

EU  
CARES.

#YOUTH

# E-TOOLKIT

WITH OPERATIONAL CURRICULUM

In the framework of  
EU-CARES European Collective nArratives for Reconciliation trauma  
hEaling through youth engagement and Storytelling  
Project ID: 101093735

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# EU-CARES

**EUropean Collective nArratives for Reconciliation and  
trauma hEaling through youth engagement and Storytelling**

## **E-TOOLKIT**

*Prepared by CESIE and NVO PRIMA*



**ERASMUS-YOUTH-2022-CB**  
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## SUMMARY

1. Introduction
2. Background
3. Guidelines for practitioners
4. Techniques
5. Words Matter
6. Operational Curriculum



## 1. INTRODUCTION

The EU-CARES e-Toolkit emerges as a response to the deep-rooted collective trauma prevailing in the Western Balkans. It has been exacerbated by historical conflicts and recent events such as the war in Ukraine. It has a focus in nurturing reconciliation, particularly among the region's youth. The project seeks to counteract prevailing narratives of distrust and the rise of nationalism and chauvinism in the region and at a global level. EU-CARES aims to instill critical thinking and construct new narratives for collective healing and social cohesion by fostering active engagement and dialogue.

The e-toolkit has been crafted in collaboration with youth workers, art practitioners, and storytelling experts. It offers practical resources and guidance for utilizing storytelling methodologies in various domains, from trauma healing to social inclusion. It also serves as a comprehensive framework to integrate storytelling into social challenges, such as the inclusion of minorities, and it does so thanks to the fact that it draws from diverse cultural backgrounds.

Building upon insights gleaned from surveys, focus groups, and a rigorous validation process conducted during an International Training Course in Palermo, the toolkit identifies best practices across the consortium's seven member countries (Albania, Belgium, Bosnia and Herzegovina, Italy, Montenegro, Poland, and Serbia). We have implemented Social Labs and other innovative methodologies, engaging with stakeholders and acting through co-creation processes. EU-CARES aim is to refine and adapt the e-toolkit to diverse national contexts, ensuring its efficacy in promoting reconciliation and conflict resolution. The training course provided rich insights into the complexities of reconciliation and trauma healing within the region, but also broadened existing perspectives towards conflict-transformation.



## 2. BACKGROUND

Partner organizations, in the preliminary stages of our project, implemented a comprehensive survey initiative in the seven participant countries. They have engaged with 142 individuals, comprising art practitioners, storytelling experts, and youth workers. Based on this outreach effort, the consortium formed the basis of future steps, providing fundamental insights into the knowledge and application of storytelling methods and techniques in trauma healing and conflict resolution.

The results collected from this survey and presented through graphical representations, underpinned several demographic aspects and highlighted participants' richness in terms of experience with storytelling. These data also showed a panoramic view of the diverse perspectives that shape our collective understanding, thanks to the variety of ages, genders, nationalities and professional backgrounds of the respondents.

Crucially, the survey revealed a consensus among respondents on storytelling's pivotal role as an empathy-builder and dialogue-encourager. Participants argued that storytelling has a potential as a catalyst for reconciliation processes. They also emphasized its transformative power along with the narrative creation within the aim to foster hope, resilience, and collective healing.

Moreover, the survey analyzed the possibility of adapting storytelling techniques to multicultural contexts to discuss its potential in engaging with younger audiences. While digital storytelling emerged as a global trend, participants discussed its effectiveness in various terms, prompting reflections on its integration into broader reconciliation initiatives.

In a second phase, the consortium engaged into a series of focus groups. They provided a deeper understanding of storytelling methodologies, offering recommendations informed by practical experiences. Participants identified live libraries, personal narratives, gamification, and theater plays as effective tools. Each of these techniques has a unique capacity to foster empathy and catalyze meaningful dialogue.

However, the discussions within focus groups also highlighted the need for a balanced approach, discouraging the adoption of invasive methodologies such as live libraries in post-conflict environments. Empathy and cultural sensitivity, both brought by the storyteller and the participants to the activities, emerged as the base to ensure effective engagement.

Further elaborating on the evolving landscape of storytelling, we come across emerging trends such as video, animation, and posters. These techniques and technologies have captured the imagination of practitioners. They offer new paths for narrative exploration and collective healing. Their potential transcends linguistic and cultural barriers and helps engaging diverse audiences, making it significant in terms of reconciliation efforts.

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For the future, we are resolute in fostering inclusivity and diversity, as we are interested in embedding these principles into our storytelling initiatives. We hope that, by using emerging technologies, we will be able to amplify marginalized voices, with the final aim to co-create narratives that resonate beyond and across boundaries to foster mutual understanding and solidarity among peoples and communities.

In this spirit of collaboration, we are committed to start a journey of collective discovery, mobilizing the transformative power of storytelling to navigate trauma healing and conflict resolution processes. Thanks to continued dialogue, collective reflections and actions, we keep on working towards a more just, empathetic, and reconciled world.

Throughout our project, focus groups conducted across participating countries have provided valuable insights into the effectiveness of storytelling techniques in diverse contexts, offering guidance for our collective efforts in trauma healing, conflict resolution, and social inclusion.

A recurring theme across these discussions has been the recognition of audio-visual storytelling as a potent tool for engaging young audiences. Participants emphasized the need for dynamic and visually captivating narratives to capture and sustain the attention of youth in an increasingly digital age. This underscores the importance of leveraging multimedia platforms and innovative storytelling formats to resonate with contemporary audiences and foster meaningful connections.

Furthermore, the focus groups discussed the effectiveness of inclusive narratives as a reflection of the diversity of lived experiences in our communities. Participants highlighted the value of incorporating traditional cultural elements, such as music, folklore, and historical narratives, to root storytelling initiatives in local contexts and promote cultural understanding and reconciliation. By amplifying underrepresented voices and perspectives, storytelling can serve as a powerful vehicle for social inclusion and collective healing.

During the exploration of interactive storytelling techniques, such as gamification and personal narratives, participants underlined the importance of fostering active engagement and dialogue among participants. By encouraging collaboration and co-creation, storytelling initiatives can empower individuals to share their stories authentically and contribute to broader conversations on reconciliation and social change.

Moreover, discussions touched upon the complexities of addressing sensitive historical issues within storytelling narratives. Participants emphasized the need for narratives that provide balanced perspectives while promoting empathy and understanding. This requires careful understanding and knowledge of historical sensitivities and a commitment to promoting reconciliation through inclusive storytelling practices.

Across diverse national contexts, participants emphasized the importance of empathy-driven narratives and universal communication codes in resonating with audiences. By understanding the value of shared symbolism, metaphors, and archetypes, storytellers can



generate bonds of connections and foster understanding across cultural boundaries, laying the groundwork for meaningful dialogue and reconciliation.

In conclusion, the insights collected from focus groups serve as a rich framework of perspectives and experiences, guiding our efforts to develop inclusive and impactful storytelling initiatives. By including diverse voices, embracing digital innovation, and fostering dialogue, we can harness the transformative power of storytelling to inspire positive change and promote reconciliation in communities around the world.

### 3. GUIDELINES FOR PRACTITIONERS

Based on the result analysis, storytelling is identified as a useful tool to relate social and cultural issues arising both from conflict and post-conflict situations. However, a tool loses its potential without knowledge of how to use it. Hence, to make storytelling effective, it is necessary to outline a methodology that guides practitioners in implementing storytelling activities. What follows is informed by the experience of our practitioners and by empirical observations collected during the Palermo training. We agreed on outlining five, fundamental methodological insights:

#### 1. Be a skilled facilitator

In storytelling activities, participants engage in interactions and discussions that involve, to some extent, their personal life and worldview. This is delicate ground, as things can easily get heated or out of control. Proposing and guiding such activities require strong facilitation and communicative skills. The facilitator's role is not to overview the making of a task, but to actively participate in it as a mediator. They should encourage fruitful conversations that converge to agreements while keeping intervention minimal and neutral. Conducting trauma-related activities also requires knowledge of psychology and specific training. In all cases, the facilitator needs to keep in mind that they are serving the community.

Their will and interests should remain out of the frame.

#### 2. Create a safe space

A safe space is an environment where no individual or group feels they can be judged, discriminated against, or labeled for exposing a part of themselves. In the context of storytelling, it means creating an atmosphere of openness and confidence that will encourage participants to speak sincerely. Many practical things can be done: dynamic and informal ice-breakers to get rid of shame and shyness, diversifying the activities so that everyone feels comfortable and entitled to speak, or implementing games that engage with emotions, stimulate empathy, and help overcome barriers among the participants. Since safety is a feeling, there is no definite way to inspire it in others. It comes to the facilitator to find a way through.



### 3. Know your audience

Part of the facilitator's work is to collect information about the audience or target group that is going to perform the activities. Knowing the participants' age, role in society, and community of belonging is the starting point to understanding their culture, history, and current issues. This is fundamental to choosing activities that will effectively serve the aim that the community has set forward. Although most storytelling activities might serve multiple purposes, not all communities might benefit from any activity.

### 4. Design a path

Storytelling is most effective when structured on a path that makes comprehension, dialogue, and roots for change gradually emerge. Such paths must be attentively constructed by a facilitator who has a clear and impartial understanding of the participants' condition, background, and desires. Some activities facilitate moments of reflection, others that serve as confrontation, and others that enable emotional bonding. It is up to the facilitator to create a plan where each activity works as a step towards the purpose, and where participants have multiple occasions to come back to the same topics from different angles. The plan's structure should enable participants to come to terms with each other in a reflected and peaceful way, ideally exempting the facilitator from intervening. Building a balanced and thoughtful plan requires much reflection and valuable experience. Of course, each group requires a plan designed for the occasion.

### 5. Adapt the activities

Storytelling activities are not engraved in stone. They represent indications that in other cases succeeded in serving the right purpose. However, based on the audience's needs, cultural specificity, or material constrictions, the facilitator might need to modify the activities. The important thing is to keep in mind what the purpose is. If the modification responds to the purpose, it is then legitimate to make modifications. It is left to the facilitator to have wise judgment on the situation, and not to be influenced by partial circumstances or his positioning. Activities will be located in the 'Operational Curriculum' section of this toolkit.





## 4. TECHNIQUES

### CELEBRATING DIVERSITY

Explicitly related to social inclusion, it highlights the richness of differences among individuals and communities promoting inclusivity and challenging existing and potential stereotypes.

It ensures that different voices and perspectives are presented when creating a narrative. Diversity is thus involved both in the description of themes and settings, and of characters' characteristics.

Collaborative storytelling helps foster the celebration of diversity and contributes to the empowerment of each individual. It includes diverse voices within the creation process of the narrative. Moreover, it implicitly leads to challenging stereotypes and subverting them to offer non-conventional perspectives on the floor.

In conclusion, this technique intentionally represents the diversity of the audience and empowers communities. By embracing and highlighting diversity, storytellers challenge stereotypes and underscore the value of diversity in human experiences.

#### *STORYTELLING CIRCLES: Circle of forgiveness*

Storytelling circles technique uses a collaborative approach based on community-building practices. Individuals are encouraged to find common grounds and understanding by sharing personal stories with others. Within the creative process, participants contribute to the creation of a safe and supporting environment that helps challenge prejudices regarding backgrounds, experiences, and perspectives fostering inclusivity. The groups of participants are also encouraged to exercise their active listening skills including the practice of empathy.

Storytelling circles often include practices that resemble rituals and ceremonies. In particular, these elements relate to the need to mark the before and the end of sessions to enhance a sacred space construction. It really helps speakers to set the boundaries of time and space within a collective emotional healing procedure.

Within the storytelling circles, circle of forgiveness describes a specific process that aims to encourage participants to explore forgiveness and forgiveness-building within themselves and towards others, aiming at emotional liberation.

Participants come together in a supportive and non-judgemental environment and thus build a sense of mutual support and community, strengthening bonds of trust. Through this process, forgiveness can be experienced and expressed. It comes along with the others, themselves, or even abstract concepts or fictitious situations.



At the end of the session and the conclusion of the circle, participants can come together to acknowledge the collective journey of forgiveness they have experienced. They can also use this time to express their gratitude for the opportunity to listen, support, be heard and supported. This sense of closure reinforces the bonds forged within the circle and provides a sense of resolution and healing.

### COMMUNITY STORYTELLING

Storytelling does not always need a safe and dedicated space, but it can also be performed during other events. In these frameworks, events serve as a platform for community members to connect and enhance their sense of community-belonging. Inclusivity and diversity are the leitmotiv of this technique, accompanied by open mic formats and intimate setting. The background can vary, but facilitators and hosts must be differentiated and interactive elements are to be included. Moreover, story circles are an asset in this framework.

Community storytelling, when performed during events, can play a significant role in strengthening communities, promoting understanding and celebrating diverse voices making up communities' narratives. The open mic format, in this case, can be an option. The loose structure and the absence of specific timeframes leaves space for spontaneity, playfulness and collective construction of meaning.

Either the setting is intimate or public, community storytelling plays a fundamental role for the sense of unity, belonging and similarity that keep a community together.

