different communities | | | |
THEORETICAL FRAMEWORK - Towards a theory of intercultural learning

By Jaakko Rantala and Sarah Stack

When learners represent different cultural backgrounds and take part in an exchange of learning among one another, learners have the opportunity for personal growth. Through this exchange, the intercultural learning can aim to

- Deepen understanding of and respect for other cultures;
- Enable people to learn more about their own culture, to deepen their cultural roots and to reaffirm their identity;
- Raise awareness of the need for international cooperation to tackle today’s global problems.

The following models explore various aspects of intercultural learning and form the theoretical foundation for this guidebook.

A. Constituent elements of intercultural competences (Deardorff 2006)
B. Developmental model of intercultural sensitivity (DMIS) also known as the Bennett Scale (Bennett 1986, 19943.
C. Trialogical learning (Hakkarainen 2009)

1. Constituent Elements of Intercultural Competence

As communities and societies become increasingly interconnected, so does the importance of intercultural abilities for dialogue and cooperation. The abilities of understanding, respect and dialogue outlined in the UNESCO definition as the foundation of intercultural learning directly correlate to the learning categories of knowledge, skills and attitudes also known as KSAs.

Table 1: Core objectives of Intercultural learning

<table>
<thead>
<tr>
<th>UNESCO’s Aim of Intercultural Education</th>
<th>Learning Categories (KSAs)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding of different cultural groups</td>
<td>Knowledge – declarative, procedural, strategic</td>
</tr>
<tr>
<td>Respect for different cultural groups</td>
<td>Attitudes – based on feelings, beliefs, opinions</td>
</tr>
<tr>
<td>Dialogue between different cultural groups</td>
<td>Skills – application of knowledge</td>
</tr>
</tbody>
</table>
A leading theorist, Darla K. Deardorff, worked with international scholars in intercultural education to develop the following model on intercultural competence. In her model, Deardorff explores the necessary KSAs to be able to communicate, cooperate and learn effectively together with people from different cultural backgrounds. See Figure 1.

**Figure 1. Constituent elements of intercultural competence (Adapted from Deardorff 2006)**

**Knowledge** to develop understanding of different cultural groups

- Cultural self-awareness
- Culture specific knowledge,
- Socio-linguistic awareness
- Grasp of global issues and trends

To develop intercultural competence, the first step is to know oneself and understand one’s cultural identity; specifically **cultural self-awareness** is the ability to understand how
one’s culture influences behaviour, identity and point of view. Being self-aware enables people to understand the world from other cultural perspectives or world views once they learn culture specific knowledge of other communities. Culture specific knowledge is the deep understanding of ideas, customs, and social behaviours of other cultural groups. In particular, socio-linguistic awareness is important because knowing when certain vernacular or body language is appropriate enables people to communicate more effectively. For example, the Dutch are known for being direct in their communication style especially when compared to the British, and therefore messages are interpreted differently. See Table 2 for a study of phrases and translation between the two nationalities. Finally a grasp of global issues and trends can explain behaviours and customs as well.

Table 2: How the British and Dutch Communicate (Rottier et al, 2011)

<table>
<thead>
<tr>
<th>Attitudes to develop respect for different cultural groups</th>
</tr>
</thead>
</table>
| Emotional resiliency is the ability to adapt in times of stress or crises. While navigating difference can be stressful, having an open minded attitude can help people adapt to new situations and step outside of comfort zones. To overcome the ‘fear of difference’, developing an attitude of curiosity, openness, respect, and discovery can become one’s attitude of emotional resilience. CORD is an acronym to help remember the individual “strands”. Deardorff’s framework provides deeper definitions of the different attitude “strands”.

12
Figure 2. The attitudes or CORD of emotional resilience

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Curiosity</td>
<td>be curious about difference and view it as an opportunity for</td>
</tr>
<tr>
<td>Openness</td>
<td>withhold judgement</td>
</tr>
<tr>
<td>Respect</td>
<td>value other cultures</td>
</tr>
<tr>
<td>Discovery</td>
<td>tolerate ambiguity and view it with a sense of discovery.</td>
</tr>
</tbody>
</table>

Adapted from Deardorff’s Intercultural Competence Framework (2006) and resilience theory

Skills for dialogue between different cultural groups

Dialogue is the process of deepening understanding of others through listening, sharing, and questioning. Dialogue is different from debate because the goal is to understand, not to win. The skills needed for intercultural dialogue are the same skills needed for any relationship. An acronym that is helpful to remember the communication skills described in the Intercultural Competence Framework is LOVÉ:

- Listening
- Observing
- Viewing the world from others’ perspectives
- Evaluating

Deardorff suggests that each of these skills should be utilised with “patience and perseverance to identify and minimize ethnocentrism”, the habit of evaluating other customs, beliefs, and norms from one’s own culture. Instead, “seek out cultural clues and meaning” in order to question one’s thinking and assumptions and compare to another’s thinking. For sample ground rules to establish a respectful space for dialogue, see Table 3.
Table 3: Sample ground rules for creating a safe and respectful space for dialogue

<table>
<thead>
<tr>
<th>Ground Rules</th>
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<tbody>
<tr>
<td>Everyone gets a fair hearing</td>
</tr>
<tr>
<td>Seek first to understand, then to be understood</td>
</tr>
<tr>
<td>Share “air time”</td>
</tr>
<tr>
<td>If you are offended or uncomfortable, say so, and say why.</td>
</tr>
<tr>
<td>It’s OK to disagree, but don’t personalise it; stick to the issue. No name-calling or stereotyping.</td>
</tr>
<tr>
<td>Speak for yourself, not for others.</td>
</tr>
<tr>
<td>One person speaks at a time.</td>
</tr>
<tr>
<td>Personal stories stay in the group, unless we all agree that can share them.</td>
</tr>
<tr>
<td>We share responsibility for making the conversation productive.</td>
</tr>
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</table>


Characteristics of intercultural competence

As people develop intercultural competence, their mindset moves from a monocultural mindset to an intercultural mindset. Internal outcomes of this process include the knowledge, skills and attitudes described above and lead to flexibility, adaptability, empathy and an enthorelative perspective. External outcomes that result are effective and appropriate communication and behaviour as viewed by other perspectives or cultural groups. See Table 4 for a list of characteristics of an intercultural competence as described by the Intercultural Competence Assessment (INCA), funded by Leonardo da Vinci II.

Table 4: Intercultural Competence Assessment (INCA)

<table>
<thead>
<tr>
<th>Six characteristics of intercultural competence</th>
<th>Three strands of competence</th>
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<tbody>
<tr>
<td>Tolerance of ambiguity</td>
<td>Openness</td>
</tr>
<tr>
<td>Respect for otherness</td>
<td>Adaptability</td>
</tr>
<tr>
<td>Behavioural flexibility</td>
<td>Knowledge</td>
</tr>
<tr>
<td>Communicative awareness</td>
<td></td>
</tr>
<tr>
<td>Knowledge discovery</td>
<td></td>
</tr>
<tr>
<td>Empathy</td>
<td></td>
</tr>
</tbody>
</table>
A. Developmental Model of Intercultural Sensitivity

According to the Developmental model of Intercultural Sensitivity, also known as the Bennett Scale after Dr. Milton Bennett, this transformation occurs over 6 stages. These 6 stages describe how a person can react to cultural differences. People who are in the first 3 stages take an ethnocentric perspective, which evaluates other cultures according to preconceptions that originate in the customs, norms and beliefs of one’s own culture. The final 3 stages represent an ethnorelative perspective, when a person is comfortable with many different norms and customs and is able to adapt their behaviour as a result.

Ethnocentric perspectives:

1. Denial of difference – oversimplified view of other cultures, may rely on stereotypes. In this situation, diverse perspectives feel ignored.
2. Polarisation of difference – us versus them: own culture is viewed as better than others or the reverse. In this situation, diverse perspectives feel uncomfortable.
3. Minimisation of difference – highlights commonalities. In this situation, diverse perspectives feel not heard.

Ethnorelative perspectives:

4. Acceptance of difference – appreciates differences and commonalities. In this situation, diversity feels understood.
5. Adaptation of difference – expanded perspective enabling culturally appropriate behaviour. In this situation, diversity feels valued.
6. Integration of difference – moves in and out of different cultural worldviews, with a strong sense of identity. In this situation, diversity feels involved.

This model, although divided into stages, actually represents a continuum or lifelong process. However, through collaborative learning people are able to combine their intercultural abilities – knowledge, skills and attitudes – to participate effectively in dialogue that leads to social change and greater community and global cooperation. See Table 5 for a list of possible challenges experienced as part of intercultural cooperation.
Table 5: Challenges of Intercultural Learning

<table>
<thead>
<tr>
<th>Challenge</th>
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<tbody>
<tr>
<td>Lack of a common language</td>
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<tr>
<td>Differences in etiquette and manners</td>
</tr>
<tr>
<td>Understanding colloquialisms, various connotations and tone of voice</td>
</tr>
<tr>
<td>Recognising nonverbal communication clues including facial expressions and eye contact</td>
</tr>
<tr>
<td>Knowing when direct and indirect communication is appropriate</td>
</tr>
<tr>
<td>Impact of majority and minority cultural inequality, particularly as a result of colonialism</td>
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</tbody>
</table>

B. Trialogical Learning, a Collaborative Learning Approach

The processes of learning: individual vs collaborative learning

The learning process can often be simplified to tracking an individual’s progress; however, in intercultural learning, the collaborative learning of the group is more important for creating concepts for social transformation: where one individual may lack knowledge or skills, another fills the gap and enables effective cooperation. Collaborative learning is a process in which two or more people try to learn something by capitalising on the abilities of one another.

Intercultural learning is an example of collaborative learning in which the participants represent different cultural backgrounds. By sharing and comparing knowledge, experience and ideas of participants from different cultural backgrounds, the group is more likely to engage in radical brain-storming and create new concepts which are more than the sum of the ideas of individual members.

Other examples of collaborative learning include the study circle in non-formal adult education, communities of practice (see chapter 3 for more details), crowdsourcing to form ideas to start a new project, Ikujiro Nonaka and Hirotaka Takeuchi’s theories on creating new knowledge, and Peter Senge’s vision of a learning organisation in which the employees are continually learning how to learn together. Another model of collaborative learning is the trialogical learning approach which explores how to create collaborative learning opportunities.

From monological to trialogical learning
Kai Hakkarainen, one of the developers of the triologtical learning approach, distinguishes between three different metaphors that describe various learning approaches. (Hakkarainen & Paavola 2009).

1. **Monological approach or knowledge acquisition metaphor.** In this approach, knowledge is shared one way, from the facilitator to the learner, occurring within the mind of the learner. In intercultural learning, the knowledge acquired can be about the customs, beliefs and norms of different cultures. See figure 4.

2. **Dialogical approach or participation metaphor.** This approach, knowledge-sharing is a two way process between the facilitator and the learner: both are learning from each other’s knowledge and skills. Building relationships and networks by participating in respectful dialogue within different cultural settings is an example of this approach. See figure 5.

3. **Triological approach or knowledge-creation metaphor.** This approach is a combination of the above approaches with the addition of a third element. Learning occurs within the minds of the individual participants or agents (monological approach). Learning occurs between the participants as a learning or knowledge community as they share experiences and ideas (dialogical approach) in a safe space. Finally, as a result of the sharing, the participants collaborate together to create new concepts or new knowledge “objects” to tackle social and global challenges (the third element for the triological approach). A new theory is an example of a collaborative output or knowledge “object”. See figure 6.

*Figure 4: Monological approach (knowledge-acquisition metaphor)*

*Figure 5: Dialogical approach (participation metaphor)*
Figure 6: Trialogical approach (knowledge-acquisition metaphor)

Conclusion

The key aspect of trialogical learning is that the knowledge “object” must be new. Otherwise the learning is the dialogical learning approach. In terms of intercultural learning, the aim is to create transformational social change. Judith Lambert (2012) writes on the need for change:

“The complex environmental, social and economic issues of the 21st century can no longer be resolved by repairing existing systems. There have been many inadequate responses to climate change, the obesity epidemic, toxic pollutants, shortage of fresh water and urban violence. […] Collaboration alone cannot resolve these complex problems. In resolving society-wide issues, transformational change based on collective action has become not optional but a necessity, not a matter of avoiding but of celebrating change.” (Lambert, 2012. Collective Learning for Transformational Change.

This need for change is the guiding principle in writing this guidebook. Continue reading to explore methods for enhancing intercultural learning.
ARTS-BASED AND ACTION-ORIENTED LEARNING

WHY USE ARTS-BASED METHODS IN INTERCULTURAL LEARNING?

By Maaria Tuhkunen

When applying artistic thinking and arts-based action to build intercultural competences, the aim and the perspective differ from making “art for art’s sake”. The context can be found somewhere between educational, therapeutic, participatory and community art. One essential thing about using arts-based methods is that everyone is welcome to participate, regardless of one’s skills or previous experience. Another is that the process, in this case the process of learning, is equally as important as the artistic outcome itself. Nevertheless, the work can be expressive in an interesting way and aesthetically rewarding, depending on how the action is framed and facilitated.

As a term “arts-based” refers to seeing art as a tool rather than as an absolute value, such as an end product. However, in order to understand why art works particularly well as a means of intercultural learning, one must acknowledge some characteristics art has. Some specific features can be recognised in all arts-based action whether it is creating images or objects, making music or drama, or dancing or writing – whatever form the fundamental human need to create takes.

Art is holistic and multisensory by its nature, activating and engaging people mentally, emotionally, physically and socially. An arts-based approach to an issue makes the underlying knowledge visible and embodies otherwise easily hidden information of individuals and groups. This approach helps valuable knowledge based on the participants’ subjective experience emerge. (Joy & Sherry, 2003.) Art often gives a concrete form for something abstract that then becomes tangible and thus easier to comprehend and to discuss. Art complements language as a visual or bodily means of expression can help when words are not enough to communicate one’s emotions and ideas - or when people have no common language, literally or metaphorically speaking. Sometimes poetry captures a person’s experience more accurately than everyday language.

Through art one can create a shared mental and/or physical space of the mundane, everyday life: a space where everything is possible. This is one of the fundamentals in any improvisational work, for example: there are no mistakes or wrong answers, only new
discoveries. Especially working with fiction offers a frame, or a mental laboratory, in which people can safely explore our inner world and find alternative ways to experience the world around us. Not being limited to the boundaries of “realities” and “facts” enables people to unleash more creative capacity. This kind of open “what if” thinking improves our ability to find new solutions, even for the most complex and daunting challenges.

Arts-based methods reinforce creative spontaneity (Hamilton & Taylor, 2017), which is the gateway to play, a distinctive action and a basic need for humans, not unlike many other species. Making art is itself a manifestation of play, most easily associated with dramatic arts but connected with any creative activity. Often linked with play is the concept of flow (Csikszentmihalyi, 2008): concentrating fully on the task with a non-judgemental attitude, being strongly present in the here-and-now, mere current action itself making one feel happy and satisfied.

Arts-based methods improve empathy (Leavy, 2015) by providing tools for sharing the experience of being a human being. Art can be used to build a shared, creative space for interacting and encountering, regardless of the participants’ cultural or subcultural background, sex or gender, age, education or social or economic status. Art also offers opportunities to explore one’s identity and existential issues – universal questions of who am I, what is my place in this world, how do I connect with other human beings and why are we here on this planet. This opportunity to explore together with learning more about one’s own nature and abilities through arts-based activities, increases self-knowledge and further enhances the ability to put oneself in another person’s position.

