BODY Culture, Body, Gender, Sexuality in Adult Trainings
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www.bodyproject.eu

Compilation of innovative practices
in intercultural adult trainings related to

HEALTH, GENDER, SEXUALITY, DISABILITY, BODY

July 2012
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Foreword

This collection of Best Practices has been developed in order to disseminate practices which take into account cultural diversity in the domains of health education, sexuality training and gender-related training and that have already proven to have an impact both inside and outside the EU.

The wide diversity of themes, approaches and methodologies included in this collection ensures a strong and deep impact on our direct target (staff working on adults education such as trainers, educators, public workers performing educational tasks, language schools teachers, etc).

In order to ensure that the collection of Best Practices clearly meets learners/users needs, partners were asked during the research phase to use common qualitative indicators, or assessment criteria, to select and analyse Best Practices. The indicators were qualitative and organised in 3 categories: Content, Methodology and Transferability & Sustainability.

Thus, we have selected practices that reflect a wide interpretation of cultural diversity going beyond ethnical, national differences and that do not enclose people in specific cultural groups, rather acknowledge the subjective nature of all cultural identity; promote dialogue and interaction between people through non-formal learning; take into account the integrity of the individual; and finally, are innovative and promote inclusion.

The collection of the Best Practices has been organised is such a way that it can be easily adapted and replicable in other adults educational contexts in Europe.

Using the Best Practices selected, staff working on adults education can make trainings more attractive and accessible to their adult learner targets.

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BEST PRACTICE on cultural diversity in the domain of HEALTH / Gender / Sexuality / Body

TITLE OF THE BEST PRACTICE
“Change for Chicks”
– Needle Exchange Only for Women – Harm Reduction Programme –
INTERVISION Case Discussion Sessions for Social Workers and Volunteers

SPECIFIC NEEDS/THEME/ISSUE tackled by the BP
The idea of regular case discussion sessions addressed to female colleagues working in “Women’s Day” programme arose as a consequence of some considerations: (1) the special needs of female clients are more efficiently being handled if social workers give regular feedback about clients to each other; (2) it is necessary to discuss and analyze all the cultural specificities of the clientele (race, socio-cultural background, gender, family status, etc.) to provide a more efficient support to the clients – a special forum has been created for this purpose; (3) we realized how important it was to handle social workers’ emotions, and helped them to reflect on their own cultural, social and personal background which can have an effect on their daily work with clients.

KEY WORDS

OBJECTIVES
There are few systematically built programmes known in Hungary - and usually they are not part of the mainstream health and social care system - that are able to effectively reach those women whose lives are burdened with problematic substance or behavioral addiction, or with co-habiting with substance abusers. The group of our clients and potential clients is far from being uniform: disadvantaged women, mothers with multiple children, sex workers, young women facing motherhood, victims of domestic violence, codependent wives and mothers worrying about their substance abusing relative; and we also include problem drinking, women with eating disorders, women who end up self medicating and living on antidepressants as a result of feeling inadequate or unconventional, working women only knowing family friendly jobs from hearsay, and women in helping professions. Gender studies of the last decade support the fact that meeting the expectations of the patriarchal Hungarian society and adapting to the social, economic and cultural changes poses great challenges and difficult tasks for women.
Services designed for women are more effective when compared to mixed gender programmes; and some women - mainly those with disadvantaged backgrounds, battered women, sex workers - achieve better outcomes in these programmes.
The ‘Women’s Day’ project has three major objectives:
1. Prevention work – ‘As Women’ – a series of lectures, knowledge sharing talks from women speakers, but not for women only. We organize these talks outside our outpatient centers with a dual aim. Partly, to reach those women who have not accessed our services, yet - or might not even need them at the moment- but would like more information about addictions. And partly, to reach women who are thinking about getting help, but have not made their minds up about asking
for it, so we can help them in getting professional support and in letting them know that they are not alone.

2. Therapy groups – ‘Women’s Hour’ - Women’s groups at our outpatient center. Since the start of the project, we ran two group-therapy series. The first group titled ‘I’m only trouble – Am I only trouble?’ ran in 2010 and was addressed to women affected by verbal abuse; the other group ‘Femininity, sexuality, relationships’ started in 2011 and was addressed to women who mostly grew up in substance misusing families, or were in relationships with substance abusers.