### COUNTER-NARRATIVES AND DECONSTRUCTION

Counter-narratives are key elements during conflict transformation processes. They are powerful tools to dismantle harmful common narratives that contribute or may contribute to biases-creation and stereotype-crystallization. This technique's scope is the creation of alternative narratives that could promote mutual understanding and cooperation between individuals and groups.

In the first place, it is useful to identify the dominant narratives with the conflict. Then, these should be deconstructed by critically analyzing them with the aim to break down its constitutive components. Once completed this first phase, participants can and should question the legitimacy of the perspectives and attitudes embedded in the dominant narratives they have discovered and analyzed. By editing these narratives, bringing diverse perspectives, they can provide a more nuanced understanding of the conflict.

In this framework, it is fundamental to humanize the other (being individuals or groups) by presenting realistic narratives. This done, participants can create counter narratives as an act of resistance to conflict, offering alternatives to mainstream stories. Even if conflictual, the discussion should never abandon respectful norms and the awareness that there is no ultimate



truth. The ultimate objective is to facilitate dialogue, discussion and appreciate the complexity of the world.

### *CREATIVE ARTS THERAPY*

Expressive or creative art therapy describes the involvement of creative and artistic activities to promote emotional, physical and psychological well being. This technique recognized therapeutic benefits of engaging in artistic expressions. It should be conducted by experienced and qualified practitioners, mainly therapists.

Approaches should be many and varied, as each creative technique lends itself better to some and worse to others. A practice that integrates both mind and body as well as the expression and representation of emotions is encouraged.

### *EMOTIONAL REGULATION*

Emotional regulation approaches involve the use of narrative-creation and storytelling to explore, express, and thus regulate emotions. It is often used to obtain a more effective management of emotions in individuals that aim to understand the way they feel. It can be useful in conflict-resolution, to pave the way for a common ground storytelling circle.

Individuals produce narratives that help them describe their emotions. Their feelings can now be on the scene, and seen by the rest of the audience. These emotions can be easily identified and the others can help label them and enhance a clear understanding of feelings both at an individual and collective level.

Externalizing emotions allow individuals to reduce the feeling of being overwhelmed or consumed by them. The triggers and causes connected to emotions are likely to emerge, hence offering a chance to understand the circumstances of one's emotions and work towards their regulation.

### *EMPATHY-DRIVEN STORYTELLING*

This technique is fundamental if facilitators' willingness is to elicit and nurture empathy within their audience. It generates profound emotional connections between the stories' main characters and the individuals composing the audience. In particular, this approach helps break down social and cultural barriers by ensuring that the audience can find characters in the story to relate and thus push to mutual understanding.

It is an imaginative approach that aims to enhance the identification of the individual or the group with the character. It thus employs vivid description and imagery. Thanks to these two elements, characters' experiences are depicted in detail, enabling the audience to get involved in a sort of immersive identification experience. More, multiple perspectives can be provided in order to allow stories to resonate emotionally with the target audience.

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This process often enhances the visualization and sharing of vulnerabilities and generates a sense of authenticity that helps create a sense of common humanity belonging. The audience is thus pushed to engage with a process of social inclusion, through identification and stories-creation processes.

### *EYE-TO-EYE STORYTELLING*

This technique is basically aiming at providing an approach, rather than a specific methodology. In fact, it advises the storyteller to maintain direct eye contact with the audience throughout the narrative, making it captivating and motivational.

Eye-to-eye storytelling creates an intimate connection between the audience and the storyteller, thus enhancing the creation of bonds of trust, the credibility of the storyteller and his/her/their narrative. It captures attention and conveys sincerity, two essential features for a communication that will engage emotional resonance.

As an approach, eye-to-eye storytelling allows participants and facilitators to adjust to each others' reactions and find common grounds of agreement and construction of meaning. The result is a deeper connection and the creation of a more impactful discourse.

### *FAMILY HERITAGE*

Family heritage storytelling has a role in cultural preservation and familial or communitarian bonding. Nonetheless, it is also used as a potent tool for conflict resolution. It can also be applied to trauma healing. In particular, this storytelling methodology can be used both at an initial and a final stage of the healing process. Through the sharing of stories, in fact, individuals can address past conflicts within their families or touch directly or indirectly their communities, and can reconcile differences by sharing personal and collective emotions. Then, individuals and communities should embark on a journey towards healing and reconciliation.

Applied to conflict resolution, family heritage storytelling can allow members to revisit together and reinterpret collective historical events, fostering the conceptualization of new perspectives and thus understanding. By openly discussing past conflicts and their impact on family dynamics, individuals can empathize with one another's experiences, fostering healing and compassion. Through dialogue and mutual storytelling, families can identify common grounds, establish bonds of trust, and work towards resolving ongoing and past tensions.

Family heritage storytelling can also be helpful when accessing trauma healing processes within families. Stories of survival and resistance can strengthen the sense of belonging and enhance a common view of familial ties. Storytelling may, in this case, help the validation of common experiences and process traumas that may have occurred even in past generations



collectively healing present and past wounds. In this situation, a supportive environment is generated and individuals can finally feel accepted and empowered with regards to their traumas both within and outside the nuclear family group.

In conclusion, family heritage storytelling is a powerful methodology to be used in case of conflict transformation and/or trauma healing within groups, tribes, or families. It helps its members revisit historical narratives and leads to overcoming conflicts thanks to the employment of empathy and active listening, aiming for reconciliation.

## FUTURE STORYTELLING

This narrative technique envisions alternative futures to address present conflicts or divergent perspectives and promote collective trauma healing and conflict resolution. It involves the craft of narratives that can or should challenge mainstream perspectives by empowering individuals' agency and capabilities. These stories should facilitate dialogue and inspire hope for future generations and actions. In doing so, they promote resilience.

Participants thus collectively imagine positive outcomes to present issues and explore innovation in the future. They reframe narratives and try to find common grounds, working together towards reconciliation.

## HERO'S JOURNEY ARCHETYPE

Hero's Journey Archetype is a structured storytelling process that uses myths, legends, and stories from plural cultures. It is a framework that can be adapted and has to resonate with the audience. Its objective is to mirror the audience's challenges, growth paths, and triumphs of their life journeys in the hero's journey.

The stages of the archetype involve a call to adventure (the hero receives a call to leave the ordinary world and embark on an adventurous journey), refusal of the call (the hero may resist the call due to fear or reluctance to leave comfort zone), meeting the mentor (the hero encounters a guide assisting in the journey), crossing the threshold (the hero consciously embarks on the adventure), tests and enemies (the hero faces challenges and gains experience by relating to enemies), approach to the inmost cave (the hero confronts a significant challenge), ordeal (the hero undergoes a test requiring courage), reward (the hero receives a reward - knowledge, power or realization), the road back (the hero starts the journey back to ordinary life), resurrection (the hero faces a final challenge to prove the skills acquired during the journey), return with the elixir (the hero returns to the ordinary world with an asset to be used in the future and shared).

Participants thus integrate the story of the hero with their personal concerns and experiences, resonating with the story and its positive outcome and fostering the collective sharing of emotions towards reconciliation.



## LIFE TIMELINE

Life timeline aims to contextualize significant events, experiences, traumas and milestones through visual representation in order to map the chronological sequence of events in individuals and collectivenesses lives.

This technique can be used to facilitate self-reflection and may help the facilitator to gain insights into the participants' lives and traumas. Highly sensitive, this timeline can be used during trauma healing processes to help individuals process and make sense of traumatic experiences. It can be done both in a collective and individual setting. Moreover, this timeline can be created with digital or analog tools, involving the use of symbols, coding or color coding.

It generally follows three steps: identifying key events by listing them, placing these events in chronological order creating a linear representation of the individual's life, and adding details, emotions, and reflections associated with each event to provide a more comprehensive picture of their experiences.

It concludes with the sharing of each's personal life timeline in case of collective sessions. Sometimes facilitators can also establish a theme to discuss in a plenary session.

## NARRATIVE MEDIATION

Stories can transform and often reframe the narratives of conflicting parties. Used in conflict resolution, this technique focuses on the transformative potential of stories. In particular, individuals co-produce their reality through the stories they tell themselves and the others about their experiences and lives.

Narrative mediation facilitates the creation of a collaborative process in which parties that are in conflict during the present moments can co-author a shared narrative that challenges the mainstream hatred one. This story should promote understanding and aim for resolution.

This approach consists of several steps: it begins with the acknowledgment of the different backgrounds individuals have and with the recognition of the subjective nature of narratives and the creation of a space of expression thanks to mediators. They also guide participants in examining the underlying beliefs, values, and emotions contributing to their stories. Later on, and thanks to mediators, narrative mediation identifies and addresses harmful narratives that may perpetuate the conflict. A process of deconstruction then starts, along with a collaborative reconstruction.

It surely implies that participants join this collaborative process voluntarily, otherwise the entire effectiveness of the process may be compromised.





## NARRATIVE THERAPY

Used in therapeutic settings, this technique focuses on the stories that people invent and tell to describe their lives and traumas, and the meaning these stories generate for individuals and the collectivity.

This approach was developed in the 1980s by two american psychologists, White and Epston, and it is based on the assumption that individuals reinterpret and reconstruct the story they create attributing different meanings according to the scenario.

This methodology's key elements include the externalization of the problematic issue or problem so that the others can perceive it as separate from the individual. The deconstruction of limiting narratives is also fundamental and represents the base to reconstruct and build multiple perspectives.

In conclusion, this methodology can inform collaborative approaches assuming cultural sensitivity as guidance and acknowledging each individual or community's agency.

## PERSONAL NARRATIVES

Personal narratives foster the participation of individuals that will share their stories, experiences, and perspectives. It is a powerful tool to achieve social changes and inclusion because it allows authentic representations of diverse voices, often mainstreaming understanding and connection among participants as a base to engage.

Some of the key aspects are related to the inspirational outcome this technique can have and role modelling. In fact, personal narratives can inspire others by enhancing resilience. Moreover, it promotes dialogue, inviting participants to discuss and re-define basic meanings of shared stories. It also has an educational value and can help create empathy and mutual respect, basilar for community-building practices. Personal narratives are also associated with intersectionality. Multiple perspectives break stereotypes and reduce cultural biases.

In conclusion, they empower storytellers. It can be crucial in the case of marginalized or underrepresented groups.

## PODCAST

Podcasts are techniques of storytelling that can be used at all stages of trauma healing processes. It facilitates the healing process through the description of traumas and the sharing with others, being them friends or general public.

Podcasts may help generate safe environments supporting people in feeling understood when confronted with traumatic experiences. Sharing without having to show up in video or photos, using the records of voices in a safe environment surely enhances catharsis.

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Podcasts may also be used to raise awareness about traumas experienced and can also become a corpus of knowledge to share and thus educate people about lived experiences. Moreover, podcasts can connect people, going beyond the boundaries of states and foster empowerment at a global level, generating a supportive community that heals together inspired by hope.

### *RELATABLE CHARACTERS*

This approach's aim is to enhance the identification of the audience in the narrative process. The creation of characters presented in the stories should resonate with the audience. In general, characters should foster a sense of connection and empathy among the participants. In particular, depending on the aim of the session, it can bridge the gaps and challenge mainstream stereotypes. This technique is identified as effective in contexts where facilitators aim at social inclusion.

This approach consists of several key aspects. In particular, the representation of characters should reflect diverse backgrounds and experiences. It should also be as intersectional as possible, depicting cultures, ethnicities, genders and abilities. Another fundamental aspect is related to the representation of diverse socio-economic backgrounds in order to broaden the participation to different components of the society.

This technique also tries to enable relatability by portraying realistic challenges and struggles. The humanization of the characters helps the identification processes within the audience. Narratives related to characters often describe shared human experiences, by emphasizing common ground, such as love and loss, friendship, and growth.

In conclusion, it involves a process of growth and development for the character and thus enables a connection between the audience and the characters going toward transformative journeys. It also enables characters to resonate positively with individuals from different cultural backgrounds and to use inclusive language from an intersectional perspective.

### *RESTORATIVE JUSTICE NARRATIVES*

These narratives focus on repairing the harm caused by conflicts. They promote healing and reconciliation among individuals. Instead of emphasizing punishment, restorative justice seeks to address victims' and offenders' needs, also including the broader community, that is identified as a positive actor that can facilitate communication, enhance understanding, and foster accountability.

Key aspects of restorative justice include the collective acknowledgement of the harm, the description of the victim(s)' stories, and the offender(s)' stories as well. Moreover, as previously mentioned, the involvement of the community and the use of collaborative storytelling can also entail a positive outcome in terms of conflict resolution and collective





healing. Communities participate in the description of accountability and responsibility and can broaden the ground for apology, forgiveness, and reconciliation. The role of communities may be fundamental also in the case of reintegration and evaluation of the offenders and it can enhance collective reflections on harms.

### *THEATER OF THE OPPRESSED*

The theatre of the oppressed is a technique that has been developed by the Brazilian Augusto Boal. It is a popular community-based education that uses theatre for transformation. It aims to foster dialogue, reflection, and conduct the action.