Working with art can develop one’s flexibility to face the unknown (Cahnmann-Taylor & Siegesmund, 2017) while giving opportunities to interact safely with things that are different from the norm. Artistic thinking can be seen as a wider perspective than methods: a general attitude of exploring phenomena without prejudice, and a curious and open view on the world. Art often brings people closer to the ambiguous and obscure, also the strange and imperfect in themselves. It provides breathing space when trying to grasp what is happening in the world around us - inevitably at some point all humans face things that are incomprehensible. One of the basic elements of art, like in nature and human life, is the alternation of chaos and order. Although people tend to avoid chaos, both are needed to create something new. Also, the more courage one has to experience and encounter feelings of uncertainty and confusion, the easier it is to understand and respect
views and opinions that are different. Being in contact with art helps one see the grey areas instead of only black and white, and realise how several things can be true at the same time, depending on the perspective.

As mentioned before, arts-based methods engage humans wholly, bio-psycho-socio-cultural beings in the learning process through artistic action. However, if people only do things – be it play, movement, visual images, sound or something else – without pausing to contemplate the meaning of the action, it becomes mere recreation. (Which also has value.) Reflection connected to action (Knill & Levine & Levine, 2005) is a fundamental part of experiential learning, integrating the experience to one’s everyday life. As David Kolb said, “Learning is the process whereby knowledge is created through the transformation of experience” (Kolb, 1984, p. 38).

This experiential learning process requires one first to become aware of thoughts, feelings and emotions invoked by the activity and share the subjective experience one had during the process. And then one must explore the meaning and the information the experience carries by asking: What new understanding do I bring to my daily life from this experience?
ARTS-BASED AND ACTION-ORIENTED LEARNING

ICEBREAKERS

Icebreakers are a great way to build group spirit and open up dialogue for intercultural learning. The following examples touch on intercultural learning themes.

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<tr>
<th>Country</th>
<th>Activity</th>
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<td>Finland</td>
<td>Improvisation Theatre</td>
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<td>Netherlands</td>
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<td>Romania</td>
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**FINLAND - Sivistysliitto Kansalaisfoorumi SKAF ry**

By Sanna-Maija Karjalainen. Edited by Maaria Tuhkunen.

**Improvational Theatre: Drama with an object**

Improvisational theatre is a form of live theatre in which the plot, characters, and dialogue are created in the moment, without a script. It is also a form of applied drama which, in addition to creative action, studies and develops human interaction. Improvisation creates a free, creative space for everyone to express themselves and develop their own creativity. Improvisation can enhance playfulness, spontaneity, and the use of the imagination. Additionally, it can create a positive atmosphere and be a tool to build group spirit. The core principle of improvisation is to be open to and to accept any idea that anyone offers in the form of dialogue or physical action.

In this case study, this method was used with multicultural groups that do not speak the same language.
The purpose and aim(s) of this exercise
Build group spirit and improve nonverbal communication skills.

How and/or why this exercise helps in learning intercultural competence?
This exercise works well with groups that do not speak the same language, as physicality is used to express ideas and activities, rather than spoken language.
Additionally, playfulness helps to build acceptance of other people and creates a positive atmosphere. In a creative state “anything can happen”: people feel freer to express important issues. When given the opportunity to reflect on these issues, people can notice and break stereotypes and develop better understanding of one another.

Suitable for the following themes
Any of the following themes can be used. Additionally, this method is a good way to discover other themes that are of particular interest to the participants.
1. Cultural self-awareness and acceptance
2. Understanding equality and freedom
3. Noticing and breaking stereotypes and prejudices
4. Cultural knowledge
5. Building group spirit by sharing ideas and viewpoints.

Number of participants
3-40 participants

Duration
From 5 minutes up to 20 or as long as new ideas are invented

Materials
One object: a stick or another simple object

Step by step description of the exercise
Round 1:
Have the participants stand in a circle. Introduce a stick or any simple object to the participants and ask them to play with the object—or part of it—using it for a purpose other than what it is normally used. (Possible examples of playing with a simple stick would be brushing teeth, playing the violin, singing into a microphone or playing tennis.) Encourage the participants to explore freely and emphasise that there are no wrong answers. Ask them to express their idea without speaking, using only movement, mime and gesture. Each
participant should have a turn to play with the object.

**Round 2:**

Repeat round 1 with the following addition: Ask other participants to join the action as soon as they understand the meaning by introducing another corresponding action. As more than one participant can join the action, the original idea can evolve. Each person should take a turn starting an action for others to join in and add to.

**Round 2 tips for the facilitator:**

It is important to remind the group that every idea is a good idea. Ask the participants to accept any actions and ideas they recognise coming from themselves and from the other participants. Remind them to help each other instead of worrying about themselves succeeding.

When improvising together, there is always the possibility for misunderstanding another’s action. Encourage the participants to be flexible and change their mind set as new interpretations occur.

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**NETHERLANDS - Stichting Hogeschool Rotterdam**

By Mascha Letiche

**Five Finger Exercise – Ice Breaker**

**The purpose and aim(s) of this exercise:**

This exercise can be used as an opening exercise (a warm up) to make people think about their ideas, beliefs, goals and/or expectations. It is a very accessible first step.

**How and/or why this:**

This is an introduction exercise. When used at the beginning of a training or workshop on intercultural competences, it will help to state a starting
Exercise helps in learning intercultural competence? point for each participant. The participants will state their goals, their qualities and their weaknesses on the topic of the training.

This exercise will help the participants take a closer look at themselves and develop cultural self-awareness. It is the first step in reflecting on oneself and getting more insight. But many people find reflecting on their actions difficult. It can be a painful process. However, this insight is the first step towards behavioral change, more intercultural competence.

The drawing of the hand, the fun part of the different meanings of the fingers, makes this a very accessible exercise. The objective is to engage people in reflection without immediately making the content so serious.

Sharing and talking about the drawings and the different thoughts of the participants is a form of collective learning, and can also contribute to individual intercultural learning.

**Suitable for the following themes**

1. Cultural self-awareness and acceptance
2. Understanding equality and freedom
3. Noticing and breaking stereotypes and prejudices
4. Cultural knowledge
5. Building group spirit by sharing ideas and viewpoints. Opening up a dialogue can help people connect.

This exercise has a very individual and personal part which may help participants work on their cultural self-awareness. And the sharing of these personal viewpoints can bring cultural knowledge to others.

**Number of participants**

12 people is ideal.

This exercise can be done by one or an indefinite number of people at the same time. For discussion afterwards at least 2 people and a maximum of 30 people could join in. Having about 12 participants is ideal. This is enough participants to hear different viewpoints. But it is not too many so a discussion is still possible.

**Duration**

50 mins up to 3 hours, depending on length of discussion

Explaining this exercise can take 5-10 minutes. If you want to give the
participants an example it can take longer. This should normally not be necessary but could be a good idea for example when people do not know the spoken (and written) language that well.

To make the drawing and answer the questions, people need about 10 minutes.

The plenary discussion can take 5 minutes up to 2 hours, depending on the amount of people and the goals that were set. When doing this exercise with 12 participants as a first step in reflection, an afterward discussion of at least half an hour is useful.

**Materials**

1 sheet of paper per participant (can be light coloured sheets).

Pens or pencils, for drawing the outline of the hands and writing answers to the questions. Sticky tape is optional, to hang the drawings on the wall for everyone to see.

**Step by step description of the exercise**

In all countries people overlay messages with hands/ fingers. Many of them are internationally similar. It is a way of speaking without necessarily knowing each other's spoken language.

The thumb means it's good. The index finger is used to point in a direction. The middle finger is the least polite gesture, meaning the person dislikes something or someone a lot. The ring-finger is in many countries meant for the wedding ring, what's in a name. And the little finger or pinkie is the smallest of them all.

1. Participants draw an outline of their hand on a piece of paper. It makes no difference if they choose their right or left hand.

2. Explain the meaning of every finger in relation to a chosen theme.
   An introduction exercise for example on the first day of a training course or workshop about intercultural competence, used to state the starting points of all the participants.

3. Answer the questions that accompany every finger, see below.
   - Thumb: What are your qualities in intercultural competency?
   - Index finger: What do you want to achieve? What is
your goal for this training / workshop?

- Middle finger: What really annoys you on the topic of intercultural competency? What do you really dislike?
- Ring finger: What are you ‘married’ to? What are things that you definitely don’t want to change?
- Pinkie or little finger: What part of intercultural competency are you small at and would you like to grow in, become better at?”

4. This step is optional: discussing the drawings within the group. It depends on the end goal of the training if it’s advisory. A group discussion can help people understand the views of others and gain cultural knowledge. It might give them helpful ideas. Another positive thing about sharing is that part of reaching a goal is owning it. So, stating one’s goal to others might be the first step in achieving that goal.

Tips for the facilitator

Keep in mind that this is or can be a very personal exercise. The drawing of one’s own hand is an example of this very personal part. And in the answering of the questions there is no true or false. There is only the view of the person doing the exercise. The drawings with the answers to the questions will reflect a very personal point of view.

Because of this personal point of view, sharing it with the group should be optional and not mandatory.

It is important to state at the beginning of the exercise what the rules/expectations about sharing are. Participants should know this before writing the answers to the questions in their drawings. Sharing is most of the time a good thing but making it mandatory is not.

When this exercise is done completely in the beginning of a training course, participants do not know each other yet and it might not yet feel like a safe environment to share personal stories (insecurities and goals).

People might have difficulty answering a question. This should not be seen as a failure. It very helpfully points out with what questions a person is still struggling and how comfortable they are with reflecting on
Using this exercise for other purposes

This exercise can be translated to many different situations. For example:

- It can be used in the Community of Practice (CoP) as a first analysis of a (meaningful) situation.

Source

This exercise is an adaptation from an internal training document used by ReWork, a Dutch Integration Company.

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ROMANIA - Orizont Cultural T

By Rodica Miala & Roxana Timplaru

Drawing Portraits: Through Your Eyes (An Icebreaker)

A portrait is a painting, photograph, sculpture, or other artistic representation of a person, especially depicting the face and its expression. The purpose is to display the likeness, personality or even mood of the person. The most famous portrait is the Mona Lisa by Leonardo da Vinci.

This method is an icebreaker and can be used to introduce the idea of viewing the world from other perspectives.

The purpose and aim(s) of this exercise

The aim of this warmup is to introduce people to one another and build group spirit.

How and/or why this exercise helps in learning intercultural competence?

This method can be a great tool to open up a dialogue on prejudices and stereotypes and different perspectives. Depending on the level of artistic ability, the resulting portrait may take the form of a caricature, a specific type of portrait in which certain emotions or features are simplified or exaggerated.
Spaces for Intercultural Learning
With support of European Commission

| Suitable for the following themes | 1. Noticing and breaking stereotypes and prejudices  
|                                 | 2. Building group spirit by sharing ideas and viewpoints. |
| Number of participants | 12-20 participants ideally. |
| Duration | 30 minutes to 1 hour depending on number of participants, and length of discussion following the activity. More time can be delegated for more detailed pictures. |
| Materials | In the case study, participants used paper and crayons. However, the facilitator can choose other mediums such as charcoal and erasers, pencil, pens, coloured pencils, markers, paints, watercolours etc. |
| Step by step description of the exercise | 1. Split the participants into 2 groups, and have them form 2 concentric circles sitting face to face.  
|                                           | 2. Place the art materials in between the two circles, the inner and outer circles.  
|                                           | 3. Ask the participants in the outer circle to start drawing or painting the portrait of the person sitting opposite to them in the inner circle.  
|                                           | 4. After 2 minutes, have the participants in the outer circle move one space to the left or right and continue working on the next person’s drawing. Continue moving spaces until each artist in the outer circle has the opportunity to contribute to each model’s portrait in the inner circle.  
|                                           | 5. Switch groups, so that the models become the artists and vice versa.  
|                                           | 6. Hold a debriefing/reflection about the individual portraits and how the participants feel about them.  
|                                           |   a. What did you like most about your portrait?  
|                                           |   b. What is the emotional impact of the image?  
|                                           |   c. What features have been caricaturised/exaggerated?  
|                                           |   d. What features have been diminished? |
| **Tips for the facilitator** | Not all participants may be happy with the resulting painting. Offering a chance for the person to alter their portrait/caricature based on their perspective may alleviate negative feelings.

As most of the portraits may take the form of caricatures, include objects and dialogue bubbles, this is an opportunity to explore features or symbols of exaggeration which may expose prejudices or stereotypes. |
ARTS-BASED AND ACTION-ORIENTED LEARNING

METHODS AND EXERCISES

The following represents a collection of some of the arts-based and action-oriented methods piloted across the six partners. The methods and exercises are written by the various facilitators, educators or artists and include highlights of their pilot case examples and the various community groups who participated. Each of these methods has been adapted to suit one or more of the following intercultural learning themes:

1. Cultural self-awareness and acceptance
2. Understanding equality and freedom
3. Noticing and breaking stereotypes and prejudices
4. Cultural knowledge
5. Building group spirit by sharing ideas and viewpoints. Opening up a dialogue can help people connect.

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### Finland
- **Sivistysliitto Kansalaisfoorumi**
- **SKAF ry**
- **Physical Storytelling**
- By Minttu-Maaria Makkonen
- Edited by Maaria Tuhkunen

### Italy
- **Istituto dei Sordi di Torino**
- Overview of working with d/Deaf
- Visiting the museums!
- By Carolina Carotta
- By Enrico Dolza
- By Sofia Mastrokoukou

### Netherlands
- **Stichting Hogeschool Rotterdam**
- **My Intercultural Hero Reflecting in Groups**
- By Anja Stofberg

### Northern Ireland
- **Training for Women Network**
- **Collages Muralism**
- By Sarah Stack

### Poland
- **Dom Kultury Kadr**
- **Community Theatre**
- By Iwona Miroslaw-Dolecka

### Romania
- **Orizont Cultural T**
- **Intercultural festivals**
- By Rodica Miala
- By Roxana Timplaru
Physical storytelling

Physical theatre is a genre that encompasses storytelling primarily through physical expression, although it can be combined with creative writing. Participants express different situations, incidents, relationships, power, emotions, culture, status and dynamics between different people through movement, gestures or positions. For example, still image is an improvisational tool where the participants create an image using their bodies like “modelling clay”, with no movement or sound. Here expressing oneself physically is combined with creative writing. Finally, physical theatre is a great equaliser as everyone can participate no matter their artistic abilities or physical limitations.

The included case study was piloted with multicultural groups who spoke different languages.

The purpose and aim(s) of this exercise

Create a story about culture and identity using bodily experience. Explore body memory and one’s physical relationship with the world and other people. Understand and manipulate one’s physicality to express emotions, ideas and concepts relating to interculturality. Observe others as they try various roles. Participate in critical thinking about effective and appropriate body language and expression.

How and/or why this exercise helps in learning intercultural competence?

Theatre and drama can provide a safe space to observe others and try various roles through play and creativity. Movement or images can communicate attitudes and share knowledge without needing to speak. By experiencing others’ perspectives in various roles, participants are able to notice and break down stereotypes, examine shared experiences critically, and develop deeper understanding of cultural influences. Finally, combining drama with creative writing can deepen understanding of experiences of cultural identity, memories, attitudes and opinions.