3. Harm reduction – ‘Change for Chicks’ - a low tier, anonymous programme for those female injecting drug users who are (or about to) accessing our “Needle Exchange” programme at Budapest’s 8th district. When designing the project, we took ideas from well established international practice, mainly from the results of the ‘Ladies Night’ programme in San Francisco’s Mission district. The L.N. is a provision rich drop in programme run for homeless women and for women at risk of homelessness. According to the reports of Catherine Mageea and Emalie Huriaux, gender, race, class and sexuality pose special joint requirements towards every programme that tries to address the risk of HIV infection of homeless women. In 2006, using social networks and anthropology research, they investigated the use of the programme. They found that 1) as a harm reduction programme, ‘Ladies Night’ offers safety and social support to participants, facilitates positive change, and the forming of healthy lifestyles; 2) this programme has two main obstacles: the social context of participants lives, and the limited resources affecting the support programme. In their findings, the researchers propose a resource allocation that allows: 1) securing sustainable, gender specific services for women with housing support needs in that given area of SF; and 2) the consistent review of services.

The main objectives of the regular Intervision case discussion sessions for the colleagues of the “Change for Chicks” programme were:
- to support social workers with regular case discussions in order to get more detailed information about their clients;
- as “Change for Chicks” programme is held on particular days and social workers work as an expert group – work together in one space for 4-6 hours running – they needed to exchange their emotions and experiences in a safe, professional environment;
- to give the opportunity to regularly analyze and reflect on the effects of clients’ different social, economic and cultural background on the social work;
- to help social workers and other colleagues of the programme (volunteers, psychologists) to understand that the work with the clients does not happen in an isolated environment but all the cultural and social distances between professionals and clients can also appear in the assistance;
- to provide special communication methods and tools on how to handle situations which arise from cultural differences.

DETAILED DESCRIPTION

1. **Background / Rationale**

The Blue Point Foundation’s ‘Women’s Day’ project is the first of its kind in Hungary - but well-known in international practice - and aims at supporting female clients in accessing services. It contains elements from prevention programmes to rehabilitation services, at a range of levels. By integrating the programme into our organization’s complex structure we would like to reach different groups of women. Our experience in psychiatry, psychology, addiction counseling and social work indicate that female clients need different approaches and methods. The stigma surrounding substance abusers is well known, and many awareness programs are trying to tackle this. Prejudice towards female substance misusers is even greater, but fighting against it and reaching these women is not enough.
The “Needle Exchange” programme is open every day (except on Mondays) between 4 pm to 8 pm, to anonymous intravenous drug users. Throughout the years, we noticed that female clients stay in the background if there are men present in the programme, also if the male present is their family member or “Needle Exchange” staff. On the whole, we had very limited information about our female clients’ everyday lives and problems. **As we wanted to know more and support our female clients better, we created the ‘Change for Chicks’ programme element, which is open on Mondays between 4 pm to 8 pm, every fortnight.** On these days, there is female only staff (social workers and volunteers) and female specialists (addictology psychiatrist, general practitioner, legal advisor, sex educator).

On these “women only” days, we also decorate the “Needle Exchange” space, and try to make the interior calm, safe and feminine. We also offer relevant information packs as well as women’s magazines, and often discuss the issues brought up in them.

By its second year in 2011 the program won the trust of our female clients. We also encountered difficulties with male clients, who resent the fact that they are unable to access the service, an issue usually settled peacefully by our security guard. These conflicts originated partly from the fact that male clients are not given sterile syringes and works, and partly from the curiosity about what is going on inside. On many occasions, the husband “has to allow” the wife to visit the programme, and staff need to ensure him that nothing inappropriate will happen while their wife/partner is in there.

The year 2011 was a real success. We were able to help more clients with vocational, legal emotional and health issues, as our team of four (two social workers and two volunteers) had support from specialist practitioners; two psychiatrists, a legal advisor, and a sex educator.