The Mandela Center for Change describes it as it follows:

“Originally developed out of Boal’s work with peasant and worker populations, it is now used all over the world for social and political activism, conflict resolution, community building, therapy, and government legislation. Inspired by the vision of Paulo Freire and his landmark treatise on education, *Pedagogy of the Oppressed*, T.O. invites critical thinking. It is about analyzing rather than accepting, questioning rather than giving answers. It is also about “acting” rather than just talking. In T.O., the audience is not made of spectators but “spect-actors”. Through the evocative language of theatre, everyone is invited to share their opinion on the issues at hand. Boal’s books have been translated into over 35 languages, and the work radiates from his centers in Rio de Janeiro and Paris as well as Vancouver, Toronto, England, India, Germany, Austria, Sweden, Holland, Italy, Korea, Burkina Faso, Puerto Rico, and many others. In the U.S., active centers can be found in New York, Omaha, Los Angeles, and Port Townsend, WA. It is also practiced on a grassroots level by teachers, social workers, therapists, and activists all over the world.”

The Theatre of the Oppressed is meant to encourage dialogue among the parties involved. It then envisions the production of consciousness and concrete actions. It is not a didactic methodology, it rather underlines the importance of criticizing power structures via the promotion of critical thinking. The ultimate goal is to foster the creation of non-biased learning environments.

Augusto Boal himself describes several techniques:

- Newspaper theatre
- Invisible theatre
- Image-theatre
- Forum theatre
- Rainbow of desires
- Legislative theatre

### *TRAUMA-INFORMED STORYTELLING*

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This storytelling technique is often mentioned along with narrative therapy. It integrates several psychological techniques and it is designed to be sensitive to the needs and the experiences of individuals who have suffered from traumas and survived those ones.

It helps survivors make sense of their experiences and it also acts as a form of exposure to painful memories or acts. In a first stance, it is fundamental to prioritize safety. Building trust and empowering individuals is a zero-phase before the actual engagement in trauma-informed storytelling. Creating a safe environment can also be part of the session, enabling individuals to minimize the risk of retraumatization and allowing them to deeply explore their feelings.

Some of the key elements of this technique include the priority on the construction of safe and trusting environments along with the creation and collective establishment of guidelines to ensure emotional safety. Thanks to that, individuals may feel respected in their autonomy and comfort-levels when disclosing details of their traumas. Another key element, and responsibility of the facilitator, is to avoid pressuring individuals by fostering a non-intrusive approach. To this extent, it is highly recommended to use open-ended questions and body language, shifting the focus from victimhood to survivorship and empowerment.

This technique also involved collaborative storytelling, thus allowing space for individuals to correct or redirect the narrative as needed.

### New technologies for storytelling

Visual and digital tools are more and more integrated in our educational systems, and we can suppose that storytelling would also be part of this innovative process if integrated to the latest technological advancements.

In particular, according to the data collected in our surveys and focus groups, people have expressed the desire to see storytelling evolving in terms of technological and AI-led evolutions.

Immersive technologies, such as Virtual Reality (VR) and Augmented Reality (AR) are mentioned as tools that can bring storytelling to a next phase, enhancing people's participation. Moreover, AI-informed tools can push the limits of collaborative and participatory narratives beyond tradition. Future storytelling may be cross-cultural and cross-borders thanks to the use of VR and AR technologies.

Transmedia storytelling and neuro storytelling could also be explored in the near future, bridging the gap between countries, rural and urban communities, and conflict zones. AI-tools are also enabled to personalize experiences and can thus contribute to the creation of individual and collective tailored narratives.

According to the Treccani Encyclopedia, transmedia storytelling describes a story narrated using different media, in which each single text offers a specific contribution that is



fundamental to the entire narrative complex. In the ideal model of transmedia storytelling, each mean is used at the best of its potential. As each convergence product, transmedia storytelling foresees an expansion of narrative and the diegesis from industries, along with a great cooperation from spectators and storytellers.

Neuro Storytelling, benign used also from a specific programme of the United Nations High Refugee Council, refers to the research conducted by Dr. Uri Hanson at Princeton University, on the capacity of stories to stimulate neural coupling.

In our hyper interconnected world, our stories can save a secure space for intimacy and individuality, where each of us can express feelings, fears and hope.

Using AI-generated tools and technologies, along with a collective and collaborative perspective, can enhance participation and develop new stimulus for our brains fostering our mutual understanding and communication skills.

## 5. WORDS MATTER

### Collective Narrative

Collective narrative refers to the shared stories and interpretations that a group of people collectively create to make sense of their experiences and to establish a common understanding of their identity and place in the social world.

### Conflict Resolution

Conflict is intended in social sciences as an antagonistic relationship between individuals and/or collectives, in competition for the possession, the use or the fruition of goods available for the satisfaction of needs (Treccani, 2024).

Conflict resolution thus refers to the processes by which these antagonistic relations are solved. In particular, it encompasses the systematic application of strategies that aim to mitigate, manage, and transform conflicts within the society.

The United Nations have provided a comprehensive frame on conflict resolution in the Sustainable Development Goal number 16 “Peace, Justice, and Strong Institutions”. According to this definition, conflict resolution should always include the promotion of social justice, equity, and a collective approach to long-term peace fostering inclusive and participatory processes.

Mitigating conflicts and dissecting their key elements must go along with an analysis of structural inequalities and power imbalances. In fact, conflicts cannot be solved by only

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erasing superficial antagonisms. In particular, in the case of social conflicts, the addressing of cultural differences is fundamental.

## **Conflict Transformation**

Conflict transformation is an intermediate phase of conflict life cycle. It is thus a dynamic and participatory process in which individuals and communities engage with the aim to alter the nature of a conflict.

The transformation of a conflict implies the shift from practical problem-solving to the address of underlying and systemic causes. The main feature of conflict transformation is related to the constructive approach. Far from being the nth collective destructive approach, it goes beyond it by proposing an innovative constructive theory for the transformation of the ongoing conflict. This long-term strategy should be sustainable and intersectional.

Conflict transformation thus entails the employment of mutual understanding, relationship and trust building among parties, empowerment also of marginalized peace-oriented groups and vulnerable components of the society, strong and transversal use of cultural sensitivity, and participatory decision-making approach. Moreover, a shared aim for systemic change and a voluntary adherence to these principles is required in such processes.

## **Human Rights**

Human rights are rights inherent to all human beings, regardless of race, sex, nationality, ethnicity, language, religion, or any other status. Human rights include the right to life and liberty, freedom from slavery and torture, freedom of opinion and expression, the right to work and education, and many more. Everyone is entitled to these rights, without discrimination. (United Nations)

## **Social Inclusion**

Social inclusion is the process of improving the terms on which individuals and groups take part in society - improving the ability, opportunity and dignity of those disadvantaged on the basis of their identity. (The World Bank)

## **Trauma healing**

According to Judith Lewis Herman, the goal of trauma healing is to give victims a feeling that they have control over their lives again. Herman identifies three stages that trauma victims move through as part of the healing process: safety, acknowledgment, and reconnection.



This definition clearly refers to the psychological domain of trauma. Socially-speaking, trauma healing is a process involving the addressing of traumatic experiences and a consequential recovery.

Trauma is defined by the American Psychological Association (APA) as an emotional response to a terrible event. APA also mentions that shock and denial are typical after this event occurs and identifies longer term reactions as unpredictable emotions, flashbacks, strained relationships, and even physical symptoms.

Trauma healing thus aims to support one's journey toward recovery. In particular, it consists in identifying and understanding the trauma and its impact both on the individuals and his/hers/theirs collectivity. Implementing a trauma-informed approach is the key for the building of a safe and supportive environment. Trauma healing is often described as a highly individualized process, owing to the fact that traumas are unique. Nonetheless, traumas can involve entire communities or regions, and societal or communitarian guidance in these cases can help inform at the same time individuals and communities. In case traumas do not only involve the individual but also communities or societies, it is fundamental to integrate them with social support, fostering resilience and sharing techniques that can empower these peoples in terms of cultural sensitivity and coping with traumas.

## 6. OPERATIONAL CURRICULUM

You will find eight storytelling techniques below. For each of them, two activities will be developed and detailed.

### 1. Life Timeline Storytelling Techniques

#### a) What do we have in common?

Session Title	What do we have in common?
Duration	110 minutes
Difficulty Level	Medium
Implementation	The facilitator gathers participants, after having selected them following a process of interviews exploring their readiness for a self-reflecting activity, in a safe space. The facilitators ask them to represent on paper their lives with key events, and positive and negative experiences. Then, the facilitator encourages reflection on common themes and differences, facilitating a non-judgmental

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	group discussion to broaden a safe communication space and prepare participants for further collective reflection and trauma-healing sessions.
Background	Participants are encouraged to share some very personal details and events of their lives, this is the reason why the facilitators contact them before the session and explain in detail the potential triggers of the activity, ensuring his/her/their role as conflict solvers.
Aim of the session	The session aims to encourage reflection on common themes and differences to enhance collective trauma healing.
Objectives	<ol style="list-style-type: none"> <li>1. Create bonds of trust</li> <li>2. Foster non-judgmental participation</li> <li>3. Accepting the past</li> </ol>
Competences addressed	<ol style="list-style-type: none"> <li>1. Empathy</li> <li>2. Self-reflection</li> <li>3. Active listening</li> </ol>
Methodology and methods	<ol style="list-style-type: none"> <li>1. Creation of a safe space</li> <li>2. Active listening and conflict-resolution skills are required from the facilitators</li> </ol>
Session flow	<p>This session aims to cover the intermediate phase of a collective reconciliation process</p> <ol style="list-style-type: none"> <li>1. Introduction: the trainer explains the session (10 minutes)</li> <li>2. The participants draw their life timeline on paper (40 minutes)</li> <li>3. Each participant presents his/hers/theirs life timeline to the group (20 minutes)</li> <li>3. Group discussion (20 minutes)</li> <li>4. Debriefing (20 minutes)</li> </ol> <p>Questions for debriefing:  <i>What are the commonalities among your life experiences?</i>  <i>How can we deal with a negative experience / period?</i>  <i>What did you learn from other people's stories?</i>  <i>How did you feel while sharing your story?</i></p>
Materials needed	<ol style="list-style-type: none"> <li>1. Papers</li> <li>2. Colors</li> <li>3. Chairs</li> <li>4. Tables</li> </ol>
Background document and further readings	<p>The Power of Meaning: Crafting a Life That Matters (E. Esfahani Smith)</p> <p>Life Story Research (D. P. McAdams, R. Josselson, A. Lieblich)</p> <p>Narrative Therapy in Practice: The Archeology of Hope (R. Moodley, M. Schabas, D. McIlwain)</p>



	The Storytelling Animal: How Stories Make Us Human (J. Gottschall)
Recommendations for future trainers	Deepen knowledge on historical experiences of individuals that may serve as samples for the collective understanding of the storytelling technique

b) Are we moving on the same path?

Session Title	Are we moving on the same path?
Duration	100 minutes
Difficulty Level	Medium
Implementation	The facilitator gathers participants, after having selected them following a process of interviews exploring their readiness for a self-reflecting activity, in a safe space. The target for this activity is composed of youth with migrant backgrounds. The facilitators ask them to represent on paper the path that led them to a major achievement of their lives. Then, the facilitator encourages reflection on obstacles encountered, encouraging a non-judgmental group discussion to broaden a safe communication space and prepare participants for further collective reflection and trauma-healing sessions.
Background	Participants are here encouraged to share some very personal details and events of their lives, this is the reason why the facilitators contact them before the session and explain in detail the potential triggers of the activity, ensuring his/her/their role as conflict solvers. In particular, participants for this activity do share a common migratory background and thus the facilitators need to have previous knowledge on stigmatization processes and collective responses to trauma.
Aim of the session	The session aims to encourage reflection on obstacles encountered in life and to enhance social inclusion paths in multicultural societies.
Objectives	<ol style="list-style-type: none"> <li>1. Create bonds of trust among participants</li> <li>2. Foster non-judgmental participation</li> <li>3. Enhance the creation of a safe space</li> <li>4. Empower participants through acceptance of their past</li> <li>5. Foster social inclusion</li> <li>6. Enhance mutual understanding</li> </ol>
Competences addressed	<ol style="list-style-type: none"> <li>1. Active listening</li> <li>2. Pro-active collective reflection</li> <li>3. Critical thinking</li> <li>4. Self-reflection</li> </ol>

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Methodology and methods	<ol style="list-style-type: none"> <li>1. Creation of a safe space</li> <li>2. Non-judgemental conduction of informal session</li> <li>3. Non-formal techniques</li> <li>4. Intersectionality</li> </ol>
Session flow	<ol style="list-style-type: none"> <li>1. Introduction: the trainer explains the session (10 minutes)</li> <li>2. The participants draw their path on paper (40 minutes)</li> <li>3. Collective discussion (30 minutes)</li> <li>4. Debriefing (20 minutes)</li> </ol> <p>Debriefing questions:  <i>How did you manage to achieve your biggest results?</i>  <i>What is your goal at the current stage of life?</i>  <i>What are the objectives that will orientate you towards your goal ?</i>  <i>Where do you draw your inspiration from?</i>  <i>Please share one quote or song or something similar that motivates you.</i></p>
Materials needed	<ol style="list-style-type: none"> <li>1. Papers</li> <li>2. Colored pencils</li> <li>3. Chairs</li> <li>4. Tables</li> </ol>
Background document and further readings	<p>The Power of Meaning: Crafting a Life That Matters (E. Esfahani Smith)</p> <p>Life Story Research (D. P. McAdams, R. Josselson, A. Lieblich)</p> <p>Narrative Therapy in Practice: The Archeology of Hope (R. Moodley, M. Schabas, D. McIlwain)</p> <p>The Storytelling Animal: How Stories Make Us Human (J. Gottschall)</p>
Recommendations for future trainers	<p>Deepen knowledge on migration-related topics and issues, such as biases, stereotypes, and welcoming systems in national contexts.</p>