Suitable for the following themes

Example workshop 1: I am...

1. Cultural self-awareness and acceptance
2. Noticing and breaking stereotypes and prejudices
3. Building group spirit by sharing ideas and viewpoints

Example workshop 2: I am part of...
Project number: 2016-1-FI01-KA204-022701
Spaces for Intercultural Learning
With support of European Commission

1. Cultural self-awareness and acceptance
2. Noticing and breaking stereotypes and prejudices
3. Cultural knowledge
4. Building group spirit by sharing ideas and viewpoints

<table>
<thead>
<tr>
<th>Number of participants</th>
<th>4-20 participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration</td>
<td>Example workshop 1: 60 minutes</td>
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<tr>
<td></td>
<td>Example workshop 2: 30 minutes</td>
</tr>
<tr>
<td>Materials</td>
<td>Plenty of postcards or a variety of other images (for example cut from papers) for the participants to choose from. Writing paper, pens or pencils for everyone.</td>
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</tbody>
</table>

**Step by step description of the exercise**

1. **Building trust**
   First, it is important to create a safe space. This can be accomplished through simple games and improvisational exercises where the participants are brought into contact with each other. Playful exercises and games lay a base for doing the actual theatre exercises. Ensure ground rules around confidentiality and respect have been agreed, as sometimes participants will share personal stories as part of the workshop.

2. **Movement exercise – releasing the mind and body**
   Exercises that make the participants focus on physical action can help them be more present here and now, release physical tension and provide a mental break, allowing participants to open up and be expressive. Movement exercises can also make visible how the participants experience the world around them.

3. **Creative writing – reflecting and observing the inner experience**
   When writing, participants are able to critically think and reflect on feelings and attitudes. Writing inner thoughts and feelings can help develop cultural awareness and acceptance. Let the participants know that it is not necessary to share what they wrote with others, but they can if they want to. Participants may also draw or tell their stories to one another if writing is not an option.

4. **Storytelling – making them visible, physical**
   Afterwards, ask the group to develop scenes or stories using movements or
physical images inspired by the writing/storytelling process. The aim of physical storytelling is to highlight different ways of thinking and different experiences of the group members. In this step, participants can share their own experiences and understanding of different cultures through movement, gestures or poses. Emphasise the ground rules of confidentiality and respect, especially when participants are sharing private information. In creating the physical story, participants can try different roles and observe others, viewing the world from different perspectives.

5. Feedback and reflection

Once the participants act out their final piece, it is time to gather feedback. The group should be informed that the purpose of the feedback is to clarify the scenes and deepen the imagery. Guide the participants to keep the feedback positive and constructive.

Example workshop 1: I am...

1. Building trust

Arrange the participants in a circle in chairs with one standing in the middle. (The number of chairs should be one less than the number of the participants so that there is someone sitting in each chair.) This participant completes the sentence “I am...” by telling something about his/herself. (For example, “I am a woman, I am a vegetarian, I am a little sister”.) Participants who identify with the statement stand up and find a new seat, including the person in the centre. The remaining person standing stays in the middle and makes a new “I am...” sentence to which the others then respond to. Repeat until the group is more comfortable with one another.

2. Movement exercise (through still image)

Have the participants stand in a loose circle. One of the participants starts a still image in the middle by creating a “sculpture” using his/her body saying aloud the idea. (For example, “I am a tree” and creating the shape of a tree with his or her body.) The elements of the still image can be anything from concrete objects or living things to abstract ideas like the wind or fear. Next, one at a time, the surrounding participants join the “living sculpture” by adding an element that suits the whole image created thus far. Encourage the participants to create a collective image together by listening and watching each other carefully. The image is finished when everyone is a part of it. The participant that started the previous image decides who stays and starts the next image by giving another verbal and physical idea. Repeat this cycle as
many times as desired.

3. Creative writing

Spread the postcards or images on the floor or on a table and have the participants take a look at them. Ensure there are plenty of images to choose from. Ask them to select an image that reflects some features that they recognise in themselves. (“I am...”). Ask them to write or draw for 5 minutes about why they selected that image. Next have the participants underline all the verbs on the text they wrote.

4. Storytelling (through movement)

Ask everyone to create a series of 2-3 movements that are inspired by the underlined verbs. The participants work on their movements individually all at the same time. Divide the participants into groups of 4, and ask the groups to stand in shape of a diamond, facing in the same direction so that one member of the group is in the front. The participant standing in the front does his/her series of movement as the others in the group copy the movements at the same time. Encourage the movers to have a pace that is easy to follow. Then the group rotates so that someone else is in front and leads the movement, until the group has completed everyone’s series of movements. All the groups work at the same time.

5. Feedback and reflection

Ask the group members to stay with the small groups and say aloud individual words that describe their feelings, emotions and thoughts that the movement exercise aroused. Give the small groups a few minutes to reflect on what was said and come up with sentence that crystallises a theme shared by the small group. Have the small groups share their sentences with the whole group. Open a discussion with the whole group if there is a desire to continue sharing.

Example workshop 2: I am part of...

1. Building trust

Have the participants move about the room. Then ask them to form different groups without using words based on similarities given by the facilitator. Examples of possible criteria of forming a group can be people with the same clothes style, same eye colour, or same age. If working with people who do not speak the same language, the instructor can provide examples using images or gesturing such as eyes, clothes, height.
2. Movement exercise ("Mother hen and chicks")

Next have the participants form small groups with random people. Have the group select one “mother” while the rest of the members will be “chicks”. Using her/his hand as a guide, the “mother” drives the “chicks” around the room. The “chicks” follow the hand wherever it goes. Emphasise that he “mother” is in charge of taking care of the chicks. If there are participants with physical limitations, this step can be performed stationary, only moving the eyes or torso, for example, or touching hands.

3. Creative writing

Next ask the participants to write a text starting with the sentence “I am part of...” using their own language. When finished writing, ask the participants to choose one sentence or word from their text that they feel comfortable sharing in a small group.

4. Storytelling (through still image)

Have the participants go into the same small groups from step 2 so they can share their selected sentences or words. After sharing the texts, ask them to create a still image using their bodies, inspired by the texts shared.

5. Feedback and reflection

Have the small groups share their still images with the whole group. Have the participants tell, write or draw about the associations that each still image created in their minds. Emphasise to the participants that any interpretation or association is possible and that there are no wrong answers. The small groups can also continue working with their themes by creating scenes based on their still images.

Tips for the facilitator

It is important that the facilitator understands that each person may participate at a different level and in their own way, giving consideration for different abilities, such as physical limitations or limited writing skills.

The group can be reminded that the main goal is not making a performance but exploring together the themes that come up. This element is especially important when working with participants that are not familiar with working with drama or movement.
Overview of working with d/Deaf

“Some people there are who, being grown, forget the horrible task of learning to read. It is perhaps the greatest single effort that the human undertakes, and he must do it as a child. An adult is rarely successful in the undertaking – the reduction of experience to a set of symbols. For a thousand thousand years these humans have existed and they have only learned this trick – this magic – in the final ten thousand of the thousand thousand.”

John Steinbeck - *The Acts of King Arthur and his Noble Knights*

The acquisition of oral language is as difficult for d/Deaf people as it is for hearing people to acquire a foreign language without having ever heard it. The lack of hearing involves the lack of the automatic learning of a language’s grammar structures by way of a kind of "rote learning" of the language. Spoken language by d/Deaf people is basically learned in contexts of formal education, with methods and results partially similar to those of hearing people learning a foreign language. The knowledge of spoken language of d/Deaf people depends on many elements: the level of deafness (severe deafness, mild deafness), how deafness is seen (a disability or a way-to-be in the world, so an identity), the age of exposure to a language (any language: sign language or spoken language), the family and the social environment...

That’s why the job of educators working with d/Deaf people involves more tasks, simply from a practical point of view. Tasks like adapting written language (1), using appropriate material (2), speaking in sign language (3) and paying attention to some recommendations (4).

1) To adapt the written language means making it easier by simplifying sentences, without changing the content. In order to do that in the right way, it’s important to know d/Deaf people’s mistakes:
- in vocabulary (poor vocabulary, knowledge of few words; rigid vocabulary, knowledge of the most common meaning only; omission of words, the absence of a word that should have appeared in the sentence; substitution of a word by the use of a wrong one; presence of words not necessary in the sentence);

- in morphology (abnormal use of articles, conjunctions, simple and articulated prepositions, clitic pronouns, problems with verb and noun agreements);

- in syntax (non-standard forms in the structure of the sentences of all kinds: negative, interrogative and declarative; overuse of coordinating and underuse of subordinating phrases; disorder in phrasing when using passive voice; disorder in phrasing when using indirect speech);

- in semantics (not understanding proverbs, idioms, ironic and metaphorical expressions; tendency to interpret the meaning of words and sentences from the context, using extra-linguistic information and their knowledge of the world, rather than decoding what is written).

Practically, the adaptation starts from the grammatical structure. Subject/verb/object, which is the easiest structure of phrasing: using too many subordinated or dependent clauses increases the risk of a person losing the subject or the whole meaning of the text. Secondly, vocabulary that is too hard to understand because it is not used in every day speech should be replaced with synonyms that are more common, with semantic expressions explained.

This kind of work on written texts should not be seen as a demeaning production of explanations with less value. On the contrary, the new texts are worthy because they are comprehensible to anyone, accessible to people who received poor schooling, people who are literate and to historians... that means that the text becomes accessible for all, and not only for a portion of the people.

2) For appropriate materials, use mainly visual ones: photos, paintings, drawings, PowerPoint files. Those materials are flexible: they can be cut, enlarged, changed, made touchable and can be positioned wherever they are useful. Visual elements help everyone’s memory, even more if they are touchable. Designing and personalising materials is challenging work: the educator has to think about the competence level and abilities that each person has to improve. Moreover, the
adaptation of the materials needs lots of time. Capturing the real interest of each student is another huge effort because even with a target group like adults, a boring topic will certainly reduce attention and motivation.

3) Translation in sign language: translation in the language used by the Deaf community. Contrary to what you might believe, sign languages are not pantomime, but are true languages in all respects, with their own grammar and syntax, and are used daily by many deaf people. Deaf people who use sign language as their mother tongue claim to belong to the Deaf Community and feel embodied in the values of the deaf culture.

4) Deaf people have huge difficulties in receiving external information through sound and they depend a lot on sight if they want to understand what other people say. For that reason, it is important to keep in mind some general suggestions in order to improve communication and competence when working with deaf people: catch the attention of the deaf person before talking: a slight flick on the shoulder or on the arm or a sign in the air in his/her direction to catch the eye; put oneself in front of the deaf person and stay near while talking; when speaking to someone who is deaf accompanied by an interpreter, maintain eye contact directly with the person who is deaf, not with the interpreter; ensure that during the conversation there are no objects between the person who is talking and the deaf person, so that the view is unobstructed; make sure that the deaf person clearly sees the face and the mouth of the person that is talking; do not chew, do not smoke or keep a hand in front of your face; do not put yourself in places where a point of light is at your back, for example a window, or in poorly lighted places; it is not useful to amplify the lip movements. In fact, this kind of exaggeration – instead of helping – hinders comprehension! Also the use of a louder voice is not useful while talking with a deaf person because it changes normal lip movements; use face and body expressions in order to make the message clear; when possible, reduce background noises.

Nowadays, it is clear how working with a group of d/Deaf people (for any reason) means to be working with a heterogeneous group that includes all kinds of people. Also, there are different kinds of d/Deaf identity which affects the knowledge level of the topic addressed. For example, a d/Deaf person that wears no hearing-aid and uses sign language as his mother language will have different methodological needs compared to a
d/Deaf person that uses oral language and has residual hearing. Also, special requests will be different: a signer (a d/Deaf person that uses sign language as his mother language) asks mainly for translation in sign language, whereas an oralist (a d/Deaf person that has residual hearing and lip-reads) asks for subtitles or easier texts.

Over the past 20 years, societies have undergone great changes on the anthropological-cultural level: with the arrival of the various waves of migration, social structures and the organisation of education and health services have had to deal with this new reality. Among the arrivals, there are also d/Deaf people, with new and different requests for services. This development forces educators to rethink, or at least to look with different eyes at the solutions adopted so far. As such, the aim of this method is to encourage participants to get to know their roots both as people coming from different environments and as Deaf people, to see themselves as “cultural” beings, to encourage people to be proud of themselves, and to respect others.

Methods, Didactics and “Tools“ Frequently Used Daily with Deaf People

- Sign Language translation.
- Text adaptation.
- Visual elements: photos, paintings, drawings, materials to touch or to interact with...
- Direct experiences: “the didactics of learning from doing”, from the practical to the “theory”: internalizing the various concepts. For example, “intercultural competences”, “global citizenship”, “respect”, “openness”, “curiosity”...
- No passive participation, but active involvement.
- Collaboration: how the work of each one can make the success of all, how the exchange of ideas and opinions can create a significant experiential learning opportunity.

Visit the art museum!

Museums have been critiqued as places of privilege and prejudice, however, once accessible, they have the potential for connection and engagement on an individual and collaborative level through the artworks, history, collective memory and cultures. Mike Murawski of the Portland Art Museum (2017) wrote that “Museums have the potential to be relevant, socially-engaged spaces in our communities, acting as agents of positive
The idea is that museums have a greater opportunity to provide space for people to discuss issues, share ideas, and build positive relationships.

The aim of this method is to encourage participants to explore self-identity and culture, to value and appreciate difference, and respect different points of view. Two case study examples are included:

1. *La passione secondo Carol Rama* [Passion according to Carol Rama]: an exhibition at the Modern Art Gallery (GAM) in Turin, Italy.

2. “Around Ai Weiwei”: an exhibition at CAMERA (the centre for photography) in Turin, Italy.

**The purpose and aim(s) of this exercise**

1. Increase cultural self-awareness and understanding of self-identity: understanding oneself is the starting point for developing comprehension and real acceptance of other cultures and points of view;

2. Develop curiosity about difference, develop the desire to continually discover and learn in order to grow and feel enriched;

3. Develop intrinsic motivation for self-improvement as a result of valuing difference rather than viewing it as a threat;

4. Improve skills such as:
   - Observing the world around in depth. Patience for others to develop understanding of their identity and learn to interact with the other in their own time.
   - Viewing the world from others’ perspectives.

5. Evaluate the impact of globalisation, both positive and negative aspects, and the role that the individual has in social transformation;

6. Critical thinking: After viewing the exhibitions, provide the opportunity to reflect on themselves. The reflection can include analysing their emotions, thoughts, feelings, way of life, and relationships for example.

7. Build familiarity with museums.
How and/or why this exercise helps in learning intercultural competence?

By exploring the history and context of an artist, a viewer may have a glimpse of the world through the artist’s perspective. Art exhibitions that can provide an intercultural learning opportunity could include subjects on global issues or trends such as poverty; discrimination; mental illness; international, national, or local conflicts, identity, etc.

Case Study 1: Carol Rama

Carol Rama was a self-taught painter, born in Turin, Italy in 1918 and died in 2015. She began painting as means of dealing with family tragedies: her mother struggled with mental illness and was admitted to psychiatric care, and her father went bankrupt and committed suicide.

In her paintings, she used different materials and mediums including parts of bicycles in the style of *arte povera*, using everyday materials. In her paintings, she expressed her pain and thoughts: her lifespan covered world wars and other big historical events of the 90s.