<table>
<thead>
<tr>
<th>ii. Timescale</th>
<th>The monthly case discussion sessions started in September 2011 and continued since then.</th>
</tr>
</thead>
<tbody>
<tr>
<td>iii. Partners involved</td>
<td>The Intervision sessions are held by a professional sex-educator.</td>
</tr>
<tr>
<td>iv. Problems tackled / Challenges</td>
<td>It was a challenge how to help participants to understand that a professional-client interaction is a twofold situation where the caregiver also need to reflect on her own identity and not just on client’s background.</td>
</tr>
<tr>
<td>v. Direct target group(s)</td>
<td>Social workers, psychologists and volunteers of the ‘Change for Chicks’ Harm Reduction Programme.</td>
</tr>
<tr>
<td>vi. Final beneficiaries</td>
<td>Colleagues of the ‘Only for Women’ programme and their female clientele.</td>
</tr>
</tbody>
</table>

| vii. Activities | During the 2 hour long sessions we discuss 1-2 cases about clients from the special ‘Only for Women’ “Needle Exchange” Days. Participants are female social workers, psychologists, volunteers working in the ‘Change for Chicks’ programme. Participants bring one of their cases which most touched them emotionally. These case discussions can be defined as individual learning sessions as well as group sessions, guided by a supervisor. They aim at improving personal functioning of individual staff in the work setting, focusing in particular on personal problems of the supervised individual staff member in the work with clients and with other staff members. These problems frequently concern emotions, as for instance feeling insecure in certain situations, or feelings of failure or depression related to a lack of success in treatment efforts. During these sessions we discuss all the cultural and social background details of the clientele which could have had an effect on the professional-client interactions. We analyze and try to understand the caregiver-client interaction also as an intercultural encounter between two people with different |
Methodology
Intervision is an "intercollegial" learning method in a group of equals for increasing knowledge, improving skills and personal functioning of staff. Although the Intervision case discussion is based on mostly verbal methods, it should be mentioned that in their basic objectives and approach it is very similar to the Critical Incident method. During the sessions, participants bring cases (one by one) which somehow touched them emotionally. All the cases are discussed and analyzed through the professional’s emotions and her personal involvement. In addition – beyond the psychological part of this work, participants give importance to the cultural and social aspects of the clients and professionals themselves (!). They also analyze their work taking into consideration the use of the space, group dynamics, gender specificities, special sub-cultural elements of the clients in their communication (how they think about their bodies, sexuality, gender roles etc...). Through this methods participants are able to reflect on their own and clients’ cultural and social background as well as their barriers (or strong/weak points) in communication with clients.

Project Framework
This service is run as part of Blue Point’s “Needle Exchange” in Budapest’s Kálvária Square; every fortnight it is open only with female colleagues and only for female intravenous drug users, under the slogan ‘Change for Chicks’. In the ‘Change for Chicks’ programme, we offer special services for women, who live in the surrounding neighborhood: individual advice and guidance, but also individual counseling, sterile injecting equipment, condoms, pregnancy tests and free, anonym HCV, HBV, HIV testing.

The Intervision Case Discussion is run within the frame of the larger ‘Change for Chicks’ project once a month in the center of the Blue Point Foundation. One session takes two hours.

Financial framework
The programme is financed by a grant as part of the larger ‘Change for Chicks’ programme.

EVALUATION OF THE BP

Impact (Results and outputs of the BP)
The Case Discussions’ most important impact is that it helps professionals to reflect not only on personal and psychological elements when working with clients, but also to be able to think about the cultural and social background of the clients. These women are disadvantageous, especially Roma people think and behave differently regarding gender, body, sexuality, family roles etc. than the professionals who want to give them assistance. It was very useful to realize that for caregivers it is important to take all these aspects into consideration if they want to assist effectively. Volunteers and social workers usually do not go through such trainings or education where they could learn about these dimensions. During the Case Discussion Sessions participants can learn more about the clientele cultural background in such a way that every detail is connected to certain case situations.

Main strengths
The main strength of these sessions that they are reflecting to intercultural interactions in a way such as the Critical Incident method does. These sessions allow a reflection on intercultural interactions by using the Critical Incident method.

Main weaknesses and difficulties encountered
The sessions are mostly verbal and do not use non-verbal elements.

Lessons learned from the Practice
Case discussions should be improved with non-verbal, non-formal methods.
v. Has it already been transferred?
Not yet. Intervision is a frequently used method in professional group sessions and case discussions, but not always it has an intercultural-reflection.