## 2. Future Storytelling

### a) A story of perspectives

Session Title	A story of perspectives
Duration	120 minutes
Difficulty Level	Medium
Implementation	<p>This session aims to cover the final phase of a social inclusion path that starts from mutual understanding and shared knowledge on differences and similarities among different peoples.</p> <p>The facilitator gathers participants from diverse backgrounds. The</p>





	target for this activity is composed of young community-linkers and representatives of local authorities
Background	The group should be composed of two different components of society: local authorities and young people. They are not required to share personal life details and/or events, but they have to join the effort towards the sharing of future perspectives. Facilitators have a fundamental role in the selection of participants, having to ensure the effective representation of different communities present in the city/region. Stigmatization processes are to be avoided, thanks to a collective response to present needs and the share of future outcomes.
Aim of the session	The session aims to encourage reflection on future perspective and common goals to foster social inclusion and enhance equal representation in decision-making.
Objectives	<ol style="list-style-type: none"> <li>1. Create inclusive spaces for decision-making</li> <li>2. Discuss effective solutions for social inclusion</li> <li>3. Ensure equal representation of communities</li> </ol>
Competences addressed	<ol style="list-style-type: none"> <li>1. Critical reasoning</li> <li>2. Lateral reasoning</li> <li>3. Problem solving</li> <li>4. Future perspectives</li> </ol>
Methodology and methods	<ol style="list-style-type: none"> <li>1. Intersectionality</li> <li>2. Participation and shared decision-making</li> <li>3. Non-formal education</li> </ol>
Session flow	<ol style="list-style-type: none"> <li>1. The facilitator provides information about the session and gives space for participants to introduce themselves.</li> <li>2. The facilitator provides space for group representatives to share their view on current challenges encountered by the local community (30 minutes).</li> <li>3. The facilitator opens the floor for a discussion on the future perspectives desired by the represented communities and describes two dimensions: authorities willingness and views for the future and community desires and needs, coming from present experiences. The facilitator makes a visual representation on common grounds for future perspectives while the representatives present (20 minutes).</li> <li>4. Then, authorities' representatives engage in the creation of a framework and ideas for future actions (30 minutes). Each component can describe a different future perspective, but the facilitator enhances the common view for shared outcomes.</li> <li>5. Final debrief (20 minutes)</li> </ol> <p>Debrief questions:</p>



	<i>Did this session help you to understand each other better? Are you willing to do a follow up activity?</i>
Materials needed	<ol style="list-style-type: none"> <li>1. Visual online tools, such as Canva</li> <li>2. Drawing/painting materials</li> </ol>
Background document and further readings	<p>The Future Storytelling (Museum of the Moving Image)</p> <p>Futurtainment: Yesterday the World Changed, Now It Is Your Turn (M. Walsh)</p> <p>Storytelling for Virtual Reality: Methods and Principles for Crafting Immersive Narratives (J. Bucher, J. Casper)</p> <p>The Future of Interactive Storytelling: Designing Immersive and Interactive Experiences (D. Benyon)</p>
Recommendations for future trainers / facilitators	Facilitator should research and explore situations on the local and bring some examples and good practices to share as examples.

b) Can we predict future challenges?

Session Title	Can we predict future challenges?
Duration	100 minutes
Difficulty Level	Medium
Implementation	This session addresses the final phase of a social inclusion path that starts from mutual understanding and shared knowledge of different perspectives. The facilitator gathers young participants from diverse backgrounds.
Background	Participants involved in this activity are not required to know each other. They represent different components within the youth community. Thus, they are invited and encouraged to share future perspectives rather than personal life details or experiences. They are invited to reflect on social issues and resolute perspectives for the creation of a “safe-for-all” society. Stigmatization processes are to be avoided, thanks to a collective response to present needs and the share of future outcomes.
Aim of the session	The session aims to encourage reflection on future common goals to foster social inclusion and enhance critical reasoning on contemporary issues affecting the spaces they live in.
Objectives	<ol style="list-style-type: none"> <li>1. Create productive spaces for action</li> <li>2. Define common challenges and shared solutions</li> <li>3. Foster social inclusion and social/urban conflict resolution</li> </ol>
Competences	<ol style="list-style-type: none"> <li>1. Critical reasoning</li> </ol>



addressed	<ol style="list-style-type: none"> <li>2. Problem solving</li> <li>3. Active listening</li> <li>4. Group work</li> </ol>
Methodology and methods	<ol style="list-style-type: none"> <li>1. Non-formal education</li> <li>2. Intersectionality</li> <li>3. Safe space for future recommendations</li> </ol>
Session flow	<ol style="list-style-type: none"> <li>1. The facilitator starts by asking the participants to share what are the biggest challenges in their communities. (5 minutes)</li> <li>2. The participants, divided in groups (depending on the number), choose a topic to discuss among the ones presented by the others. (15 minutes)</li> <li>3. The facilitators ask participants to discuss these main topics in plenary sessions, helping the smoothness of the debate and using a flip chart to record key themes. (25 minutes)</li> <li>4. Participants return to their groups and are assigned a specific issue. The aim is that each group finds a collective solution/resolution. Participants are invited to represent the future outcome once the challenge has been studied and solved graphically or visually, using AI-tools or analog ones such as pens, colours, and papers. (40 minutes)</li> <li>5. The facilitator holds a final debrief (20 minutes)</li> </ol> <p>Debrief questions:  <i>What changes will happen thanks to your resolution ?</i>  <i>How have communities been impacted?</i>  <i>Are there any new issues that could arise from your resolution?</i></p>
Materials needed	<ol style="list-style-type: none"> <li>1. Flip Chart</li> <li>2. Colours, papers</li> <li>3. Canva or similar tools for graphic design</li> </ol>
Background document and further readings	<p>The Future Storytelling (Museum of the Moving Image)</p> <p>Futurentainment: Yesterday the World Changed, Now It Is Your Turn (M. Walsh)</p> <p>Storytelling for Virtual Reality: Methods and Principles for Crafting Immersive Narratives (J. Bucher, J. Casper)</p> <p>The Future of Interactive Storytelling: Designing Immersive and Interactive Experiences (D. Benyon)</p>
Recommendations for future trainers / facilitators	<p>Pro-actively engage with the group of participants, stimulating discussion by intervening in the debate</p>



### 3. Eye-to-eye Storytelling

#### a) Can you keep this eye-contact alive?

Session Title	Can you keep this eye-contact alive?
Duration	120 minutes
Difficulty Level	Easy
Implementation	This session aims to cover the initial phase of a social inclusion or conflict resolution path. In fact, it aims to break the barriers one has when meeting the other, by enhancing a deep connection through the use of the eyes and physical existence in the same space. The facilitator gathers young people from diverse backgrounds.
Background	Participants involved in this activity are not required to know each other. The collective exercise in fact aims to break the barriers of prejudices and stereotypes. They are not required to share personal triggering life details and/or events, but they have to join the effort towards the sharing of some elements representing their personality. Facilitators have a fundamental role in the selection of participants, having to ensure the effective representation of people with various backgrounds. Stigmatization processes are to be avoided.
Aim of the session	The session aims to encourage reflection on the experiences feelings when establishing a personal relation, through eye-contact, with others. It helps the ability to connect with people from different backgrounds and roles in the community.
Objectives	<ol style="list-style-type: none"> <li>1. Building connections</li> <li>2. Expressing emotions</li> <li>3. Enhancing empathy</li> </ol>
Competences addressed	<ol style="list-style-type: none"> <li>1. Active listening</li> <li>2. Goal-oriented attitude</li> <li>3. Intersectionality</li> </ol>
Methodology and methods	<ol style="list-style-type: none"> <li>1. Intersectionality</li> <li>2. Non-formal education</li> </ol>
Session flow	<ol style="list-style-type: none"> <li>1. The facilitator helps participants in pairing up, ensuring the diversity of people involved in the same couple (10 minutes).</li> <li>2. The facilitator invites participants to share a personal story with the partner, keeping eye-contact (20 minutes).</li> <li>3. One partner from the couple starts rotating, thanks to the pro-activeness of the facilitator that ensures the maintenance of a safe space, and active listening (60 minutes).</li> <li>4. The facilitator calls all the participants in a plenary session to</li> </ol>



	<p>discuss the experience they have just concluded (30 minutes).</p> <p>Debriefing questions:</p> <p><i>Did you change the way you told the story according to the person who was hearing it?</i></p> <p><i>How did the eye-contact make you feel while telling a story?</i></p> <p><i>Did you find this activity challenging? If yes, please explain why.</i></p>
Materials needed	No specific materials are needed, except from a non-noisy space.
Background document and further readings	<p>The Power of Eye Contact (M. Ellsberg)</p> <p>The Art of Communicating (T. Nhat Hanh)</p> <p>Winning Body Language (M. Bowden)</p> <p>The Lost Art of Listening: How Learning to Listen Can Improve Relationships (M. P. Nichols)</p>
Recommendations for future trainers / facilitators	<p>Prior to the training, facilitators should look for positive samples of eye-to-eye storytelling for social inclusion and conflict resolution.</p> <p>Facilitators are also encouraged to implement this activity in a small group, with the maximum participation of ten people.</p>

#### b) Circle of stories

Session Title	Circle of stories
Duration	60/90 minutes
Difficulty Level	Easy
Implementation	This session aims to cover the initial phase of a social inclusion or conflict resolution path. In fact, it aims to break the barriers one has when meeting the other, by enhancing a deep connection through the use of the common narrative building processes.
Background	Participants involved in this activity are not required to know each other. The collective exercise in fact aims to break the barriers of prejudices and stereotypes. They are not required to share personal triggering life details and/or events, but they have to join the effort towards the sharing of some elements representing their personality. Facilitators have a fundamental role in the selection of participants, having to ensure the effective representation of people with various backgrounds. Stigmatization processes are to be avoided.
Aim of the session	The session aims to enhance the establishment of a non-formal meeting setting, which is considered as fundamental for future steps

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	within the healing process. It helps the ability to connect with people from different backgrounds and roles in the community.
Objectives	<ol style="list-style-type: none"> <li>1. Break the barriers that may slow the healing collective process</li> <li>2. Create informal settings and common rules for future trauma healing sessions</li> </ol>
Competences addressed	<ol style="list-style-type: none"> <li>1. Dynamicity</li> <li>2. Self-reflection</li> <li>3. Active listening</li> </ol>
Methodology and methods	<ol style="list-style-type: none"> <li>1. Active listening</li> <li>2. Intersectionality</li> </ol>
Session flow	<ol style="list-style-type: none"> <li>1. The facilitator gathers participants and asks them to sit in a circle. (5 minutes)</li> <li>2. One person begins narrating a story with a sentence or two. The person to their left continues the story with another sentence or two, building on what the first person said. The circle continues the same path, and each participant adds something to the previous. The story ends once the circle is completed (30/60 minutes depending on the number of participants).</li> <li>3. Final debrief (20 minutes).</li> </ol> <p>Debriefing questions:  <i>Was the outcome of the story expectable?</i>  <i>How did you choose how to continue the story?</i>  <i>Would you change something about the story?</i></p>
Materials needed	<ol style="list-style-type: none"> <li>1. Chairs</li> <li>2. Non-noisy space</li> </ol>
Background document and further readings	<p>The Power of Eye Contact (M. Ellsberg)  The Art of Communicating (T. Nhat Hanh)  Winning Body Language (M. Bowden)  The Lost Art of Listening: How Learning to Listen Can Improve Relationships (M. P. Nichols)</p>
Recommendations for future trainers / facilitators	Prior to the training, facilitators could collect key words in case the possibility of using this activity for further collective reflection occurs.