*Why Carol Rama?*

She was an unusual artist for her time. Her paintings were considered emotionally radical as they expressed the sad part of life and problems in society. She did not fear the extreme.

The way she painted and conducted her life, caused others to reflect on both themselves and their context and surroundings. She stimulated thoughts on other points of view, interacting with other people and respecting other ways of life that enrich rather than impoverish.

Case Study 2: Ai Weiwei

Ai Weiwei is a Chinese contemporary artist, designer and activist. Through his art, Ai Weiwei provoked and shocked people in order to encourage them to reflect on both local and international political and social situations. He fights for all types of freedom, especially the freedom of expression.

*Why Ai Weiwei?*

Ai Weiwei’s character is strong, despite the Chinese government trying to
stop the spread of his ideas and criticisms. He stimulates reflection on
globalisation, not only in intellectual circles but also in ordinary people’s
everyday life.

Ai Weiwei communicates important concepts and ideas through art and
demonstrates how people can communicate in many ways and through
anything. Through photography he critiques and records human diversity
from different points of view: cultural, social linguistic, moral, etc.

### Suitable for the following themes

1. Cultural self-awareness and acceptance
2. Noticing and breaking stereotypes;
3. Respect for different thoughts and points of view

### Number of participants

The participants in the case studies were:

- 20 young d/Deaf people between 18 and 35 years old.
- Heterogeneous group in terms of age, nationality, and abilities
- Some participants had associated disabilities (physical, cognitive)
- Majority of participants regularly attend vocational classes at the
  Turin Institute for the Deaf

Three participants attend the University of Turin and would like to work in
the field of education and art.

### Duration

Two sessions of 2-3 hours each.

### Materials

**Case Study 1: Carol Rama**

Papers; scissors; wires; pens; bike air chamber; glue...

**Cast Study 2: Ai Weiwei**

Photos of the participants and of what they like, what is part of their
identity; glue; papers; scissors...

### Step by step description of the

1. Preparation
   a. Select an exhibition considering the most suitable themes in
      relation to intercultural learning and confirm the exhibition
exercise timetable is within the project’s scope.

As the Institute for the deaf often explores the theme of cultural accessibility, exhibitions from Turinese artist Carol Rama and Chinese artist Ai Weiwei were selected.

b. Prepare and adapt text and the artist relating to intercultural learning theory.

c. Consider ideas and actions for reflection on intercultural competences

d. Collect materials for participants to create their own artwork in the style of the artist, set-up the learning space, and book visits to the museums.

2. Introduce the themes of intercultural learning and competences to participants

3. Facilitate 2 sessions on presentation of the topic and artists through written and visual slides and translation into Italian Sign Language.

4. Visit the museums, translate into Italian Sign Language

5. Facilitate discussion and reflection on the visits to the museums. Reflect on own feelings towards intercultural learning. Finally, produce own artwork/handiwork.

   a. Step 1: Self-identity collage. Create a personal collage about all the things that make up own identity (people, hobbies, ideas, values…). This activity is a personal reflection of oneself. For more detailed instructions on creating collages, read the methods introduced by the partner from Northern Ireland.

   b. Step 2: Group collage. After participants create a collage of what they like, what is part of their identity, have them share their collage with the group in order to find commonalities. Then make a web with string by connecting each of the
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commonalities together to create one big artwork.

Tips for the facilitator
Each person is different and works at a different pace. In their own time, they will discover meaning and gain understanding. Respect the time and space needed for each individual to progress; do not rush or insist on fast comprehension or participation.

Possible reflection questions
1. Which artwork had special meaning to you? What thoughts and feelings did it evoke in you? How does this artwork connect to the theme of intercultural learning?
2. If you were bringing a depressed friend to the museum, which artwork would you share with them and why?
3. Choose an artwork that you have a hard time understanding (i.e. a person you have difficulty sympathising with), and think about the barriers as to why this is.
4. What new thing did you learn today?

NETHERLANDS - Stichting Hogeschool Rotterdam
By Anja Stofberg

My Intercultural Hero

The purpose and aim(s) of this exercise
- Create awareness and insights of intercultural competences that participants already possess and competences they’d like to develop further.
- Discover how writing can benefit clarity of vision and how solutions and understanding can emerge from that.
- Enable participants to exchange reflections on their individual heroes and learn from each other.
How and/or why this exercise helps in learning intercultural competence?

Witnessing something or someone is the key that moves people along in their thinking. And writing enables clarity of vision and insight to emerge. This in turn can lead to further competence development.

Suitable for the following themes

1. Cultural self-awareness and acceptance
2. Understanding equality and freedom
3. Cultural knowledge
4. Building group spirit by sharing ideas and viewpoints.

Number of participants

Any

Duration

60 - 75 minutes

Materials

Blank papers and pens, plus sufficient worksheets of this assignment.

Step by step description of the exercise

Explain the 3-step assignment to the participants and have them (or ask them to) split up in diverse / multinational groups. In a nutshell: Step 1 is a writing exercise followed by Step 2: exchanging / talking about each other’s intercultural heroes, and finishing with Step 3: finding common ground in your group.

This is the assignment (also on hand-out):

Step 1: writing down

Reflect on the many people you met in your life and think of one person that inspired you, one person who has / had the profile of an interculturally effective person and that you admire.

*Intercultural competence is defined here as the ability to communicate effectively and appropriately with people of other cultures.*
This person could be a teacher, someone who wrote a book that you like, or someone in a film or documentary, or a stranger that you saw possessing these intercultural competences (knowledge, skills and attitudes).

Describe this person:

- Describe their facial expression.
- What is their body language when they speak to others?
- What kind of energy do they transmit?
- Are they calm or energetic, charismatic, kind or eccentric?
- What qualities do they possess?
- What is it about this person that draws you?
- How would you describe this person’s attitude to life?
- If this person was here, what advice would they give you?

When you reflect on this person, what qualities found in them do you possess or would you like to possess?

Finished? Then try to complete the following sentences:

- I realize that …
- I never knew that …
- What I need is ….

Step 2: exchange your intercultural heroes and your findings in your group

Tell each other in your group who your intercultural hero is and why you chose this person.

Make sure you exchange the qualities, skills and attitudes that each of these intercultural heroes possesses.

Step 3: find common ground

Ask yourselves in your group: what do all the intercultural heroes have in common? And in which ways do they differ?

Ask one group member to prepare for a short presentation (3 – 4 minutes) in the plenary session.
Tips for the facilitator

Ask a few people what they have learned from this assignment.

On the one hand from step 1: writing,

On the other hand from step 2: exchanging with others, and also step 3: finding common ground.

Depending on time and willingness, ask them: are you well on your way to becoming an interculturally competent person?

Reflecting in Groups: An Action-Oriented Method

Reflection is a way of thinking or writing that moves beyond simple descriptions and that is aimed at achieving better understanding and/or deeper thoughts.

Reflection can include some, several or all of the following elements: making sense of an experience, going over the incident several times, standing back to gain a clearer perspective, finding more clarity, in search of a better understanding, aiming for more honesty, considering the good and bad aspects and making judgements.

The purpose and aim(s) of this exercise

- Getting acquainted with in-depth reflection and its value for an individual as well as for a group.
- Creating opportunities for deeper and conscious learning through reflecting on critical incidents experienced, either from a group member or from personal experience.
- Acknowledging how personal feelings influence a situation and involving others in the active exploration of the experience (after the event).
- Encouraging individuals and groups to think systematically about the phases of an experience or activity after the event.

How and/or why this exercise helps in learning intercultural competence?

Gibbs’ (1988) reflective cycle is a good tool to reflect on ‘critical’ incidents, in other words those events that have had a profound negative or positive impact on you. These can be events that have occurred in (intercultural) learning, but also in practical or personal areas.

Reflecting on learning, and as part of efforts in learning intercultural competence, can help one take an objective view of progress and see what is going well and what needs working on.
Whatever form the reflection takes, it should initially involve examining feelings about an experience, then identifying areas to develop and starting to think about ways to do this.

Gibbs’ (1988) reflective cycle consists of six clearly defined stages which make reflection accessible and useful for people who are new to reflecting. See image below for the six stages.

**Suitable for the following themes**

Any of the following themes, where critical incidents took place.

1. Cultural self-awareness and acceptance
2. Understanding equality and freedom
3. Noticing and breaking stereotypes and prejudices
4. Cultural knowledge
5. Building group spirit by sharing ideas and viewpoints. Opening up a dialogue can help people connect.

**Number of participants**

Any, with options to split up in pairs, groups of 3 or more.

**Duration**

60 – 75 minutes

**Materials**

1 handout per participants, see [www.intercultproject.com](http://www.intercultproject.com) for resources.

Three short (max. 4 mins) videos summing up why and how to reflect via Gibbs’ reflective cycle can be found here:

1. by Colette Mazzola: [https://www.youtube.com/watch?v=sFZ1AtMueg](https://www.youtube.com/watch?v=sFZ1AtMueg)
2. by Sam Webb: [https://www.youtube.com/watch?v=5WfnHGo6ztg](https://www.youtube.com/watch?v=5WfnHGo6ztg)
3. by the University of Northampton here: [https://www.youtube.com/watch?v=w_acUWM3co8](https://www.youtube.com/watch?v=w_acUWM3co8)

For further reading and study on reflective learning, have a look at the OpenLearn free course Learning through reflective practice on [www.open.edu/openlearn](http://www.open.edu/openlearn).

**Step by step description**

Here’s a helpful image of the reflection cycle and together with a special hand-out outlining the specific questions per step a group can apply the
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of the exercise reflective cycle:
Gibb’s reflective model

Source: Reflective model adapted from Gibbs, (1988)

Ask participants to divide themselves in multinational groups and have them think, individually, of recent “critical incidents” that they experienced.

Then have them share these experiences! Shortly! In such a way that the group can decide (in a joint decision) which critical incident they would like to explore further by following the reflection cycle as a group.

Steps 1 and 2 need to come from the participant who introduced the selected critical incident. In step 3 the group members can support the evaluation in case the evaluation tends to become too negative for example. In step 4 (analysis) especially, but also in step 5 (conclusion) the group members can be particularly helpful by contributing their views, experiences and perspectives and sharing any knowledge or theories that
are eye-openers.

Even step 6 which may seem an individual step can be shared by asking all what they would do next time they experience such an incident.

**Tips for the facilitator**

The task of the trainer is to facilitate reflection and the learning process of the group. When rounding off in a bigger group, the following questions may work well: What did you learn? How did you learn it? Who helped you learn it? When did you learn it?

**Other essentials**

The message is: Don’t be too hard on yourself! It is easy to be too conscious of the things that did not go well. The Evaluation stage makes one think about the positive as well as areas for improvement.

When following the cycle it is important to ensure that the participants stick to that specific stage; for example the description stage should only describe the event.

**Source**


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Northern Ireland – Training for Women Network

By Sarah Stack

**Using Collage to Convey Meaning**

Collage (from the French word ‘coller’ meaning ‘to glue’ or ‘to stick’) is a technique of art in which the artwork is composed from pasting different materials such as newsprint, fabric, coloured paper, pictures, images. It is an art method of ‘reassembling fragments of pre-existing images in such a way as to form a new image’ (Shields 2010). It is considered to be an intermingling of high and low culture or informal and formal art. High culture or high art refers to the traditional definition of fine art whilst low art refers to
Many artists find that magazines, newspaper clippings, photographs, printed words, and even fabrics are great mediums for conveying messages. Artists can ‘glue’ clues to the meaning behind their artwork in order to leave messages about global or social issues and trends allowing viewers to search for hidden messages and meaning.

In his book Reality Hunger (2010), David Shields defines collage as "the art of reassembling fragments of pre-existing images in such a way as to form a new image."

<table>
<thead>
<tr>
<th>The purpose and aim(s) of this exercise</th>
<th>1. Knowledge/cultural self-awareness: identify and explain social issues relating to own social groupings; understanding oneself is the first step towards developing curiosity about, openness to learning about and being able to view the world from others’ perspectives. Understanding ‘me and my cultural identity’.</th>
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<td>2. Knowledge/sociolinguistic awareness: develop understanding how images, symbols and words convey meaning; understand how to use collage to convey meaning.</td>
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<td></td>
<td>3. Knowledge/grasp of social issues and trends: explore both positive and negative aspects of social issues and trends; understand how art can be a tool for social justice by exploring the history and impact of collage.</td>
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<td>4. Attitudes/ emotional resilience: develop emotional resilience to new experiences by exploring individual differences within own social and cultural groupings.</td>
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<td>5. Skills/cultural self-expression: share the in-depth impact of social issues and prejudice affecting themselves with one another.</td>
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<td></td>
<td>7. Behaviour/collective learning: use the knowledge to explore ways individuals can initiate change; develop motivation for creating change by exploring how individuals can be influential.</td>
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how and/or why this exercise helps in learning intercultural competence?

- Collage pieces convey meaning through images and words. Exploring collage allows participants to analyse and explore how symbols, images and words create meaning, an essential intercultural competence.
- By focusing on social issues or trends, participants are able to explore both positive and negative aspects of their cultural identity.

suitable for the following themes

- Collage is a useful tool for exploring social trends and issues or cultural identity. As such it is suitable for addressing the following themes in cross-cultural or single identity groups:
  1. Cultural self-awareness and acceptance
  2. Understanding equality and freedom
  3. Noticing and breaking stereotypes and prejudices
  4. Cultural knowledge
  5. Building group spirit by sharing ideas and viewpoints. Opening up a dialogue can help people connect.

In particular, groups may explore the following questions:

- **Who am I as an individual?** (What are my values, what makes me happy, what is my vision for the future, what communities do I belong to [such as age, gender, religion, socio-economic status, region]?)
- **Who is my community?** (What are our traditions and customs, what words are specific to my community, what are the negative and positive aspects of my community, what stereotypes exist?)
- **Who is the ‘other’ community?** (What have I learned, what stereotypes and myths have been dispelled (as a result of building friendships with people from another community)? What values are important to the ‘other’ community, what is common ground among our communities?)
- **What is a community issue that affects me?**

number of groups

- Groups of 5-8 individuals is ideal to ensure that everyone has a chance to

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**participants**

With support of European Commission. Individual groups can be either homogenous in order to explore social issues specifically relating to their social or cultural grouping or cross-cultural to explore how a social issue affects communities differently.

**Duration**

2-3 hours per session, over at least 5 sessions. Offering more than 5 sessions allows time to create a more intricate artwork.

**Materials**

Poster board or canvas, together with a diversity of materials such as newsprint, magazines, coloured or patterned paper, pictures, fabric, images, glue etc.

**Step by step description of the exercise**

**Step 1: Introduce the theme and conduct research**

- Introduce the selected theme to explore and facilitate discussion around the theme. After discussion, ask participants to select their top themes.
- Organise participants into groups around their chosen topic for further research. Guide participants to research facts regarding their topic online and through interviews.
- Encourage participants to collect images, articles, and other materials that symbolise or discuss concepts related to the topic. Images and text can be pulled from newspapers, magazines, photography, clothing, objects, etc.

**Step 2: Introduce the art of collage**

- Introduce the art of collage. Include a presentation of examples. Highlight the use of words, colours, symbols and different materials. Explore the meaning behind some of the example collages. Have the group discuss which examples they like best and why.