#### 4. Podcast

##### a) Do you know my region's traditions?

Session Title	Do you know my region's traditions?
Duration	220 minutes
Difficulty Level	Medium
Implementation	This session aims to cover the intermediate phase of a social inclusion or conflict resolution path. In fact, it aims to create materials that will be fundamental in a final phase aiming to generate and co-design future solutions.
Background	Participants involved in this activity are required to come from the same community. The collective exercise aims to discuss the way we build common traditions and to ensure that each participant understands the arbitrary side of generating culture. Thus, facilitators have a crucial role in describing the effective outcome of the activity: understanding agency and cultures.
Aim of the session	The session aims to create collective materials for future steps of trauma healing processes in non-formal settings.
Objectives	<ol style="list-style-type: none"> <li>1. To produce a comprehensive podcast that mirrors the culture of participants</li> <li>2. Developing critical thinking</li> <li>3. Enhancing problem solving thinking</li> <li>4. Stimulating acceptance of diversity</li> </ol>
Competences addressed	<ol style="list-style-type: none"> <li>1. Dynamicity</li> <li>2. Analytical reasoning</li> <li>3. Critical reasoning</li> </ol>
Methodology and methods	<ol style="list-style-type: none"> <li>1. Recording</li> <li>2. Active listening</li> <li>3. Analytical reasoning</li> </ol>
Session flow	<ol style="list-style-type: none"> <li>1. The facilitator divides participants into groups and asks them to identify an event, a good, or a tradition that is a part of their culture (10 minutes).</li> <li>2. Each group writes down a set of short open questions about the selected topic (20 minutes).</li> <li>3. Then, one participant interviews and records a member of the community - known for his/hers understanding and knowledge of collective traditions - answering the questions (30 minutes).</li> <li>4. Two representatives per group then record a podcast adding participants' insights to the recording (this process can take</li> </ol>





	<p>up to 120 minutes). The final product must not exceed 20 minutes.</p> <p><i>Debriefing questions:</i>  <i>How did the answers of your interviewees surprise you?</i>  <i>What is the biggest takeaway from this activity?</i>  <i>Was the collective work efficient?</i></p>
Materials needed	<ol style="list-style-type: none"> <li>1. Microphones</li> <li>2. Recorders</li> <li>3. Cameras</li> <li>4. Online software for podcast creation</li> <li>5. Noise free space</li> </ol>
Background document and further readings	<p>Podcasting 101: the ultimate guide to podcasting (J.L.Dumas)</p> <p>Podcasting for Dummies (T. Morris, C. Tomasi)</p> <p>The Podcast Host: How to Start a Podcast (C. Gray)</p> <p>Podcast Launch: A Step by Step Podcasting Guide (C. Cumby, A. Wich)</p>
Recommendations for future trainers / facilitators	<p>Trainers should be aware of trends in podcasting. Also make sure to register in noise-free spaces.</p>

#### b) Dear buildings

Session Title	Dear Buildings
Duration	140 minutes (can be longer)
Difficulty Level	Medium - High
Implementation	<p>This session covers the final phase of a social inclusion or conflict resolution path. In fact, it aims to create materials that represent to a wider public the concepts learnt during the previous healing phases.</p>
Background	<p>Participants involved in this activity are required to come from the same city. The idea of gathering people of the same age and same urban spaces is a step towards the collective understanding of different perspectives with the aim to foster social inclusion.</p>
Aim of the session	<p>The session aims to create collective materials for future steps of trauma healing and social inclusion processes in non-formal settings.</p>
Objectives	<ol style="list-style-type: none"> <li>1. Foster social inclusion through the understanding of cities</li> <li>2. Enhance critical reasoning on agency through the use of</li> </ol>





	<p>personification</p> <ol style="list-style-type: none"> <li>Discuss the possible outcomes deriving from collective reflection on historical events affecting the city</li> </ol>
Competences addressed	<ol style="list-style-type: none"> <li>Creative reasoning</li> <li>Active listening</li> </ol>
Methodology and methods	<ol style="list-style-type: none"> <li>Urban exploration</li> <li>Photo and video records</li> <li>Intersectionality</li> </ol>
Session flow	<ol style="list-style-type: none"> <li>The facilitator divides participants into 2 or more groups and asks each group to identify a building with historical value to the citizenship (15 minutes).</li> <li>Each group narrates in a script an historical event that changed the story of the city and its people. They tell the story with the eye of the building (the writing process can take up to 60 minutes).</li> <li>Groups are then invited to record a podcast based on the script (60 minutes).</li> <li>The final product should not exceed 30 minutes.</li> <li>Final debrief (30 minutes)</li> </ol> <p>Debrief questions:  <i>How has your view on the building changed after recording the podcast?</i>  <i>What did you learn from this activity?</i>  <i>What personality did you give to the building and why?</i></p>
Materials needed	<ol style="list-style-type: none"> <li>Microphones</li> <li>Recorders</li> <li>Cameras</li> <li>Online software for podcast creation</li> <li>Map of the city</li> <li>Google Earth</li> <li>Google Maps Street View</li> </ol>
Background document and further readings	<p>Podcasting 101: the ultimate guide to podcasting (J.L.Dumas)  Podcasting for Dummies (T. Morris, C. Tomasi)  The Podcast Host: How to Start a Podcast (C. Gray)  Podcast Launch: A Step by Step Podcasting Guide (C. Cumby, A. Wich)</p>
Recommendations for future trainers / facilitators	<p>Trainers should provide guidance throughout all creation phases.</p>



## 5. Circle of forgiveness

### a) What is forgiveness?

Session Title	What is forgiveness?
Duration	90 minutes
Difficulty Level	Difficult
Implementation	This activity should be implemented at an intermediate or final stage of a trauma healing or conflict resolution path. Since it deals with the topic of forgiveness - one that requires emotional depth, self-analysis and introspection - some preparatory sessions to awaken these spheres of analysis are required.
Background	The participants should already know each other and have established a solid level of trust
Aim of the session	Have the participants ponder on the theme of forgiveness and how this impacts the process of personal healing
Objectives	<ol style="list-style-type: none"> <li>1. Foster awareness on the power of forgiveness to overcome rage and resentment</li> <li>2. Have participants to share the emotions and stories they do not often get to share</li> <li>3. Create a sense of unity in the group</li> </ol>
Competences addressed	Social empathy; active listening; self-reflection and open-heartedness
Methodology and methods	Eye-to-eye storytelling; free speech; co-construction of meaning
Session flow	<ol style="list-style-type: none"> <li>1. The facilitator asks participants to think about a time when they forgave someone or were forgiven themselves (10 minutes).</li> <li>2. Then, participants are invited to take turns sharing their forgiveness stories within the circle (interventions no more than 5 minutes - the entire process should not exceed 60 minutes).</li> <li>3. After each story, allow time for reflection and discussion (5 minutes each).</li> <li>4. Conclude the activity with a final discussion on the stories shared (20 minutes).</li> </ol> <p><i>Debrief questions:</i>  <i>Why is it hard to forgive?</i>  <i>What do you feel after forgiving someone?</i></p>



	<i>What does forgiveness change in your relationship to the other?</i>
Materials needed	<ol style="list-style-type: none"> <li>1. Chairs</li> <li>2. Non-noisy space</li> </ol>
Background document and further readings	<p>"The Anatomy of Peace: Resolving the Heart of Conflict" by The Arbinger Institute</p> <p>"The Little Book of Restorative Justice" by Howard Zehr</p>
Recommendations for future trainers / facilitators	Be attentive at creating a safe space. Facilitators are invited to collect research data about the impact of forgiveness and insist on its potential as transformative action with the participants.

#### b) Stories of forgiveness

Session Title	Stories of forgiveness
Duration	115 minutes
Difficulty Level	Difficult
Implementation	This activity should be implemented at an intermediate stage of social inclusion. Previous activities can be implemented to create a friendly environment and warm-up for this communication-intensive activity.
Background	Participants are young people with a migratory background. It is preferred to use a wide understanding of migration: it can date back to their parents, and not necessarily from/to a foreign country.
Aim of the session	Fostering empathy and promoting healing
Objectives	<ol style="list-style-type: none"> <li>1. Encouraging self-reflection</li> <li>2. Building trust and connection</li> </ol>
Competences addressed	<ol style="list-style-type: none"> <li>1. Empathy</li> <li>2. Self-reflection</li> <li>3. Communication</li> </ol>
Methodology and methods	<ol style="list-style-type: none"> <li>1. Visual storytelling</li> <li>2. Creativity</li> </ol>
Session flow	<ol style="list-style-type: none"> <li>1. Participants are invited and encouraged to share personal stories related to their experience in the context of migration (30 minutes).</li> <li>2. Facilitator opens a discussion exploring different aspects: empathy, compassion, forgiveness and letting go (30 minutes).</li> <li>3. Participants express their thoughts and emotions through art</li> </ol>



	<p>- drawing, painting, collage (40 minutes).</p> <p>4. The participants present their work to the group. (10 min).</p> <p>5. The facilitator then asks the participants to share one word to describe their experience (10 minutes).</p> <p><i>Debrief questions:</i>  <i>How hard was it to recall past memories?</i>  <i>What do you feel when people around you talk about migration?</i>  <i>What does forgiveness change in your relationship to the other?</i></p>
Materials needed	Colours, canvases, pencils, materials to draw and paint
Background document and further readings	"The Book of Forgiving: The Fourfold Path for Healing Ourselves and Our World" by Desmond Tutu and Mpho Tutu
Recommendations for future trainers / facilitators	Facilitators are invited to ensure the effectiveness of the safe space through the promotion of respect and active listening. Moreover, they are invited to promote the benefits or narrate personal experiences.

## 6. Family heritage

Session Title	Family memories
Duration	100 minutes
Difficulty Level	Medium
Implementation	This activity should be implemented at an initial phase of a social inclusion path. It builds a base of self-confidence and pride about one's past and origins. Plus, as people in general enjoy talking about their origins, this could be a useful icebreaking.
Background	Participants are young people ideally coming from diverse cultural backgrounds. This can help to the richness of the activity and serve social inclusion.
Aim of the session	Providing the space to share personal background and fostering awareness of diversity and its values.
Objectives	<ol style="list-style-type: none"> <li>1. Have participants think about the importance of remembering and narrating family stories</li> <li>2. Encourage creativity</li> <li>3. Encourage reflection on family heritage</li> </ol>
Competences addressed	<ol style="list-style-type: none"> <li>1. Developing creativity</li> <li>2. Developing communication skills</li> <li>3. Enhancing self-reflection</li> </ol>

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Methodology and methods	Figurative storytelling
Session flow	<ol style="list-style-type: none"> <li>1. Facilitators share a brief personal story about their family heritage to set the tone and encourage participation (15 minutes).</li> <li>2. Then, participants are provided with paper and colors and encouraged to draw their family members and tell a story (45 minutes).</li> <li>3. Participants show their creations and share the stories behind (30 minutes).</li> <li>4. Final debrief (10 minutes)</li> </ol> <p><i>Was it easy to choose one single story?</i> <i>Would your family members say about the way you told your story?</i></p>
Materials needed	Paper, colours, chairs and tables
Background document and further readings	<p>"The Family Tree Toolkit: A Comprehensive Guide to Uncovering Your Ancestry and Researching Genealogy" by Kenyatta D. Berry.</p> <p>"Writing Family Histories and Memoirs" by Kirk Polking.</p>
Recommendations for future trainers / facilitators	The facilitator starts the session explaining the concept of family heritage and its significance in understanding one's identity

## b) Family traditions

Session Title	Family traditions
Duration	100 minutes
Difficulty Level	Easy
Implementation	This activity should be implemented at an initial phase of a social inclusion or trauma healing path. It is an activity that encourages the formulation of ideas - on which the group might build upon in a secondary moment.
Background	The participants should be youth workers training to integrate storytelling in their practice
Aim of the session	Appreciate the importance of traditions to help us build our own sense of identity

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Objectives	<ol style="list-style-type: none"> <li>1. Provide participants with tools to include cultural sensitivity into their practice</li> <li>2. Encourage dialogue and comparisons among participants with different backgrounds</li> </ol>
Competences addressed	<ol style="list-style-type: none"> <li>1. Developing group work skills</li> <li>2. Developing teamwork skills</li> <li>3. Enhance active listening</li> <li>4. Enhance critical thinking</li> </ol>
Methodology and methods	<ol style="list-style-type: none"> <li>1. Eye-to-eye storytelling</li> <li>2. Brainstorming</li> </ol>
Session flow	<ol style="list-style-type: none"> <li>1. In small groups, participants share personal stories of their family heritage focusing on traditions (30 minutes).</li> <li>2. Open discussions on how stories impact their work with diverse youth populations and on how to incorporate cultural sensitivity into their practice (30 minutes).</li> <li>3. Conclude with a brainstorming on actionable steps to integrate cultural competency and appreciation for diverse family heritages (30 minutes)</li> <li>4. Final debrief (10 minutes)</li> </ol> <p><i>What can traditions do to our present life?</i>  <i>How can traditions be turned into a vehicle of social integration?</i>  <i>How can they contribute to creating a multicultural group?</i></p>
Materials needed	A white board and markers to write down the results of the brainstorming
Background document and further readings	<p>"The Story of My Life: A Workbook for Preserving Your Legacy" by Sunny Jane Morton and Amy Johnson Crow.</p> <p>"Family History Detective: A Step-by-Step Guide to Investigating Your Family Tree" by Desmond Walls Allen.</p>
Recommendations for future trainers / facilitators	Ensure that a common ground of understanding and empathy is present



## 7. Community storytelling

### a) Open up

Session Title	Open up
Duration	80 minutes
Difficulty Level	Difficult
Implementation	This activity should cover an intermediate or final phase of a trauma healing path. It might require preparatory work on emotional communication, introspection and group discussions.
Background	Participants should be young people who are at ease opening up about personal spheres of their life. Ideally participants are familiar with therapy. Extreme delicacy is advised
Aim of the session	Provide participants with a safe space to share their traumas
Objectives	<ol style="list-style-type: none"> <li>1. Convey the message that we all have some traumatic experiences in our past, thus developing empathy.</li> <li>2. Encourage people to open up and share their experience within the aim to turn their traumas into new collective narratives.</li> <li>3. Developing communication skills</li> <li>4. Enhancing self-reflection</li> </ol>
Competences addressed	<ol style="list-style-type: none"> <li>1. Empathy</li> <li>2. Trust</li> <li>3. Courage</li> </ol>
Methodology and methods	<ol style="list-style-type: none"> <li>1. Eye-to-eye storytelling</li> <li>2. Self-reflection approach</li> </ol>
Session flow	<ol style="list-style-type: none"> <li>1. The facilitator invites participants - who feel like doing it - to share trauma-related narratives (60 minutes).</li> <li>2. The facilitator invites participants to open a debate in a plenary session and encourages participants to express how they felt during the narrative- and storytelling-creation process (30 minutes).</li> <li>3. The facilitator closes the session by expressing gratitude for courage and vulnerability (10 minutes).</li> <li>4. Final debrief (10 minutes)</li> </ol> <p><i>What did it take you to share your story?</i>  <i>Is talking a good way to face what has happened to you?</i>  <i>What do you have in common with the other participants?</i></p>



Materials needed	Chairs
Background document and further readings	"The Power of Story: Narrative Theory in Clinical Practice" by Lewis Mehl-Madrona "The Trauma-Informed Toolkit: How to Recognize, Respond to, and Resolve Trauma" by Susan Pease Banitt
Recommendations for future trainers / facilitators	Ensure a non-judgmental and supportive environment

## b) Painting a mural

Session Title	Painting a mural
Duration	200 minutes (at least)
Difficulty Level	Medium
Implementation	This activity can be implemented alone, given its different phases, duration and organizational complexity.
Background	Young people at risk of social exclusion. The facilitator and the organizers of the session ensure that a space for legal mural painting is used.
Aim of the session	To provide space for participants to express themselves and share their vision through the creation of a piece of art that stays beyond the session's length.
Objectives	<ol style="list-style-type: none"> <li>1. Developing communication skills</li> <li>2. Enhancing self-reflection</li> <li>3. Develop teamwork skills</li> </ol>
Competences addressed	Cooperation, working in groups, collective decision making
Methodology and methods	Teamwork; collective painting
Session flow	<ol style="list-style-type: none"> <li>1. The facilitator invites participants to engage in a brainstorming session to discuss potential themes for the mural (30 minutes).</li> <li>2. Participants work together to sketch a rough outline based on the chosen theme (30 minutes)</li> <li>3. Finally, painting sessions are carried out. (120 minutes per session) (Recommendation: meet more than once)</li> <li>4. Final debrief (20 minutes).</li> </ol>





	<p><i>What is your biggest take from this experience?</i></p> <p><i>What do you see in this mural?</i></p> <p><i>Does the result diverge from the original plan? How?</i></p>
Materials needed	<p>Acrylic Paints</p> <p>Primer</p> <p>Surface Preparation Materials (Sandpaper, Cleaning materials)</p> <p>Protective Gear (Respirator mask, Gloves, Eye protection)</p> <p>Brushes, Rollers, and Paint Sprayers</p> <p>Sealant/Topcoat</p> <p>Ladder/Scaffolding</p> <p>Drop Cloths/Tarps</p> <p>Cleanup Materials (Rags, Paint thinner or solvent)</p>
Background document and further readings	<p>Books: "The Art of Spray Paint: Inspirations and Techniques from Masters of Aerosol" by Lori Zimmer and Jaime Rojo</p> <p>Youtube channels: Channels like "Montana Cans" and "Sofa Art"</p>
Recommendations for future trainers / facilitators	<p>Make sure that every voice is being heard in the decision making process</p>

## 8. Art therapy

### a) Wheel of emotions

Session Title	Wheel of emotions
Duration	90 minutes
Difficulty Level	Medium
Implementation	This activity works well as an energizer for a trauma healing or conflict resolution path. Adaptable to all groups - as everyone has some understanding of their feelings.
Background	Young people
Aim of the session	Raise participants' awareness on their emotions
Objectives	<ol style="list-style-type: none"> <li>1. Participants are able to identify, share, and discuss their emotions</li> <li>2. Participants are able to talk about their emotions</li> <li>3. Participants enhance their active listening skills</li> </ol>

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Competences addressed	1. Emotional intelligence 2. Communication
Methodology and methods	Figurative storytelling; painting
Session flow	<ol style="list-style-type: none"> <li>1. Ask every participant to draw their own wheel of emotions, where each emotion has a specific colour (40 minutes).</li> <li>2. Participants try to express as many emotions as possible by blending the colours.</li> <li>3. In the end, invite participants to share their creations and discuss about them (40 minutes)</li> <li>4. Final debrief (10 minutes)</li> </ol> <p><i>What emotions did you see in others that you did not include?</i>  <i>Did you find out about new emotions?</i>  <i>What colours would you give to these new emotions?</i></p>
Materials needed	Colours and paper
Background document and further readings	<p>"Emotional Intelligence: Why It Can Matter More Than IQ" by Daniel Goleman</p> <p>"Emotions Revealed: Recognizing Faces and Feelings to Improve Communication and Emotional Life" by Paul Ekman</p>
Recommendations for future trainers / facilitators	Give a brief introduction on primary and secondary emotions and support the group in the creative phase. Find references in the sources above - especially in the book by Paul Ekman

#### b) Identity collage

Session Title	Identity collage
Duration	100 minutes
Difficulty Level	Easy
Implementation	This activity is a good starter for a path on social inclusion or trauma healing. It should take place in a playful and creative environment to foster active participation and enthusiasm. The focus is on creating good energies in the group, having each participant feel validated and part of the group.
Background	This activity is tailored for heterogeneous groups of people as a way to get them to know each other better. It might also work as a preparatory activity for following activities, as it helps focusing on introspection and self-reflection.
Aim of the session	Be able to express oneself by images and symbols



Objectives	<ol style="list-style-type: none"> <li>1. Enhancing communication and connection</li> <li>2. Think about features of our own identity</li> </ol>
Competences addressed	<ol style="list-style-type: none"> <li>1. Self-expression</li> <li>2. Creativity</li> <li>3. Communication</li> </ol>
Methodology and methods	<ol style="list-style-type: none"> <li>1. Creative expression</li> <li>2. Symbolic language</li> </ol>
Session flow	<ol style="list-style-type: none"> <li>1. The facilitator provides a wide range of materials: magazines, printed images and newspapers.</li> <li>2. Then, the facilitator encourages participants to choose images that represent different aspects of themselves, such as hobbies, values, relationships, goals and dreams (20 minutes).</li> <li>3. Then, paper and canvas are distributed to participants, who are invited to start creating their collages (40 minutes).</li> <li>4. After completing the collages, participants share their creations with others (30 minutes)</li> <li>5. Final debrief (10 minutes)</li> </ol> <p><i>Does your final creation represent your personality well?</i>  <i>What are the similarities and differences between your collage and others?</i>  <i>What parts of your personality do not appear in your collage? Why?</i></p>
Materials needed	Magazines, printed images and newspapers of all kinds. Scissors, glue and canvases
Background document and further readings	<p>"Art as Therapy" by Alain de Botton and John Armstrong</p> <p>"The Artist's Way: A Spiritual Path to Higher Creativity" by Julia Cameron</p>
Recommendations for future trainers / facilitators	The facilitator should encourage the participants to arrange the images on paper in a way that feels meaningful and visually appealing.



## Conclusion

The main objective of this toolkit was to present practice-informed storytelling methodologies addressing trauma healing, conflict resolution and social inclusion with young audiences.

First, we pointed at the main methodologies and provided necessary information about them. 19 methodologies are explored in this section. Then, we suggested guidelines to facilitators in the field of youth. After that, we developed our operational curriculum. This is the largest section of the toolkit and is completely dedicated to activities, which are detailed one by one and ready to be tried out by practitioners and young people. We privileged activities that include creative processes and co-construction of meaning in eye-to-eye conversations, as suggested by our framework. Of the 19 methodologies previously mentioned, we chose 8 and detailed 2 activities each. That finally accounts for 16 activities detailed step-by-step. In the appendix, we attached the results from our empirical research conducted between 7 countries. You will also find the activities of the operational curriculum in the form of worksheets, which can be printed and used as desired.

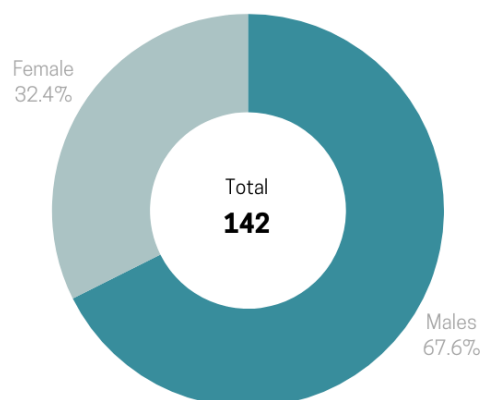
We hope that the insights shared in this material will empower practitioners worldwide to confront the enduring challenges of trauma, conflict, and inclusion across generations. As facilitators, we understand the complexity and emotional weight of fostering love and forgiveness, especially among young people amidst pervasive narratives of hatred and exclusion. By embracing diverse perspectives and employing specific strategies tailored to local contexts, we can collectively strive towards a more inclusive and compassionate society.

## APPENDIX

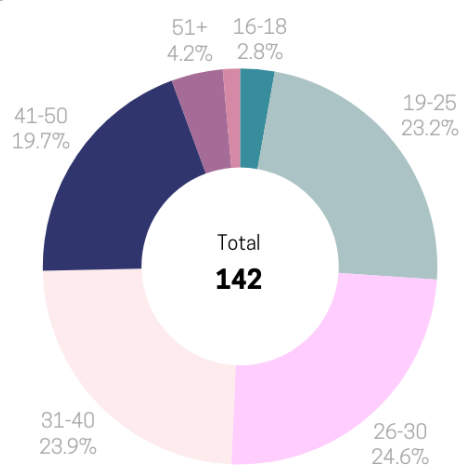
### A. SURVEY RESULTS ANALYSIS



#### Gender



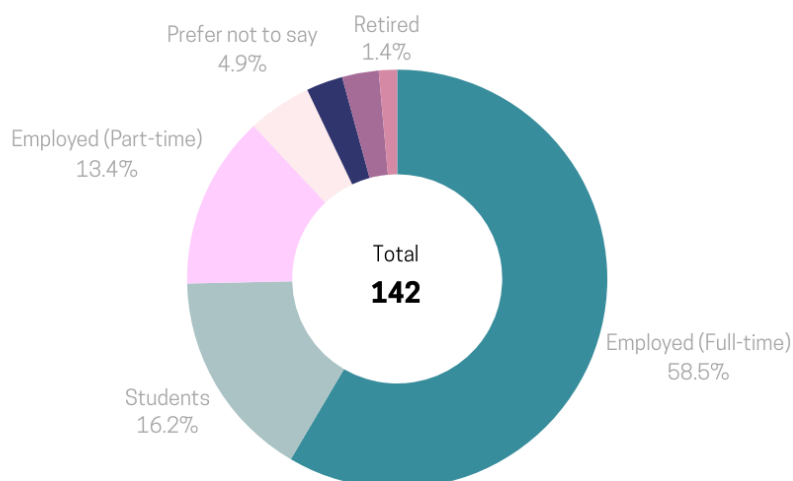
#### Age



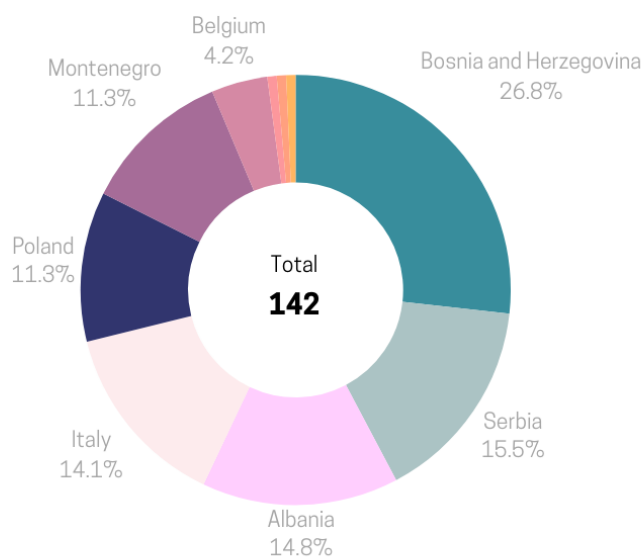
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## Employment Status