**Step 3: Choose a design for the participants’ collage**

- Now have the group explore symbols, words, locations, ordinary items relating to their chosen topic. Facilitate a discussion on types of materials that could be relevant to their topic. Encourage
participants to collect images, articles, and other materials that symbolise or discuss concepts related to the topic. Images and text can be pulled from newspapers, magazines, photography, clothing, objects, etc.

- Have the participants discuss different imagery relating to their topic, and as a group decide an outline for their collage (or overall theme).

**Step 4: Complete the collage**

- Begin pasting the materials to the collage. Start with the background colours and materials and gradually work towards the materials that should be the focal point and the top layer of the collage. Keep working until all “white” space is covered.

**Step 5: Share and reflect**

- Have the participants present their collages to one another. Ask the other groups to describe their feelings of the collage and what they think it means. Then have the participants share their story. Finally, ask the participants to reflect on what they have learned and exchanged.

<table>
<thead>
<tr>
<th>Tips for the facilitator</th>
<th>Collages can be completed individually or as groups. However, group work leads toward collective learning. As some topics may be sensitive or private, be sure to agree ground rules for confidentiality and respectful dialogue.</th>
</tr>
</thead>
</table>

**Sources**


**Community Murals**

The term “mural” is derived from Latin “murum” meaning wall. While murals originated on
walls, they can be on ceilings, floors or walls as murals connect the architecture of the building and the artwork together as a whole. The earliest form of muralism dates back to 30,000 BC to the Chauvet cave painting in France.

Murals are important as they bring art to the public and can be used as a communication tool, affecting the attitudes of the viewers. For example, some of the most famous political murals in the world are in Northern Ireland, in which murals depict various aspects and views of the Troubles as well as important events in Irish History.

The purpose and aim(s) of this exercise

1. Knowledge/cultural self-awareness: identify and explain social issues relating to own social groupings; understanding oneself is the first step towards developing curiosity about, openness to learning about and being able to view the world from others’ perspectives. Understanding ‘me and my cultural identity’.

2. Knowledge/sociolinguistic awareness: develop understanding how images, symbols and words convey meaning; understand how to use collage to convey meaning.

3. Knowledge/grasp of social issues and trends: explore both positive and negative aspects of social issues and trends; understand how art can be a tool for social justice by exploring the history and impact of collage.

4. Attitudes/emotional resilience: develop emotional resilience to new experiences by exploring individual differences within own social and cultural groupings.

5. Skills/cultural self-expression: share the in-depth impact of social issues and prejudice affecting themselves with one another.

6. Skills/critical thinking: analysing and interpreting own experiences and others’ experiences to seek out linkages, comparisons and causality; explore how prejudice affects oneself and others.

7. Behaviour/collective learning: use the knowledge to explore ways individuals can initiate change; develop motivation for creating change by exploring how individuals can be influential.
How and/or why this exercise helps in learning intercultural competence?

Community mural projects allow people to explore identity and self-expression, while they participate in a collaborative learning project that gives voice to a community. By focusing on social issues or trends or community identity, participants are able to explore both positive and negative aspects of their cultural identity.

Suitable for the following themes

Community murals can be adapted to suit any theme:

1. Cultural self-awareness and acceptance
2. Understanding equality and freedom
3. Noticing and breaking stereotypes and prejudices
4. Cultural knowledge
5. Building group spirit by sharing ideas and viewpoints. Opening up a dialogue can help people connect.

In particular, groups may explore the following questions:

- Who am I as an individual? (What are my values, what makes me happy, what is my vision for the future, what communities do I belong to [such as age, gender, religion, socio-economic status, region]?)
- Who is my community? (What are our traditions and customs, what words are specific to my community, what are the negative and positive aspects of my community, what stereotypes exist?)
- Who is the ‘other’ community? (What have I learned, what stereotypes and myths have dispelled as a result of building friendships with people from another community? What values are important to the ‘other’ community, what is common ground among our communities?)
- What is a community issue that affects me?

Number of participants

Groups of 5-8 individuals is ideal to ensure that everyone has a chance to participate. Individual groups can be either homogenous in order to...
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explore social issues specifically relating to their social or cultural
grouping or cross-cultural to explore how a social issue affects
communities differently.

<table>
<thead>
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<th>Duration</th>
<th>2-3 hours per session, over at least 5 sessions. Offering more than 5 sessions allows time to create a more intricate artwork.</th>
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</table>
| Materials | • Paints in various colours, acrylic or oil paints can be used  
• Various types of brushes and sponges, both small and large  
• Tarpaulin to cover surfaces from being painted  
• Pencils or chalk to sketch the mural onto the surface  
• Turpentine for cleaning if oil paints are used  
• Cloths or rags to wash hands or wipe things  
• Sealer or primer (for previously painted walls) to give the surface a first coat |

**Step by step description of the exercise**

**Step 1: Start talking about it and choose a topic**
- Introduce the selected theme to explore and facilitate discussion around the theme. After discussion, ask participants to select their top themes.
- Organise participants into groups around their chosen topic for further research. Guide participants to research facts regarding their topic online and through interviews.

**Step 2: Introduce the art of community murals**
- Include a presentation of examples and the history behind murals. Explore the meaning behind some of the examples. Have the group discuss which examples they like best and why.

**Step 3: Make and finalise the design.**
- Now have the group explore symbols, words, locations, ordinary items relating to their chosen topic. Encourage participants to collect images, articles, and other materials that symbolise or discuss concepts related to the topic in order to generate ideas for the design.
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- Have the participants discuss different imagery relating to their topic, and as a group decide a design for their mural.

Step 4: Select the wall and prep it.

- Get permission from the building owner before beginning to paint.
- Choose a wall that can be seen. If outdoors, consider the direction of the sun.
- Check for cracks or peeling. Fix any problems with the wall. Then paint the wall with primer or sealer.

Step 5: Paint the mural.

- Use either a grid or a projection of the design to sketch the outline of the mural onto the wall.
- Number the different sections to ensure the correct colours are being used in each section.
- Start with the background layers first and gradually add layers to give the mural depth. For example, when painting a tree, (1) first paint the sky and ground, (2) then the branches, flowers, and leaves behind the tree, (3) then the tree trunk, (4) then branches, leaves, and flowers in front of the tree.
- Paint together! Assign different participants to different sections of the mural.

Step 6: Present the mural!

- Work together to organise a celebration to launch the mural in the community. Be sure to invite community stakeholders (local shop or business employees, community members, local council officials, local school officials).
- Remember to keep the mural area clean to avoid negative feedback.
- Organise a dialogue to discuss the impact of the mural.

**Tips for the facilitator**

Community murals can be a powerful tool to build community spirit and pride. While artistic ability is not required to participate in painting, consider having a professional (community artist) help design the mural and place the finishing touches.
Sources
The following resource is a helpful guide in planning a community mural:

POLAND - Dom Kultury Kadr
By Iwona Miroslaw-Dolecka

Community Theatre
Community theatre is a theatre performance made by, with and/or for a particular community. The aim of community theatre is to integrate the participants as a group, explore local identities, compile stories, and nourish collective memories. The resulting theatre performance should be inspired by the stories, legends, memories, problems and events that are important to the community, which were discovered through preliminary meetings and conversations.

This description includes a case study of two workshops from a series of theatre workshops for prisoners detained in Warsaw Służewiec Investigative Detention Centre. In each of the workshop the prisoners created scenes that were fine-tuned and edited before inclusion in one overall final performance. It was based on the prisoners’ personal motives and histories and the film Oxygen [Кислород, 2009] by Russian director and writer Ivan Vyrypayev. The plot of Oxygen is told through music videos with variations in rap style in which the need for oxygen overcomes the drive for following the 10 commandments.

In each of the workshops, the participants took part in creating and performing in the community theatre. Together with animators and facilitators, the participants wrote scripts and composed music, designed costumes and the set, performed live music, and animated objects and awakened dolls in the show. The resulting performance, called
Spaces for Intercultural Learning
With support of European Commission

#weave and directed by Iwona Miroslaw-Dolecka, was an amalgamation of the scenes created from the various workshops. It depicted their life stories which included memories of freedom before incarceration, strings of events, unfulfilled dreams, and difficult, uncomfortable, infuriating, painful subjects.

The purpose and aim(s) of this exercise

Example 1: Improvisation with a prop: Where have I been, where am I going?
Building group spirit; integrating the participants and enabling acceptance of others; understanding others; noticing and breaking stereotypes.

Example 2: Improvisation workshop: Conductor - Leader
Increasing a sense of responsibility; Strengthening self-esteem; Noticing and breaking stereotypes; Participating in verbal expression

How and/or why this exercise helps in learning intercultural competence?
Participants are able to actively participate in viewing the world from others’ perspectives by observing others’ performances and then sharing their own, turning this into an opportunity for dialogic learning exchange. Additionally, participants explore significant events in their own lives, leading to better self-awareness and identity. Finally, participants are able to notice and break down stereotypes impacting on their lives and others.

Suitable for the following themes
1. Cultural self-awareness and acceptance
2. Understanding equality and freedom
3. Noticing and breaking stereotypes and prejudices
4. Cultural knowledge
5. Building group spirit by sharing ideas and viewpoints.

Number of participants
Works with a group of 14 participants

Duration
1.5 hrs for each example exercise

Materials
Example 1: Large bag for props with plastic legs of a woman inside, one per participant
Example 2: N/A

**Step by step description of the exercise**

For this case study, the stories were primarily collected by using drama methods allowing participants to play roles and create fictional situations—specifically improvisation. The participants were able to try out new actions and behaviours under the safety cover of a “mask” and the guidance of the facilitator to encourage them to act, to dare, gradually working towards opening up in order to tell their own stories, and express themselves. This method and way of working helped to create a safe space for participants to share through play and warm-ups and is designed to gradually lead to exploring the deep topics and issues affecting the prisoners.

With drama methods, it is important to draw from the diversity in the room, discuss and reflect after the activities, including observing others, so that participants may find inspiration amongst themselves.

The workshop examples below informed the dramaturgy, and were the foundation for key scenes for the #weave theatre performance.

**Example workshop 1: Improvisation with a prop: Where have I been, where am I going?**

1. Have participants create a story or tell a life event using the prop. Have them tell a symbolic story about who they were, what they were doing, what were they dreaming about and why are they here in prison. Encourage them to explore events, emotions, people encountered, mistakes made. Give the participants the option to tell about themselves or someone they want to be.

2. The next step is to have animators “awaken” the prop, following the description of the individual stories.

3. Then discuss each story. Explore stereotypes and prejudices shown. Analyse the behaviour in the stories. Discuss the history and the scenery. Do NOT rate one another.

**Case study:** This exercise built group spirit as the participants were confident to share in a theatrical setting. Stereotypes and divisions were
broken: “I am lower”, “I am disabled”, “I am worse”. The participants watched and listened to others share what they were previously unable to. Themes included: family longing, loneliness, emotional repression, sense of meaninglessness, injustice, inaction. Through dialogue and reflection, the group became integrated.

**Example workshop 2: Improvisation workshop: Conductor – Leader**

Have the group leader nominate a “conductor”. Everyone else is now a singer-actor. The conductor stands in front of the group, and the others are arranged as if they are to perform at the “concert”.

1. The conductor then nominates soloists, a corsair, and “voices” (bass, baritone, alto, soprano). This step breaks up divisions and creates new teams while supporting feelings of group belonging to the “theatre group”.
2. The conductor is then tasked with creating a music piece by planning the order of speeches and statements of the band members. This includes solos and group performances. The conductor should encourage the band members to perform based on emotions or based on body language.
3. Solos are easy as it is one voice, conducting groups is a bigger challenge as the groups must be vigilant to staying in tune and in time with the group, listening to their group members, and improvising in a way to make the “audience” believe the performance has been rehearsed.
4. The conductor can end the song at any time, signalling the performers that it is the finale. Performers can also use spoken language or body language.
5. After the performance, the facilitator should hold a debriefing and reflection to discuss the emotions and behaviour performed.

**Case study:** The prisoners created a piece that was full of shouting, grief, aggression and pain. This experience was cathartic to the prisoners as displaying emotions is not part of prison culture and atmosphere. One participant for example shared for the first time after 12 years that he
hates aggressive behaviour, but the others are so strong he cannot fight them nor does he know how to fight; it is his biggest problem. The exercise created a team environment and built group spirit around prison divisions. Additionally, participants were able to articulate a problem under the role as the “singer”.

**Tips for the facilitator**

When working with prisoners, it helps to focus on building symbolic space and using symbolic props of concrete events, objects, and emotions in order to give more freedom to improvise, rather than acting within a set scenario.

**Sources**


https://www.ceneo.pl/30488379

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**ROMANIA - Orizont Cultural T**

By Rodica Miala & Roxana Timplaru

**Intercultural Festivals: Together in Dancing and Living**

Intercultural events, ceremonies and festivals can facilitate cultural interaction, learning and dialogue, enabling people from different backgrounds to express their views on wider cultural, social and political issues. Differences can include age, social environment, level of education, gender, nationality, ethnicity, religion and belief, etc. Through a series of cultural presentations in art, music, cinema, dance, and cuisine, participants can gain cultural knowledge of their own heritage and other cultural groups. Music and dance are an international language and can be a good tool to introduce people to one another and
In the case study, participants explored the minority cultures of Greeks, Roma and Romanians from areas of socio-economic deprivation.

| The purpose and aim(s) of this exercise | 1. Increase appreciation and sense of belonging towards own culture.  
2. Increase appreciation and feelings towards other cultures.  
3. Increase social interaction among people from different culture groups.  
4. Explore and breakdown stereotypes. |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>How and/or why this exercise helps in learning intercultural competence?</td>
<td>This method can be a great tool for learning <em>historical</em> customs, norms and behaviours as well as comparing and contrasting them to <em>current</em> customs, norms and behaviours. The key element in going from cultural to intercultural festivals is holding a dialogue following the series of cultural presentations to explore heritage and deeper meaning, as well as positives and negatives, of the various cultural activities.</td>
</tr>
</tbody>
</table>
| Suitable for the following themes | 1. Cultural self-awareness and acceptance  
2. Noticing and breaking stereotypes and prejudices  
3. Cultural knowledge  
4. Building group spirit by sharing ideas and viewpoints. |
| Number of participants | 12 participants ideally. |
| Duration | Depending on the number of cultural presentations, this method can be 1 hour or several hours. For integrating 2 groups, each group should present for at least 20 mins, followed by a 20 min debriefing session. |
| Materials | Films, music, clothing, and learning materials about the different music and dances. In the case study, materials covered Romanian, Greek, and Roma traditional customs. |
| Step by step description of the | For this case study, participants explored dancing and music of the representative groups.  
1. Present a Greek, Roma, and Romanian traditional folk dance. |
## exercise

Learners will listen and repeat, in order to learn the dance.

2. Explore the symbolism and heritage of the various dances and music. Use DVDs, CDs and other learning materials.

3. Hold a debriefing that reflects on positives and negatives of the cultural heritage.

4. (Optional step) Prepare a festival to share with others and engage others in intercultural learning.

Step 4 is an optional extra step that is recommended as it builds cooperation skills and offers a collective learning opportunity that is a great way to round off this experience.

## Tips for the facilitator

The following are some example reflection questions to start the dialogue on positives and negatives of own and other cultures:

1. What kinds of interactions have you had with this culture?
2. What have you heard about this culture?
3. What observations have you made about this culture?
4. What messages do the media communicate about this culture?
5. How does your culture and background influence your understanding of this culture?

Sometimes, debates polarise people into groups of those advocating changes and those wishing to preserve traditional culture. Therefore it is important to set ground rules to ensure dialogue remains respectful. The goal of dialogue is to find common ground and develop understanding of others’ points of view, not debate.

## Sources


https://www.britishcouncil.org/voices-magazine/why-one-curator-wants-you-experience-international-festival
GAMIFICATION IN INTERCULTURAL LEARNING

By Jacek Siadkowski and Dominika Zimecka, Gerere

Introduction

The goal of SPIL is to motivate people to learn intercultural competences. This can be done via arts based methods but also through implementing gamification. This chapter will give insight into the theory behind gamification.

1. What is gamification?

Gamification is the application of game elements and game design techniques to non-game problems, such as social impact challenges (e.g. point scoring, competition with others, rules of play).

Well-designed games feature techniques that encourage people to return to the game repeatedly or spend long hours playing the game, sometimes even enticinf players to complete absurd activities. Regardless of whether a player

1. develops a farm in a computer game,
2. buys hotels to place on the game board,
3. plays chess, or
4. simply plays hopscotch,

games make an abstract activity attractive enough to keep the attention of the players.

In the context of education and training, gamification is a method that uses game mechanics to encourage learners to complete activities they usually would not do or to complete the activities in a different way. Gamification enhances activities that are not attractive into ones that are by using game elements in non-game contexts to motivate people to perform specific activities. To gamify an activity, several criteria must be met.

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Table 1: Gamification key criteria

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Activities must have a goal: e.g. increase sales or convince drivers to reduce their speed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emotions</td>
<td>Activities must be fun or performing the activities must provide a sense of satisfaction</td>
</tr>
<tr>
<td>Game mechanics</td>
<td>Activities must include elements such as rewards, providing feedback, competition, or elements of surprise</td>
</tr>
<tr>
<td>Real life factor</td>
<td>Activities must refer to real life activities that are not normally related to games</td>
</tr>
<tr>
<td>Motivation</td>
<td>Activities should increase people’s motivation to perform them.</td>
</tr>
</tbody>
</table>

“Gamification resembles theatre, because it encourages certain patterns of behaviour, and it enables the participants to assume new roles – often better roles than in the real world – and it helps them become a better version of themselves.” - Iwona Miroślaw-Dolecka, co-creator of the project at DK Kadr.

2. Gamification design in 6 steps

Studies show that the success of gamification depends on the game’s response to the motivational and emotional needs of the target group. Game designers need to understand the context in which players function to build an engagement loop. To maximise the chances of success, gamification methods should be based on research and the implementation process should be tested. Proper research will inform how to develop a coherent strategy and design concepts while conducting tests will verify whether the created gamification strategy works.

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Using experience and knowledge provided by experts in the field of gamification from around the world, Werbach formulated 6 steps for designing gamifications, called the D6 Framework.

Table 2: The D6 Framework adapted for intercultural learning

<table>
<thead>
<tr>
<th>Pre. Define the problem or issue*</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Define (learning) objectives</td>
</tr>
<tr>
<td>2. Delineate target behaviours (assessment goals)</td>
</tr>
<tr>
<td>3. Describe players (and their motivations)</td>
</tr>
<tr>
<td>4. Devise activity loops</td>
</tr>
<tr>
<td>5. Don’t forget the fun</td>
</tr>
<tr>
<td>6. Deploy the appropriate tools (game Mechanics and Components)</td>
</tr>
</tbody>
</table>

*This pre-step is developed by Gerere and is in addition to the Werbach’s D6 Framework.

Each step is described below with 3 case studies as examples and includes exercises to develop a new gamification.

Pre-step: Define the problem or issue

Gamification is a tool that works best when the goal is to increase engagement or change people’s behaviour. It works on both large systemic projects, as well as small ones, solving equally important local problems. Therefore, gamification works best when the selected problem meets the following indicators:

- the problem is caused by low commitment and low motivation to perform a particular behaviour;
- the organisation has the capacity to deliver on the proposed solution in relation to the scale of the problem;
- the problem is a real, serious issue present in society.

Consider the causes of the problem: internal causes usual relate to people’s motivations or habits and external causes usually are imposed or created by their surroundings.
### Table 3: Define the problem: 3 Polish case studies

<table>
<thead>
<tr>
<th>Target Group</th>
<th>Problem Defined</th>
<th>Intercultural learning objective</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Youth at risk</td>
<td>Youth at an educational centre do not demonstrate awareness or concern about their electricity and water usage.</td>
<td>To raise awareness of access to natural resources in various cultures and the impact of wasting and conserving resources on quality of life, in particular with respect for energy and water.</td>
</tr>
<tr>
<td>2. Prisoners</td>
<td>Imprisoned people do not spend adequate time in purposeful activities and adhere to ‘cult of physical strength’. In Polish prisons, practicing sports is allowed for recreational purposes, however practicing sports to keep up muscle strength is against penitentiary unit regulations due to the danger of using it for criminality.</td>
<td>To increase intercultural sensitivity to prepare for a culturally different environment outside prison through watching films: <em>e.g.</em> <em>A Beautiful Mind</em> (2001) exploring mental illness, and <em>The Untouchables</em> (1987), exploring value systems.</td>
</tr>
<tr>
<td>3. Former Prisoners</td>
<td>After long-term imprisonment, people struggle with day-to-day activities and reintegrating into a changed and evolved society and the culture of free people. They lack mentors to help them reorganise their lives outside prison (<em>e.g.</em> registering at the Labour Office as an unemployed person, renting an apartment, getting a personal ID, finding a job).</td>
<td>To re-integrate former prisoners into the culture of free people through the help of guides.</td>
</tr>
</tbody>
</table>
Steps 1 & 2: Define (learning) objectives and delineate target behaviours (assessment goals)

After defining the problem, analyse the desired outcome or the project. Consider the following questions:

- What should people do to achieve the goal?
- What factors contribute to the desired attitude?
- What should the target group be encouraged to do?

Well-defined behaviours are

- Specific and concern real-life activities that – when performed – can solve the problem,
- Measurable, e.g. using self-declaration or external monitoring to confirm completion of the desired behaviour
- Quantified, e.g. how many times the desired behaviour should be performed to achieve the goal. The amount can be expressed in specific numbers (brush teeth twice daily), frequency (visit dentist twice annually), percentages, etc.

Table 4. Define (learning) objectives and delineate target behaviours: 3 case studies

<table>
<thead>
<tr>
<th></th>
<th>Youth at risk should:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>● Create a habit of turning off the lights when not in use;</td>
</tr>
<tr>
<td></td>
<td>● Economise on electricity consumption;</td>
</tr>
<tr>
<td></td>
<td>● Learn about cultures that do not have access to electricity and/or water.</td>
</tr>
<tr>
<td></td>
<td>2 Prisoners should:</td>
</tr>
<tr>
<td></td>
<td>● Develop a habit of spending free time in a constructive, socially acceptable way;</td>
</tr>
<tr>
<td></td>
<td>● Develop the ability to manage free time in a constructive, socially acceptable way;</td>
</tr>
<tr>
<td></td>
<td>● Convert the cult of physical strength into the cult of mental strength;</td>
</tr>
<tr>
<td></td>
<td>● Demonstrate awareness of the value of self-development, culturally and scientifically.</td>
</tr>
<tr>
<td></td>
<td>3 Former prisoners should:</td>
</tr>
<tr>
<td></td>
<td>● Undertake activities aimed at organising life outside prison;</td>
</tr>
</tbody>
</table>
- Utilise a mentor to help re-enter the free world, then
- Develop independence in day to day activities (e.g., registering as unemployed person, renting an apartment, getting a personal ID, finding a job).

**Step 3: Describe the players (and their motivations)**

Gather as much information about the target group as possible: the more information reviewed, the better the gamification design will be. Use data from reports, personal observations, and informal interviews with representatives from the target group. Relevant and important information could include:

- demographic data;
- information on their style and lifestyle;
- information about where and how they move;
- data on their interests and passions;
- life goals and values.

A good tool to describe the target group is creating a **persona**. The persona is a character model that is a typical representative of the target group. The persona meets all the assumptions of the target group and is a tangible example of a particular person who will use the gamification.

The purpose of creating a persona should always be to describe the fictional person as precisely as possible, with a particular emphasis on what motivates the person. Motivation is the most important component of the analysis used to design gamification that responds to the needs and emotions of the recipients.

**Table 5: Creating a persona**

<table>
<thead>
<tr>
<th>1. First name, surname, age</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Social status, city/town</td>
</tr>
<tr>
<td>3. Who is the player?</td>
</tr>
<tr>
<td>4. What is the player’s attitude towards the problem?</td>
</tr>
<tr>
<td>5. What motivates the player?</td>
</tr>
</tbody>
</table>
6. What circumstances will the player be around?

Finally, in game theory, the Bartle’s Taxonomy of player types is the most common classification system to determine the motivations of a person to play a game. The taxonomy is based on a character theory on people’s personality when playing games. The X axis represents the preference for interacting with other players versus interacting with the game world. The Y axis represents a preference interacting with something versus acting on something. Understanding a person’s motivation for playing the game can definitely inform game design.

Figure 1. Bartle’s taxonomy of player types

- **Killers are "clubs"**
  They like 'to hit' people with them. They prefer acting on players: to

- **Achievers are "diamonds"**
  They are seeking points or 'treasure'. They

- **Socialisers are "hearts"**
  They empathise with others. Their goal is not so much winning as it is

- **Explorers are "spades"**
  They like 'to dig' for information. They prefer interacting with the game

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Table 6: Creating a persona: 3 case studies

1. Youth at risk
   **What does the player think?**
   Fuck all this shit. I don’t like coercion. What is my takeaway?
   **Who is the player?**
   I’m 16 years old. I’m in the 1st grade of middle school. I hardly know my father - he drinks. Mother is out on the streets. My grandmother takes care of me, but she’s finding it hard. I have a brother (17 years old). I’m innocent, of course. I like smoking. I don’t like school. I don’t like conflicts and the police.
   **What is the player’s attitude towards the problem?**
   I’m under compulsion, although sometimes it’s ok. They don’t beat me here, my father beat me when he was drunk. I have to go to school here, they make me do my homework. Educators control us, take away the possibility of deciding about ourselves. I have to behave so that there are no issues. I don’t have friends. Saving or economising is not my business, the director pays for it, it’s not my money.

2. Prisoners
   **What does the player think?**
   I’m not guilty! I’m here by mistake!
   **Who is the player?**
   He feels lost. He did not want to do anything bad. He was young and stupid. Our system is sick. I have someone to live for. Everything is pretend, you have to hide your emotions here.
   **What is the player’s attitude towards the problem?**
   He does not see the problem. It seems to him that he spends his free time well but also does not see the possibility of spending time in a different way. He regards this time as lost, he sees no motivation to change. He feels he must make it alone in prison. He does not trust educators. Everyone plays PS or Xbox and it’s cool.
3. **Former prisoners**

*What does the player think?*
I don’t know what to do with myself. Nobody at all cares about me.

*Who is the player?*
My wife left me. I’m deprived of parental rights. I did some time for stealing and robbery. I worked in my youth. Later, I resisted stealing - I was alive.
It’s not worth going to work for PLN 1000. I’m homeless and I have debts for not paying my rent. My friend promised me a job, I’m going abroad.

*What is the player’s attitude to the problem?*
I don’t have time to learn. I need to find a job and a flat. Sometimes I drink and take drugs. I miss my children and I want to get them back. I cannot work legally due to the debt collector. The first thing I need to do is to get rid of the prison. Nobody wants to help me.

---

**Motivational Insight**

Edward Deci and Richard Ryan (2000), pioneers of the concept of internal determination theory, created the Spectrum of Motivation, explaining factors that should be considered when designing gamification\(^4\): External motivation is based on measurable benefits from performing activities imposed by the incentive system. Earning points in a game is a classic example of external motivation guided by the desire to score points and succeed. Internal motivation is the stronger form of motivation as people will perform activities regardless of rewards or punishment, because they desire or enjoy performing the activities. Demotivation occurs when the incentive system reduces motivation in the long-term, which happens when gamification is poorly designed.

As game designers, the goal is to create a concept that triggers internal motivation, however this is not easily accomplished. Daniel Pink (2011), author of the best-selling book on internal motivation - *Drive. The Surprising Truth About What Motivates Us*, developed a formula of the three key components of intrinsic motivation\(^5\).

---


Motivation = autonomy + purpose + mastery. See figure 2.

Figure 2. Daniel Pink’s 3 intrinsic elements of motivation

According to Pink, autonomy is the desire to direct one’s own life. Autonomy includes the freedom to manage own time, to choose one’s team members, and to select tasks or challenges to perform. Mastery is the desire to continually improve and gain satisfaction from personal achievement and progress. Therefore a task should neither be too easy nor too difficult. Purpose is the desire to make a difference or engage in meaningful work. Tasks should be consistent with the target group’s values. People may become disengaged if they don’t understand the bigger picture.

In game design, use motivation theories as a guide to understand what motivates the target group. Table 7 includes universal questions informed by gamification concepts to help better understand the motivation of the target group.

Table 7: What motivates the target group? What are their thoughts about the problem?

1. What are their life goals?
2. What is fun?
3. What is interesting?
4. Who are their friends and what do their friends think?
5. Who or what do they respect?
6. What do they want to learn?
7. What matters or is important to them?
Table 8: Motivations of target group: 3 Polish case studies

<table>
<thead>
<tr>
<th>Target group</th>
<th>Internal motivation</th>
<th>External motivation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Youth at risk</td>
<td>• Improving in the eyes of educator</td>
<td>• Being considered tough, not a ‘pussy’</td>
</tr>
<tr>
<td></td>
<td>• Being accepted by older peers</td>
<td>• Getting a permit, i.e. leave the centre</td>
</tr>
<tr>
<td></td>
<td>• Having a sense of freedom and autonomy</td>
<td>• Access to a phone, internet, cigarettes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Money</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Extra walking time</td>
</tr>
<tr>
<td>2. Prisoners</td>
<td>• Having a job</td>
<td>• Job</td>
</tr>
<tr>
<td></td>
<td>• Woman/family</td>
<td>• Distinguishing oneself in a group, i.e. strength, code, tattoo, intellect</td>
</tr>
<tr>
<td></td>
<td>• Distinguishing oneself in a group, i.e. having money, strength and/or intellect</td>
<td>• Longer walks</td>
</tr>
<tr>
<td></td>
<td>• Earning respect from others who are important to them</td>
<td>• Work outside prison</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Getting a permit, i.e. leave prison</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Leaving one’s cell for workshops activities, baths, walks.</td>
</tr>
<tr>
<td>3. Former prisoners</td>
<td>• Recognition in a group that is important to them</td>
<td>• Recognition in a group that is important to the person</td>
</tr>
<tr>
<td></td>
<td>• Job</td>
<td>• Money/ fast or easy money</td>
</tr>
<tr>
<td></td>
<td>• Stability</td>
<td>• Flat</td>
</tr>
<tr>
<td></td>
<td>• Security</td>
<td>• Upmarket clothes</td>
</tr>
<tr>
<td></td>
<td>• A clear conscience</td>
<td>• Car</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Woman/family</td>
</tr>
</tbody>
</table>

Step 4. Devise activity loops

Next, the designer must consider the length of play. The rules of play can allow for short interactions or long-term play; however the longer the game is, the more advanced or developed the game world should be, otherwise the players will get bored. Be sure the activities correlate to the target behaviour.
Designing long-term commitment is aided by **activity loops**: how the game will continually engage the players over time and encourage mastery of the game. An **engagement loop** describes the process of providing feedback to the player to aid motivation. See figure X. After each action, feedback should be provided on the quality or completion of a certain behaviour. Feedback should include an incentive value based on the target group’s motivations. See table 9 for questions on designing the feedback.