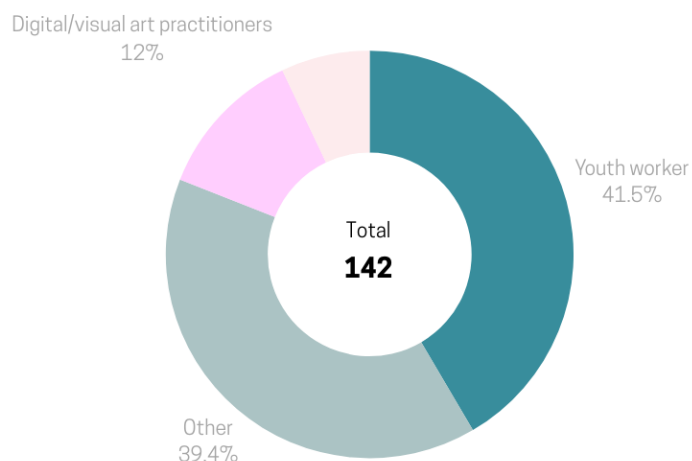
## Nationalities



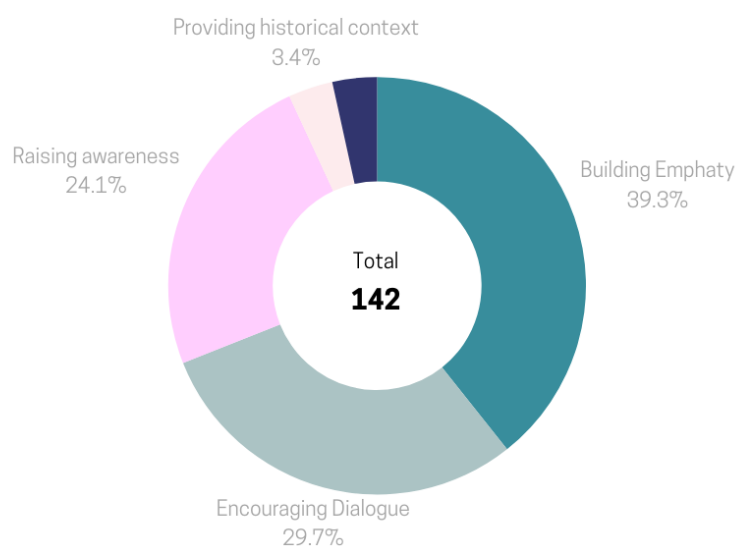
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### Professional background



### What is the primary role of storytelling in fostering reconciliation among young people?

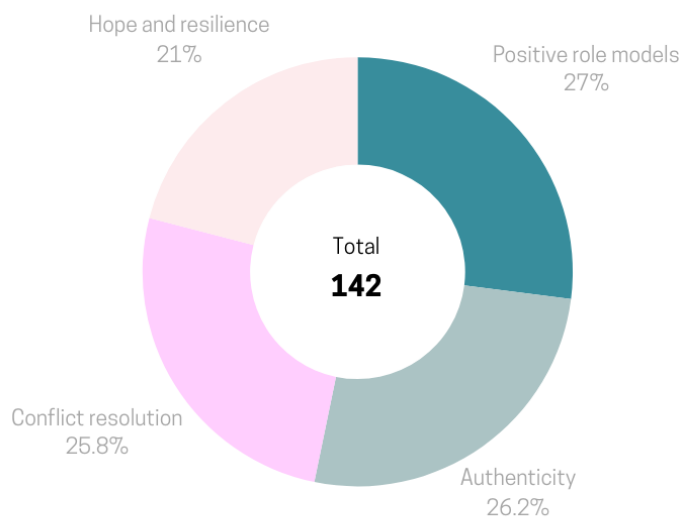


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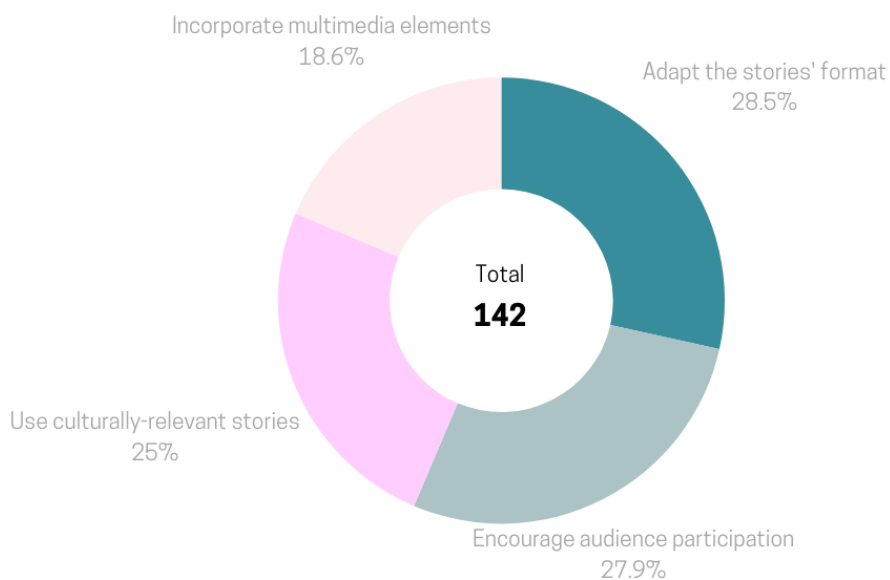




### What elements do you believe are crucial for a compelling reconciliation-focused story?



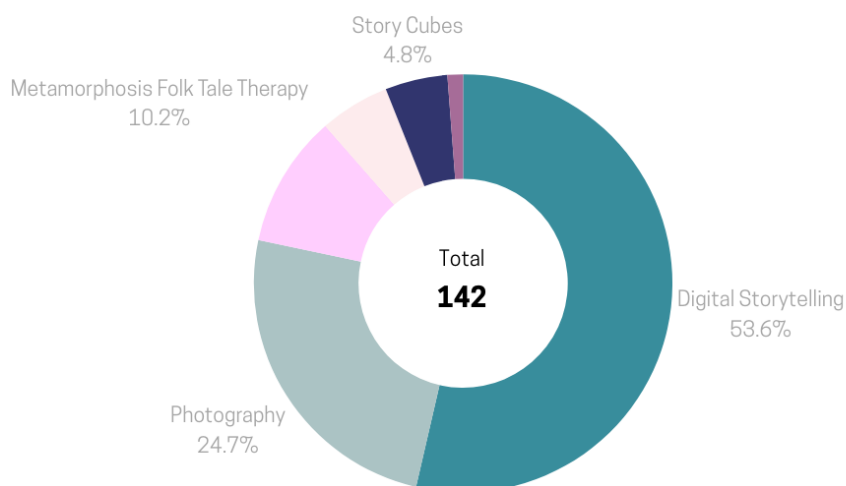
### Among the ones proposed, which tool could better engage diverse and multicultural youth audiences?



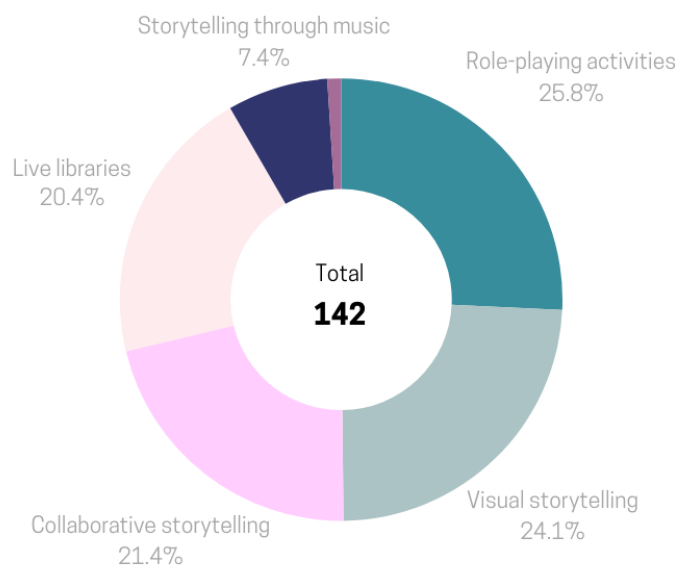
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### Among the ones proposed, which technique would better engage with youth?



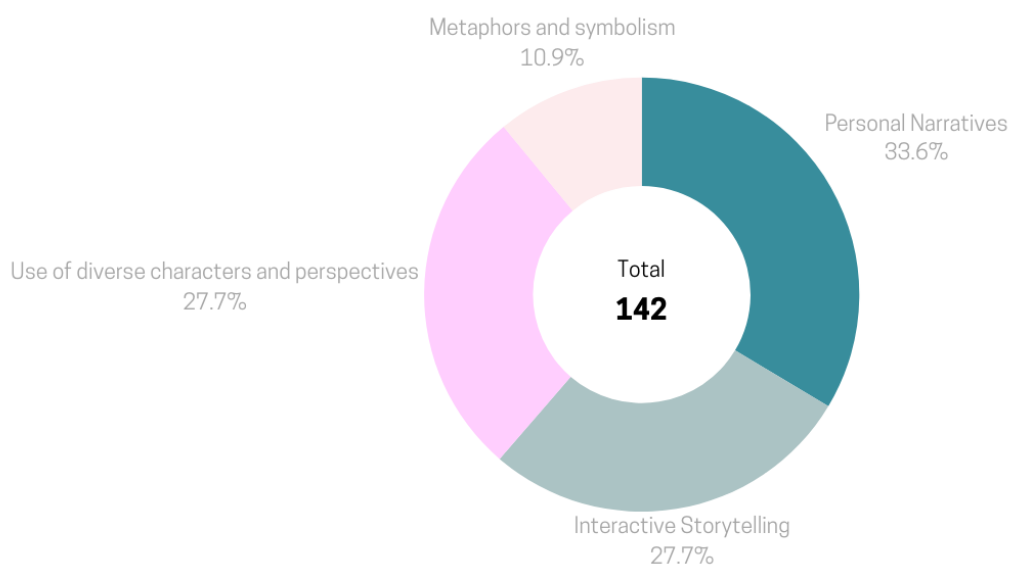
### In your experience, which storytelling technique/tool has been effective?



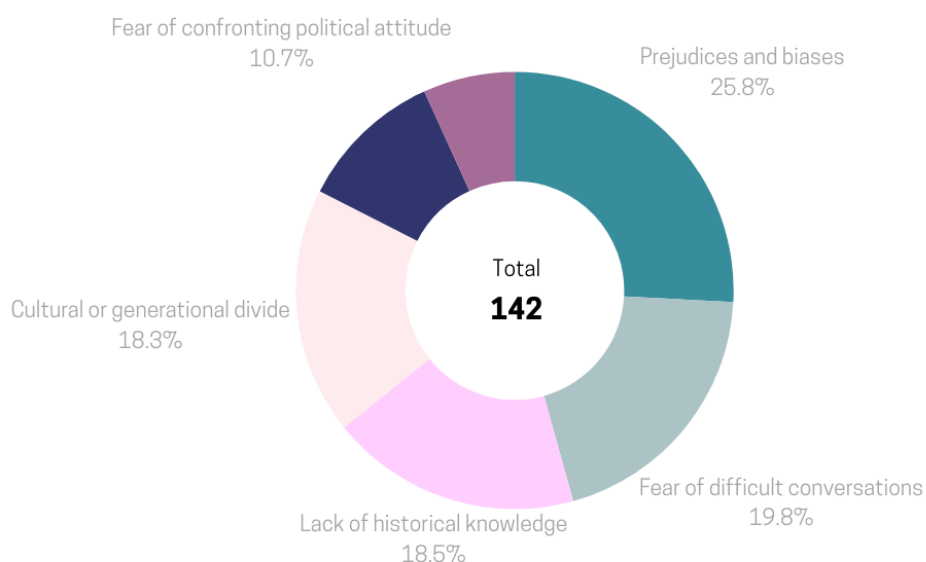
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### Which of the following are effective storytelling techniques for reconciliation with youth audiences?



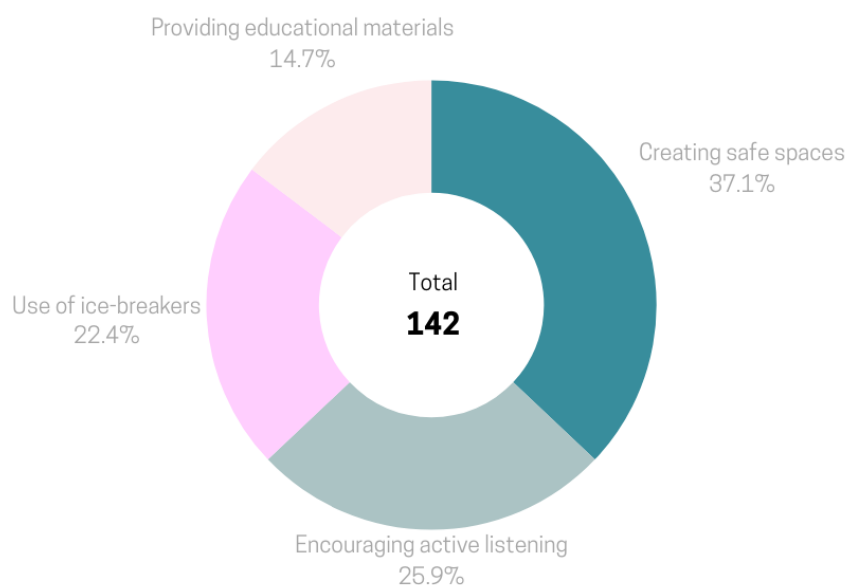
### What challenges do young people often face when discussing reconciliation-related topics?



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## How do you approach facilitating discussions on reconciliation with young people?