**Figure 3: Engagement loop**

![Engagement Loop Diagram](image)

**Table 9: Questions to consider on player feedback**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>How can feedback be given?</td>
</tr>
<tr>
<td>2.</td>
<td>When should feedback be given?</td>
</tr>
<tr>
<td>3.</td>
<td>What should the content of the feedback be?</td>
</tr>
<tr>
<td>4.</td>
<td>What delivery method is best to motivate the players?</td>
</tr>
</tbody>
</table>

The **progression loop** describes the player’s development towards mastery of the game long-term. According to self-motivation theory, players are motivated when they build their competences and make progress. Instead of having the players make one big move
which can seem overwhelming, break the tasks into smaller steps so that it is balanced between activity and rest: a game that requires too much effort is demotivating. However, the game can be interlaced with bigger challenges also known as a boss fight (usually at the end of a level).

**Figure 4: Progression loop**

![Progression loop diagram](image)

**Table 10: Questions to consider when designing rest periods**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Is the game world advanced enough for long-term play?</td>
</tr>
<tr>
<td>2.</td>
<td>How can the players receive a sense of regular progress?</td>
</tr>
<tr>
<td>3.</td>
<td>How will the players rest in the game?</td>
</tr>
</tbody>
</table>

**Step 5: Don’t forget the fun**

An element of fun or entertainment in games *needs* to be designed. Depending on the players’ capabilities, ambitiousness of the set goals, and the circumstances in which players will perform the tasks, the fun can take many forms: from the simplest, causing a
smile, to complex systems involving people for longer periods. Creating fun involves two factors: the players’ experiences and the atmosphere of the game.

**Players’ experiences**

Kevin Werbach, the author of the famous book *For the Win: How Game Thinking Can Revolutionise Your Business*, and a lecturer for the best-known online gamification course on Coursera.org, proposed 14 elements of fun to increase player engagement⁶. To make uninteresting tasks interesting, select at least one option.

1. Triumphing
2. Sharing
3. Customisation
4. Chilling
5. Goofing off
6. Surprise
7. Imagination
8. Winning
9. Problem-solving
10. Exploring
11. Role-playing
12. Recognition
13. Collecting
14. Teamwork

**The atmosphere of the game**

Marc LeBlanc, an educator about and designer of video games, defined eight kinds of fun that can be incorporated into game design based on his theories of game MDA (Mechanics/Dynamics/Aesthetics). Visit [www.8kindsoffun.com](http://www.8kindsoffun.com) for more information. This list is not exhaustive but can help game designers incorporate different kinds of fun into the game to attract a wider audience. The best gamifications combine different kinds of fun into a carefully designed and thoughtful story.

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Table 11: 8 Kinds of Fun, a taxonomy developed by Marc Leblanc

<table>
<thead>
<tr>
<th>Fun</th>
<th>Description</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sensation</td>
<td>Sense-pleasure: games that evoke emotion through sound, visuals, touch or physical activity</td>
<td>Dance Dance Revolution</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Candy Crush Saga</td>
</tr>
<tr>
<td>2. Fantasy</td>
<td>Make-believe: games that take a player to another world (escapism)</td>
<td>Final Fantasy</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Legend of Zelda</td>
</tr>
<tr>
<td>3. Narrative</td>
<td>Drama: games that tell a story or narrative</td>
<td>The Walking Dead</td>
</tr>
<tr>
<td>4. Challenge</td>
<td>Obstacle course: games that are highly competitive or increasingly difficult</td>
<td>Tetris</td>
</tr>
<tr>
<td>5. Fellowship</td>
<td>Social framework: games that have social interaction as a core function</td>
<td>Mario Kart</td>
</tr>
<tr>
<td></td>
<td></td>
<td>World of Warcraft</td>
</tr>
<tr>
<td>6. Discovery</td>
<td>Unchartered territory: games which allow players to explore the game world</td>
<td>Tomb Raider</td>
</tr>
<tr>
<td>7. Expression</td>
<td>Self-discovery: games that allow self-expression</td>
<td>Minecraft</td>
</tr>
<tr>
<td>8. Submission</td>
<td>Pastime: games that have ‘farming’ or ‘grinding’ as a core element</td>
<td>Farmville</td>
</tr>
</tbody>
</table>

Elements of fun should be specific enough to be described in a comic or graphic. Select elements based on what motivates the target players to change uninteresting activities into engaging ones.

Step 6: Deploy the appropriate tools (game Mechanics and Components)

In the final step, select the appropriate Mechanics (rules of play) and Components (e.g. levels, points, quests) for the game. The game elements should be within the capabilities of the designing organisation and adapted to the persona of the target group. The game platform could be a website, smartphone application, board, cards or objects in the learning environment. A well-designed game will work anywhere.
Table 12: Rules of play: 3 Polish case studies

1. Youth at risk
   Youth receive stickers with fun facts when they turned off unnecessary lights at least once per week. Using only one lamp when daylight was strong earned a sticker as well. Additionally, a scoreboard kept track of savings.

2. Prisoners
   Prisoners were invited to watch 4 films to develop their mental strength: one interview with a public figure and 3 full-length movies. Following the films, they were given a reflection question. Upon completing it, the players received a puzzle piece sticker to place on their picture scorecard of a muscular bicep. As the players placed their stickers on their score cards, they were able to watch their progress and development of their “mental strength” through their muscular arm picture.

3. Former prisoners
   The former prisoners were taken on a “journey” to recover the lost talisman which symbolised freedom after prison. Guardian Angels provided tasks which led the players closer to discovering the talisman.

Final reflections

Interested in hearing the experiences of the participants and organisations involved in the 3 case studies? The following are excerpts of their reflections and evaluation of the gamification process. If interested in creating a new gamification, visit the SPIL website to download the complementary instruction materials: www.intercultproject.com.

Table 13: Ideas and approaches to gamification in the future: 3 Polish case studies

1. Youth at risk
   The education centre plans to repeat the already tested project to entrench the habit of turning off the light and saving water.

2. Prisoners
   Prison staff and volunteers want to continue developing the gamification. The organisation will continue the project, modifying it according to the needs and the experience gathered.
3. Former prisoners

The cultural organisation is currently undergoing vast modernisation and plans to create a new gamification project with a target group of culture animators and volunteers.

Evaluation responses on the effectiveness of gamification: 3 Polish case studies

- Gamification is a good tool to improve and support work done in any work environment.

- Permanent change in the attitudes of intercultural participants requires a longer and more systematic intervention than 2-3 weeks. Gamification is a supporting tool in this process, but interpersonal relations and finding common values around the world also play a key role.

- During the process of implementing gamification, the support from experienced designers is vital as they help avoid mistakes resulting from the common understanding of what kind of tool gamification is.

- The construction of tools supporting a change of attitudes and strengthening motivation is a very difficult process, the effects of which are difficult to predict at the designing stage. Therefore, the key is to approach the implementation in a flexible manner involving continuous observation of the target group and improving the formula of the game operation.

- The use of analogue materials and interfaces (like posters, booklets or paper scoreboards) does not reduce the efficiency of gamification and is justified in small scale projects or pilots.

- The team that designs and implements gamification should consist of at least 2 people who can exchange and support ideas.
COMMUNITY OF PRACTICE: A Tool for Reflection on Intercultural Learning

By Anja Stofberg

Introduction

The main aim of this chapter is to sketch and guide the potential ways in which a Community of Practice may be considered or developed within one’s own setting as a tool for reflection. It highlights basic and essential aspects as well as points to additional and recommended texts and resources. The chapter is by no means exhaustive however. The final paragraph provides a glimpse of the actual experiences of the project partners in their online community of practice.

So, what is a Community of Practice?

A Community of Practice is a group of people who share a concern or a passion for something they do, and learn how to do it better as they interact regularly, with practice meaning...

It was Jean Lave and Etienne Wenger (1991) who coined the term and developed the concept. The general idea is that through the process of sharing information and experiences with a group, members learn from each other and have an opportunity to develop personally and professionally.

There are three key components of a Community of Practice (CoP for short), namely community, practice and domain. Wenger conceptualized a CoP as a community of people who are passionate about the issues relevant to their practice and who deepen their domain of knowledge by interacting on an ongoing basis.

The first crucial component of a Community of Practice is the community: members who interact and engage in shared activities, help each other, and share information with each other (about a common domain). They build (informal) relationships that enable them to learn from each other.

The second key component is the practice pointing to the members as practitioners who gradually develop a shared repertoire of resources. These can include stories, practical and useful tools, experiences, methods for doing things in day-to-day work, ways of handling typical problems, etc. This kind of interaction develops over time.
The third necessary component is the domain, or in other words a shared domain of interest or a mutual commitment to a domain, that holds the community together, developing and accumulating expertise over time.

Communities of Practice rely on situated theories of knowledge, in other words the idea that knowledge is a property endorsed by groups of people over time in shared practices, rather than the idea that knowledge is a cognitive residue in the head of an individual learner (Hoadley, 2012).

Communities of Practice come in all shapes and sizes and are in operation in many different (government) organisations and sectors like education, the civic domain, non-profits as well as businesses. Some are local, some are global. Some meet mainly face-to-face, some only online, others operate in a blended mode. Some are really informal, some call themselves a learning network, others refer to it as a learning community. In short, Communities of Practice are everywhere.

Figure 1: A visualisation of CoPs
For more background about the origins and theory behind Communities of Practice, visit www.wenger-trayner.com for further reading to a brief overview of the concept and its uses. An 8 page solid introduction by Wenger & Trayner can also be accessed on their website.

Why Communities of Practice?

Communities of Practice have been identified as an interesting means to connect people and share knowledge across silos and (professional, geographic, or organisational) boundaries and borders. Thus it can reduce professional isolation, as it provides a shared context for people to communicate and share information, stories and personal experiences in a way that builds understanding and novel insights. A CoP enables the members to capture and share existing knowledge to help people improve their practice by providing a joint space (virtual or face-to-face) to identify solutions to common problems, as well as to identify and discuss (and perhaps even create) best practices. CoPs enable dialogue among not only like-minded but also diverse people, to explore new possibilities and facilitate innovative steps. Communities of Practice also stimulate self-reflection, strengthen understanding of the practice and in doing so build further professional competencies.

In many CoPs it is the free flow of ideas and the exchange of information that is considered most valuable and stimulating in finding inspiration for professional activities.

A number of Communities of Practice also help people organise around purposeful actions that develop tangible results, but this does not apply to all CoPs. As some have

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pointed out (Li, 2009), the concept of a Community of Practice was originally developed as a learning theory that promotes self-empowerment and professional development, but as the theory evolved, it became in certain sectors a (knowledge) management tool for improving an organisation's competitiveness.

Wenger & Trayner state the issue of this tension as follows: Communities of Practice succeed if they provide value to both their members and the organisation. If they do not create value for the members, members will not participate or will soon become disengaged. On the other hand, seen from the perspective of an organisation: if communities do not create value for the organisation, it may be difficult to gain support, access to resources, or influence (Wenger-Trayner, n.d.)\textsuperscript{10}. In sectors where continuous professional development is considered highly beneficial and even necessary in order to face the rapid transitions taking place in an ever evolving global society, the concept however is sure to be warmly welcomed due to its potential of cutting across professional, geographical and organisational boundaries.

Wenger & Trayner also point out that it is useful to think about the value created by communities of practice in terms of both short-term and long-term effects. Communities of practice provide short-term value because they address immediate challenges and issues. But they do this in the continuity of a community and over time develop a practice that becomes a long-term capability for members and for the organisation (Wenger-Trayner, n.d.)\textsuperscript{11}. Figure 2 visualizes the dimensions of value creation for an organisation and the members of a CoP:


In this complex day and age, given the opportunities of the internet and the social media tools now widely available to all, and given the increasing need for the sharing of knowledge on an international scale, Communities of Practice online (or blended) can provide educators with a potentially valuable means (or space) for reflection and as such provide opportunities for lifelong learning in a more or less informal way.

Especially when it comes to intercultural learning and developing intercultural competences, research has shown that this cannot be done in a short space of time; in fact it is a lifelong process (Deardorff, 2009). Sharing experiences and dilemmas among similar practitioners, as well as reflecting on (sometimes bewildering) intercultural encounters through a Community of Practice is a valuable activity. This may also result in getting into the habit of reflecting on own actions and constructing meaning and novel insights from those experiences, much in line with American philosopher of education John Dewey who said “We do not learn from experience ... we learn from reflecting on
experience.” In short, a Community of Practice has the potential to develop intercultural learning and intercultural competence, especially in case of an international Community of Practice.

**Design and implementation**

Now that the potential value of Communities of Practice has been clarified, how does one design and implement a CoP? How to get started? Is it just a question of lumping together people with a common interest? The answer is clearly no, attention needs to be paid to the design and implementation in order to lead to powerful communities of practice. There is however no single recipe for the creation of a CoP. To get a community off the ground, it is important to first understand the questions, issues and options one has in planning and facilitating a Community of Practice.

On the web there are several resources to get a good idea how to get your Community of Practice up and running. Figure 3 below is meant as a quick and easy-to-grasp start-up guide for organisations and was drawn up by Etienne Wenger himself¹²:

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Figure 3: Wenger-Traynor’s Quick CoP Start up Guide

A more solid (and elaborate) step by step guide providing a practical approach to creating and designing communities of practice can be found on https://library.educause.edu/

Although it appears to be drafted for higher education, it is based on experiences working with corporations, non-profits, associations, government organisations, and educational institutions. The guide aims to clarify the most important design elements that go into defining, designing, launching, and growing CoPs—both face-to-face and online, as well as in a blended mode.

Generally speaking, the design of a community will look different depending on the purpose and needs of the members or participants. Besides, all CoPs are unique and

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depend on their context. As a framework it is adaptable and it can be as engaging, intellectually stimulating and fun as the members would like it to be. Community members can determine the frequency that best meets their needs and leadership can be distributed, for example.

For any community to kick off, the first step should always be to identify the needs of the members.

Here are some more (general but crucial) aspects to keep in mind:

- Develop relationships of trust, mutual respect, reciprocity, and commitment.
- Target the “right” membership and make sure key stakeholders are members.
- Focus on the value of the community for the members.
- Try to “cultivate”, not manage, the community.
- Take care of shared internal rules, a (kind of) code of conduct and communication.
- Share, generate and discover new knowledge.
- Make resources available.
- Take purposeful action and work towards tangible and practical outputs/outcomes.
- Adapt to changes and needs in the community as it evolves.
- Pay attention to the participation of members.
- Keep the energy flowing.
- Learn and develop a shared practice, utilizing an existing body of knowledge.

In order to get involved in a Community of Practice here is (in an adapted version) an example of how a Canadian website summarised in a very practical way the responsibilities for community members and chairs (moderators or leadership)\textsuperscript{14}:

**Member Responsibilities**

- Attend and participate in scheduled meetings.
- Contribute to developing and meeting the vision and goals of the community of practice.

\textsuperscript{14} Communities of Practice. (2016). Open Learning and Educational Support. Educational Development Team. University of Guelph. https://opened.uoguelph.ca/instructor-resources/Communities-of-Practice
• Suggest ideas and topics for the community to explore.

Chair Responsibilities

Each community of practice has two chairs. Chairs will serve for 1 or 2 years, allowing one new chair each year and one continuing chair. This process allows for both continuity and change in community leadership.

The responsibilities of chairs include:

• Identifying important issues, questions and ideas in the common area of interest.
• Planning and facilitating community events.
• Creating and fostering informal connections among community members.
• Coordinating, when necessary.
• Maintaining a list of members.
• Calling and scheduling meetings, with at least one co-chair present.
• Assessing the health of the community by tracking membership and activities, and communicating with members.

Clearly, this list was drawn up for a face-to-face community that can meet in person. For virtual or online-based communities as well as blended communities the principles could be the same, but a number of adjustments would be needed.

Especially in the beginning stages, more support is necessary for virtual communities in order to help members navigate the community platform as getting started in a virtual Community of Practice is more of a challenge. Keeping it running and developing it further also requires more fine-tuning actions and strategies by chairs / moderators. Chairs in leadership should not only provide the overall guidance, nurturing and management needed to build and maintain the community. They should also have extensive virtual community experience and high ICT skills. This ICT expertise is necessary to deal with issues around (member) access to the new digital tools and / or platform, software problems and other technological issues for potentially inexperienced online members. These are bound to come up at the kick off stage but also at later stages in case there is significant reliance on ICT. In short, in an online Community of Practice it is a must to have a clearly and well-identified facilitator who has the right set of abilities, who shows enthusiasm and has
solid practical digital experience in solving major issues as they occur, keeping the energy flowing and in contributing to the overall success of the CoP.

An important decision that each community needs to make is to go private or to go public. Another decision to be made is the internet-based channel or platform where the community members interact. There are plenty of web platforms to choose from: Epale, Google Communities, Yammer, Facebook groups, to name just a few, each with its own possibilities and limitations. The right selection depends on the needs of the community.

Every community has its own rhythm, highlights and pitfalls, and also its own life cycle. Just as any organisational entity it goes through different development stages from its creation to its discovery, to an enabling environment, to a commitment stage, to a maturation and growth stage, to a winding down or final phase before it fades away.

Experiences

The six different Erasmus + project partners applied the concept of an online Community of Practice as a tool for reflection on intercultural learning in between the transnational meetings. The CoP started out on the Yammer platform in September 2017 and at a later stage (from April 2018) transitioned to a closed group on Facebook.

These were the main themes that emerged while mapping the experiences via an interim evaluation:

- Sharing and exchanging across borders
- Virtual versus face-to-face meetings
- Deep versus superficial
- Active versus passive
- The element of time
- Familiarisation and exploration of an internet-based CoP
- Suitability for project purposes

The following is a selection of actual comments made in an interim evaluation on Padlet, where responses were given to the following three issues:

- I liked (Please tell us what you liked in the CoP)
```markdown
- Ideas and Tips (Any tips for keeping the CoP healthy, vital and active)
- Benefits and Value

(Can you tell us how you have benefitted from the CoP so far and what value it has brought to you?)

I liked...

I liked the whole idea: being part of a virtual community which shares the same interests and which tries to become more and more intercultural and empathetic.

Getting feedback from colleagues from different countries and organisations.

The new practices that the other partners suggested.

I enjoyed reading everyone’s ideas.

The case studies that the partners brought in.

I liked the links to new information, articles or helpful tips.

I enjoyed having a space to share with other practitioners as often community educators do not have peer learning networks to grow from.
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I liked the fact that a CoP is based on sharing: information, feelings, opinions, points of view.

I like Yammer as a platform to work on, as it reflects the close and warm relationships within the partnership.

**Ideas and tips**

Start with simple fun and small goals. When people are used to the platform, introduce depth / go deeper.

Writing shorter comments. For me it was quite challenging to concentrate on long and many texts.

With twitter-like messages you can’t share deep thoughts, so an in-between length of posts would be ideal.

Reflecting on the comments of other participants.

A group of people can learn to think together if they go for it. Finding a way to motivate participants.

I think it would be great to put our normal ideas and practices here for people to improve and strengthen. I think this allows readers to respond when it suits them and if it is relevant.

Perhaps a set time where people are normally online if available, then those who weren’t can check out the discussion later.

As everyone is really busy in everyday life, maybe more contents like photos and videos can help in the interaction.

Perhaps find a way to have “smaller” conversations that are more one-to-one away from the main question.

**Benefits and value**

Many interesting points of view on intercultural learning.
The value of the CoP is the value of the whole project: it is the expression of our work on our theme.

Sharing the same opinion and values and search the best practices to communicate with other communities.

Knowing the Yammer platform better, which makes it easier for future work.

For gaining theoretical knowledge and reflection I prefer face-2-face meetings. This means I need to find out how to make working in the CoP more rewarding.

An online space for educators / facilitators outside of a network to grow and participate in peer learning.

A cross-cultural space that can be used across the EU for us to stay in touch beyond the life of the partnership.

More benefits if more active.

I think the value of this experience is intercultural learning and sharing points of view, as the value of the whole project.

I found the ideas and tips on Yammer very useful for critical thinking. The case studies and ideas were useful for the activities with our (pilot) groups.

**The output: what was learned?**

Here is a concise collection of statements gathered towards the end of the project:

What I have learned in the Community of Practice is the power of reflection – how reflecting can enhance our work, enable better communication and collaboration and provide a platform for discussion and debate.

I learnt that a Community of Practice is a good opportunity to create a safe platform for the exchange of ideas, to communicate between participants interested in learning, developing personal and professional development, being active, involved, motivated and interested.

In the Community of Practice I learned about non-hierarchical learning between colleagues; it’s a way to share knowledge and expertise to become smarter.
I learnt that there is a basic competence that we often take for granted, and it’s not because the culture is there too: namely the language. The Community of Practice allows us to look at a situation from different points of view and in ways that maybe we have never thought of.

I have shared and read articles about various topics, these topics have driven me to research various authors or theories that were new to me, it has deepened my knowledge of learning theories. I have learned different connotations from using theories, as well as different activities in terms of building and developing my intercultural competences. And I have learned how difficult it is to communicate among partners.

What I learnt from the Community of Practice is, how hard it is to get people involved, how important trust is for some people. Also how important common language is, since incorrect English can make for incomprehensible messages.

To be in touch with each other, to share ideas with your friends, participants in the project, to think what you should do in different cases, to learn from other experiences, information about important persons and their contribution in what it means, intercultural learning.
GLOSSARY

- **Collaborative learning** is an educational approach that to learning that requires the participants to work together to complete a task.
- **Collage** is an art method of reassembling fragments of art to form a new artwork.
- **Community music** is an incredibly open genre but usually involves active collaborative among individuals to create, improvise and perform music.
- **Community of practice** is a group of people who share a craft or a profession who are sharing and learning from one another.
- **Community theatre** is a theatre performance made by, with and / or for a particular community.
- **Culture** is defined as values, beliefs and norms held by a group of people.
- **Deaf culture** is the set of social beliefs, behaviours, art, history, values, and shared institutions of communities that are influenced by deafness and use sign language as the main means of communication.
- **Dialogical learning** is a teaching approach in which knowledge-sharing is a two way process between the facilitator and the learner.
- **Emotional resiliency** is the ability to adapt in times of stress or crises.
- **Ethno-centrism** is the evaluation of other cultures according to preconceptions originating in the standards and customs of one's own culture.
- **Ethno-relativism** is the acquired ability to see many values and behaviours as cultural rather than universal.
- **Experiential learning** is the process of learning through experiences, specifically learning through the reflection of the experiences or action.
- **Facilitators of learning**: teachers, trainers, educators or facilitators.
- **Gamification** is the application of game elements and design techniques to non-game problems, such as social impact challenges (e.g. point scoring, competition with others, rules of play).
- **Improvisational theatre** is a genre of live theatre in which the characters, dialogue and plot are created in the moment.
- **Intercultural education** goes beyond passive coexistence, to achieve a developing and sustainable way of living together in multicultural societies through the creation of understanding of, respect for and dialogue between the different cultural groups.’ (UNESCO)
- **Intercultural learning** is a learning process in which the learners represent different cultural backgrounds and take part in an exchange of learning among one another.

- **Interculturality** is a dynamic concept and refers to evolving relations between cultural groups.

- **KSAs** are the learning categories of knowledge, skills and attitudes.

- **Monological learning** is a teaching approach in which knowledge is shared one way, from facilitator to the learner.

- **Multiculturalism** is the presence of, or support for the presence of, several distinct cultural or ethnic groups within a society.

- **Murals** are public artworks on walls (including floors and ceilings) that incorporate the architecture of the building to bring together the painting and building as one.

- **Physical storytelling** is a genre of theatre in which storytelling is primarily through physical movement.

- **Trialogical learning** is a teaching approach in which learner are collaboratively developing and creating shared objects of activity, such as conceptual artefacts, practices, or products.
WHY THIS GUIDEBOOK?

By Carolina Carotta, Enrico Dolza, Sofia Mastrokoukou

This guidebook is the product of an Erasmus Plus project, “Spaces for the intercultural Learning”. The partnership between the six partners was born thanks to the new online platforms, mainly thanks to EPALE - Electronic Platform for Adult Learning in Europe. After a first contact through mail, the six partners, representing six European countries were ready to start the drawing up of the project exchanging their ideas and work methods through steady online meetings (GoToMeeting).

With the good news of the project acceptance by the European commission, the partnership officially started the work with the kick off meeting in Craiova, Romania. This meeting was followed by other workshops and meetings in Belfast in May 2017, Turin in September 2017 and Poland in 2018.

The aim of the project was to promote intercultural learning by developing new arts-based and action-oriented methods for intercultural teaching and learning.

The goal of the guidebook is to deepen teachers and educators’ understanding of intercultural learning and show how intercultural competences can be effectively taught and learnt. The examples of the pilot groups done by each partner are meant to be offered as cases of good practices: this chapter and the presentation of the contents without specific prior knowledge allow anyone interested to be able to use it.

The functions of the guidebook:

- to provide a collection of information from each partner.
- to collect and describe arts-based methods from each partner.
- show best practices case examples.
- to be a study material for educators and teachers when facing intercultural situations.

Please feel free to get in touch with us to pose a question. We mean for this project to meet the current reality by offering support and advice and by meeting the needs of either individuals or institutions who might use this document for back up or as a place to find answers to their questions.
PRESENTATION OF THE PROJECT’S PARTNERS

FINLAND - Sivistysliitto Kansalaisfoorumi SKAF ry, the Coordinator of the project, represented by Secretary General Aaro Harju.
https://kansalaisfoorumi.fi/

Citizens’ Forum (Kansalaisfoorumi) is a Finnish non-formal adult education organisation working mainly together with culturally oriented associations. We get our funding from the Ministry of Education and Culture.

Cultural and communitarian work are two major strategic parts and specific areas of expertise in terms of Citizen’s Forum’s activities. Our aim is to promote participation and personal growth through communitarian cultural education and culture itself.

Our cultural work involves supporting the educational and cultural work of our member organisations and other cooperating partners through study groups, education, guidance and the production of studying material; organising own educational events, training and cultural happenings; participating in cultural happenings organized by member organisations when they relate to our own educational and civic task; and international cultural cooperation.

ITALY - Istituto dei Sordi di Torino, partner in the project, represented by President Antonio Robbiati. info@istitutosorditorino.org

The Institute is a Foundation, a non-profit organization, governed by a Board of Trustees totally autonomous from political or religious authorities. The Turin Institution for the Deaf is an institution providing a wide range of services and activities, for deaf, hard of hearing and cognitive impaired children and adults, such as: kindergarten, daily care service, vocational training, adult education, social housing, speech therapy, special inclusion projects in museums and cultural institution and tourism.

The institution is located in the north-west of Italy and operates at a regional and national level about services and at the international level for special projects.
Hogeschool Rotterdam/Rotterdam University of Applied Sciences (RUAS for short) is a dynamic knowledge institute for higher professional education. With over 36,000 students and around 3,500 members of staff, RUAS is a large university in the Netherlands offering inclusive, high-quality education across 13 institutes. Education and applied research are joined by cooperation with two Centres of Expertise and five research centres.

The school aims to turn students into dedicated professionals who will be able to deal with the complexity of modern society by training them to work in intercultural settings and raising their awareness to look beyond their profession.

Through the Rotterdam Educational Model, practice-focused, well-considered, flexible education is provided that allows all students and staff to play an important role in real, innovative projects. The university wants to be firmly rooted in society and challenges its students to contribute to the social and economic development of the Rotterdam region.

Training for Women Network (TWN) was established in 1996 as the leading network in Northern Ireland for the engagement and promotion of training and development for women, through its activity in policy development, training, networking
spaces for intercultural learning

and education. Since then, TWN has provided resources within the community to empower women across the public and voluntary sectors, the trade unions, education and training in taking a more active and informed part in their lives. The majority of TWN’s activities encourage women from disadvantaged and minority groupings to look at opportunities for advancement in a variety of ways. It is our vision to support, develop and empower women of all ages, religion, sexuality, and ethnic minority background to realise their full potential.

POLAND - Dom Kultury Kadr w Dzielnicy Mokotów m. st. Warszawy, partner in the project, represented by Director Zbigniew Darda.

www.dkkadr.waw.pl/en

Culture Centre „Kadr” was founded in 1978, thanks to the social initiative and, at the very beginning, was highly specialized in cinematography. But „Kadr” (a frame) has a lot of meanings, not only those related to cinema and photography. By „framing” our reality we want to familiarize it and give it new, unusual associations. Nowadays Culture Centre „Kadr” is a modern educational and cultural institution that has gone through the process of a spectacular transformation. In the second quarter of 2017 it moved to the brand new building. This relocation went along with a number of other fundamental changes: the new building has inspired the team to create a modern and adequate program. We are interested in living and growing culture that is open and available to everyone, in reducing the social distance, cultivating local relationships and teaching responsibility for the immediate environment.

ROMANIA - Orizont Cultural T, partner in the project, represented by President Rodica Miala.

Orizont Cultural T is a professional non-profit association which is operating actively on local, regional, national and European level. The organization was founded in 2006.
Orizont Cultural T develops and organises cultural events, traditional festivals and symposiums in cooperation with partners such as Adult Centres, local Council of Dolj county, educational and local authorities.

The goal is to activate people in disadvantaged rural and urban areas: we operate in places where people are confronting socio-economic problems, for example unemployment due to the fact that many of the big factories have been closed. We also work with young adults without the support and guidance of their parents: we help them to develop or adapt their competences as well as to discover their talents.
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THEORETICAL FRAMEWORK: TOWARDS A THEORY OF INTERCULTURAL LEARNING


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WHY USE ARTS-BASED METHODS IN INTERCULTURAL LEARNING?


**GAMIFICATION IN INTERCULTURAL LEARNING:**


**COMMUNITY OF PRACTICE AS A TOOL FOR REFLECTION ON INTERCULTURAL LEARNING**