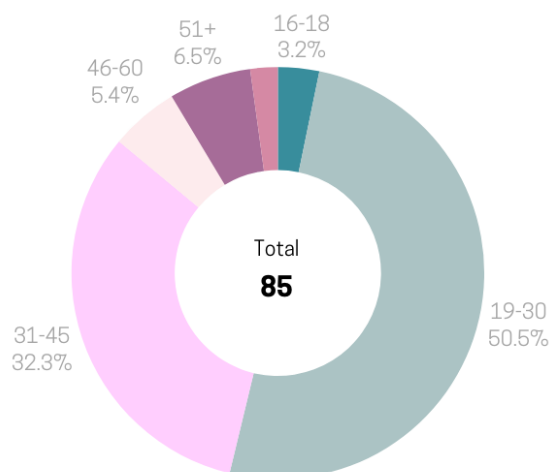


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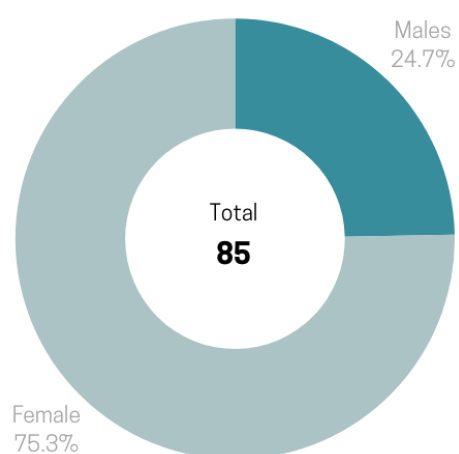
## B. STORYTELLING FOCUS GROUP RESULTS ANALYSIS



### Age



### Gender



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## C. OPERATIONAL CARDS

# LIFE TIMELINE

## OBJECTIVES



### SELF-REFLECTION

Life timeline storytelling encourages individuals to reflect on their past experiences, choices, and growth over time

### IDENTITY FORMATION

It contributes to the development of personal identity by highlighting key moments that have shaped the sense of self.

### BUILDING CONNECTION

It fosters connection and empathy by sharing personal experiences and emotions with others



Young people



Intermediate



2 hours



Facilitators take care of the third phase of the activity



# LIFE TIMELINE

## FIRST ACTIVITY



Gather participants in a comfortable space and provide them with paper and colors



Ask them to represent on paper their life with key events (positive and negative experiences)



Encourage reflection on common themes and differences, facilitating a group discussion



Young people with migrant background



Intermediate



2 hours



Facilitators ensure the maintenance of positivity and a safe space

EU  
CARES.

#YOUTH

## LIFE TIMELINE

FIRST ACTIVITY

EU  
CARES.

#YOUTH

## LIFE TIMELINE

SECOND ACTIVITY





Gather participants in a safe space  
and provide them with paper and  
colors



Ask them to represent on paper  
the path that led them to a major  
achievement



Encourage reflection on the  
obstacles encountered, facilitate  
discussion in pairs

EU  
CARES.

#YOUTH

## LIFE TIMELINE

SECOND ACTIVITY

## FUTURE STORYTELLING

OBJECTIVES

EU  
CARES.

#YOUTH

### INSPIRING CHANGE

Participants can envision  
more desirable futures and  
highlight pathways to  
achieve them

### RAISING AWARENESS

On the present struggles  
of the community, current  
trends and possibilities.

### FOSTERING IMMAGINATION

By presenting speculative  
scenarios, storytellers  
challenge conventional  
thinking and inspire new  
ideas and perspectives.



Young activists



Final



2 hours



Facilitators stimulate discussion  
by pro-actively intervening in  
the debate

EU  
CARES.

#YOUTH

## FUTURE STORYTELLING

FIRST ACTIVITY



Facilitate a discussion on the  
current social issues, using a flip  
chart to record key themes



Divide participants into small groups.  
Assign an issue to each and ask to  
imagine a resolution.



a) What changes have occurred?  
b) How have communities been  
impacted?



Invite each group to create a visual  
representation of their future and  
facilitate a group discussion on common  
challenges

EU  
CARES.

#YOUTH

## FUTURE STORYTELLING

FIRST ACTIVITY



Young community-linkers and  
representatives of local  
authorities



Final



3 hours



Facilitators ensure the effective  
representation of communities



Facilitate a discussion on the  
current challenges encountered  
by the represented community



Facilitate a discussion on the  
future perspectives desired by the  
represented community



Facilitate a discussion between  
the two components and visually  
represent common grounds



Authorities representatives  
engage in the creation of a  
framework of future actions

EU  
CARES.

#YOUTH

## FUTURE STORYTELLING

SECOND ACTIVITY

EU  
CARES.

#YOUTH

## FUTURE STORYTELLING

SECOND ACTIVITY



# EYE-TO-EYE STORYTELLING

## OBJECTIVES



### BUILDING CONNECTION

Eye-to-eye storytelling establishes a deep and meaningful connection between the storyteller and the listener

### EXPRESSING EMOTIONS

Emotions are conveyed through words, but also with non-verbal communication

### ENHANCING EMPATHY

Active listening allows both participants to develop empathy, compassion, and understanding



Young people



Initial



1 hour



Facilitators ensure rotation, maintain safe space and pro-actively listen



# EYE-TO-EYE STORYTELLING

FIRST ACTIVITY



Participants pair up, facilitators encourage diversity in pairings



Invite participants to share a personal story with their partner and remind to maintain eye contact



Partners rotate and practice active listening and eye contact. Closing collective reflections.

EU  
CARES.

#YOUTH

## EYE-TO-EYE STORYTELLING

FIRST ACTIVITY



Young people from different cultural backgrounds



Initial



30 minutes



The facilitator gives a good starting input for the story and helps correct the course if necessary

EU  
CARES.

#YOUTH

## EYE-TO-EYE STORYTELLING

SECOND ACTIVITY



The participants sit in a circle. One person begins a story with a sentence or two.



The person to their left continues the story with another sentence or two, building on what the first person said.



Continue around the circle, with each person adding to the story one sentence at a time



The story ends once the circle is completed, or it can be kept going for another round

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## EYE-TO-EYE STORYTELLING

SECOND ACTIVITY

## PODCASTS

### OBJECTIVES

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#### EMPOWERMENT

Authoring a podcast helps the participants feel they are the actors of their own stories. It is an incentive to take back control.

#### EXPRESSION

Podcasts allow the participants to use their feelings to create something that they value. This can help them come to peace with them.

#### COMMUNITY BUILDING

Podcasts bring together listeners sharing common experiences. They foster belonging and collective reflection.



Young people from the same  
community



Intermediate



4 to 6 hours divided into three  
steps



The facilitator should follow and  
support each group in the process



Divide the participants into groups and  
ask them to identify a custom, event or  
tradition defining their community



Each group writes down a set of  
short open questions about the  
chosen topic



Each participants has to interview and  
record an older member of the  
community answering the questions



The group records a podcast adding  
their insights to the recordings. The  
final product must be no longer than  
20 minutes



## PODCASTS

FIRST ACTIVITY



## PODCASTS

FIRST ACTIVITY





Young people from the same city



Final



4 hours



The facilitator provides tips on how to make narration effective and use the tools at best capacity



Divide the participants into groups and ask them to choose a building of the city to personify



Each group narrates in a script, with the eyes of the building, an historical event that changed the story of the city



Time to record: provide the groups with the necessary tools. Each group records an episode. Dialogues between the buildings are encouraged

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## PODCASTS

SECOND ACTIVITY

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## PODCASTS

SECOND ACTIVITY



# CIRCLE OF FORGIVENESS

## OBJECTIVES

### BUILDING TRUST AND CONNECTION

The circle creates a safe and supportive environment for participants to openly express themselves

### FOSTERING EMPATHY AND PROMOTING HEALING

By listening to each other participants process their feelings of hurt, anger, and guilt and develop empathy

### ENCOURAGING SELF- REFLECTION

Sharing stories of forgiveness encourages participants to reflect on their own attitudes and behaviors



Young people who already know and trust each other



Intermediate



1 hour



The facilitator needs to create a safe space for sharing



# CIRCLE OF FORGIVENESS

## FIRST ACTIVITY



Ask participants to think about a time when they forgave someone or were forgiven themselves.



Invite participants to take turns sharing their forgiveness stories within the circle.



After each story, allow time for reflection and discussion within the group. Conclude the activity with a final reflection on the stories shared



Young people with migrant backgrounds



Intermediate



3 hours



Facilitators establish ground rules: confidentiality, active listening, personal experience

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## CIRCLE OF FORGIVENESS

FIRST ACTIVITY

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## CIRCLE OF FORGIVENESS

SECOND ACTIVITY



Guided meditation. Participants share personal stories related to forgiveness in the context of migration



Facilitators open a discussion exploring different aspects: empathy, compassion, forgiveness, and letting go



Participants express their thoughts and emotions through art (drawing, painting, collage). Closing session with one word describing the experience

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## CIRCLE OF FORGIVENESS

SECOND ACTIVITY

## FAMILY HERITAGE

OBJECTIVES

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### **PRESERVATION OF CULTURAL IDENTITY**

It helps transmit cultural identity from one generation to another, keeping alive rituals, language, and practices

### **PROMOTING RESILIENCE AND ADAPTABILITY**

Family stories include accounts of resilience in the face of adversity and inspire resilience, empowering them

### **HEALING**

By acknowledging historical grievances or familiar rifts, participants can move towards a more harmonious relationship



Young people



Intermediate



2 hours



Facilitators explain the concept of family heritage and its significance in understanding one's identity



Facilitators share a brief personal story about their own family heritage to set the tone and encourage participation



Participants are provided with a large sheet of paper and encouraged to draw their family members and tell a story



Share anecdotes about families. Open discussion about the experience of exploring family heritage.

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## FAMILY HERITAGE

FIRST ACTIVITY

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## FAMILY HERITAGE

FIRST ACTIVITY



Youth workers



Initial



2 hours



Facilitators ensure  
understanding and empathy  
among youth workers



In small groups, participants share  
personal stories of their family  
heritage focusing on traditions



Open discussion on how stories impact  
their work with diverse youth  
populations and on how to incorporate  
cultural sensitivity into their practice



Guided brainstorming on actionable  
steps to integrate cultural competency  
and appreciation for diverse family  
heritages

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## FAMILY HERITAGE

SECOND ACTIVITY

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## FAMILY HERITAGE

SECOND ACTIVITY



# COMMUNITY STORYTELLING

## OBJECTIVES

### PROMOTING SOCIAL COHESION

It allows marginalised and underrepresented groups to have their voices heard and validates their experiences

### PRESERVING COLLECTIVE MEMORIES

It preserves and transmits cultural heritage, and traditions, facilitating social inclusion

### BUILDING RESILIENT, COHESIVE, AND INCLUSIVE COMMUNITIES

It fosters the acceptance and value of diversity within the community



Young people from diverse ethnic backgrounds



Advanced



2 hours



Facilitators ensure non-judgemental and supportive environment

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# COMMUNITY STORYTELLING

FIRST ACTIVITY





With the guidance of the facilitator,  
participants (those willing to) share  
trauma-related stories



Open discussion encouraging  
participants to express how they felt  
during the storytelling process



The facilitator closes the session  
by expressing gratitude for  
courage and vulnerability

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## COMMUNITY STORYTELLING

FIRST ACTIVITY



Young people at risk of social  
exclusion



Initial



2 hours



Facilitators ensure icebreakers  
and voting procedures

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## COMMUNITY STORYTELLING

SECOND ACTIVITY



Participants engage in a brainstorming session to discuss potential themes for the mural



Participants work together to sketch a rough outline of the mural based on the chosen theme



Painting sessions are carried out. Collective reflection of experience and meaning is conducted.

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## COMMUNITY STORYTELLING

SECOND ACTIVITY

## ART THERAPY

### OBJECTIVES

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#### **FACILITATING EXPRESSION**

It provides a safe space for individuals to express themselves without the constraints of language or verbal communication

#### **PROCESSING TRAUMA**

It promotes growth, resilience, and transformation by empowering individuals to explore new perspectives with alternative solutions

#### **ENHANCING COMMUNICATION AND CONNECTION**

It can facilitate communication and connection, particularly in groups or family settings



Young people



Initial



1 hour and a half



Facilitator gives a brief introduction on primary and secondary emotions and supports the group in the creative phase



Ask every participant to draw their own wheel of emotions, where each emotions has a specific color



Participants try to express as many emotions as possible by blending them



Invite participants to share their creations and discuss about them

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## ART THERAPY

FIRST ACTIVITY

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## ART THERAPY

FIRST ACTIVITY



Young people



Intermediary



2 hours



The facilitator provides a wide range of materials: magazines, printed images and newspapers.



Encourage participants to choose images that represent different aspects of themselves, such as hobbies, values, relationships, goals, and dreams.



Distribute paper or canvases to participants and invite them to begin creating their collages. Encourage them to arrange the images on the paper in a way that feels meaningful and visually appealing.



After completing their collages, invite participants to reflect on their creations.



## ART THERAPY

SECOND ACTIVITY



## ART THERAPY

SECOND ACTIVITY



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