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**BEST PRACTICE on cultural diversity in the domain of HEALTH**

### TITLE OF THE BEST PRACTICE
Hadassah Ein Kerem group of the Interfaith Encounter Association

### SPECIFIC NEEDS/THEME/ISSUE tackled by the BP
Health Equity For All People In Israel – through promotion of Cultural Competence.

### KEY WORDS
Cultural competence, interfaith encounter, health education, healthcare professionals.

### OBJECTIVES
- educating and training healthcare professionals in cultural competence;
- promoting discussion of related issues;
- learning how to incorporate cultural competence into health care practice.

### DETAILED DESCRIPTION

#### i. Background / Rationale
Dr. Anita Noble was one of the healthcare professionals to bring cultural competence into the Israeli health care system through coordinating and teaching the topic at the Hadassah-Hebrew University School of Nursing and in the Medical Humanities course at the Hebrew University School of Medicine. She founded the first interfaith group for health care professionals in Israel as a framework for joint study and conversation after approaching the Interfaith Encounter Association to discuss the forming of a branch for the IEA.

#### ii. Timescale
The group had its first meeting on June 6th 2007. Since then, it has been having 4-5 meetings per year, open to all healthcare professionals. For the past few years, it has also held a students’ seminar on cultural competence for senior nursing students during the first semester.

#### iii. Partners involved
Henrietta Szold/Hadassah – HebrewUniversity School of Nursing.

#### iv. Problems tackled / Challenges
Cultural competence is a relatively new topic in Israel that has not been integrated into healthcare education. In the past few years, cultural competence has become recognized as an important factor in providing healthcare. Most healthcare professionals don’t have cultural competence and will need to learn how to incorporate this care into practice.

#### v. Direct target group(s)
Healthcare professionals.

#### vi. Final beneficiaries
All patients and their families.

#### vii. Activities
Regular encounters of joint study and conversation.

Some of the topics presented were:
1. Cultural competence and female circumcision – a global perspective;
2. DNR (Do Not Resuscitate) in Judaism and Islam;
3. Therapeutic abortions in the perspective of Judaism, Christianity and Islam;
4. Organ donation in Judaism, Islam and Christianity;
5. Children with Mental Challenges among Immigrants from the Former USSR, Jews, & Bedouin;
6. Cultural competence and the use of contraception in Israel among Jews and Moslems;
7. HIV in pregnancy and birth comparing different cultures in Israel and worldwide;
8. Consanguineous marriage among Arabs and Jews in Israel and the Cultural outlook;
9. Sex education for Jewish and Arab adolescents;
10. Care of the elderly and old-age homes among Jewish and Arabs;
11. Cultural aspects of mental illness in Ethiopians, Jews and Arabs;
12. Nursing support and cultural practice after death;
13. Jewish and Moslem parents’ perceptions of death in children and the role of the nurse;
14. Spiritual Care in Healthcare;
15. Use of interpreters in healthcare.

Methodology
Presenting the theme in an in-depth lecture and then opening discussion.
At each meeting for the interfaith group for healthcare professionals, a speaker presented a lecture
on a topic that led to a group discussion. Ideas on the topic were explored by the participants.
The student’s presentations in the seminar group had students cultural competence presentations
using a cultural competence model. Many of the students chose Dr. Spector’s CULTURALCARE model
or Campinha-Bacote’s “The Process of Cultural Competence in the Delivery of Health care Services”
while other models, such as the “Culturally Competent Community Care” (CCCC) model, Giger and
Davidhizar and Purnell’s Model for Cultural Competence, were also used.

Financial framework
School of Nursing provides the venue, Interfaith Encounter Association provides the methodology and
presenters volunteer their time. No direct expenses so far.

EVALUATION OF THE BP
i. Impact (Results and outputs of the BP)
At this point, no data has been collected to examine the direct impact of the sessions. The Ministry of
Health has put an emphasis on providing culturally competent care and these meetings are intended
to assist in the endeavour.

ii. Main strengths
On-going activity. The topics are covered in a practical manner allowing healthcare professionals to
incorporate the learned material into their practice.

iii. Main weaknesses and difficulties encountered
- need for a larger core group;
- lack of time for organizational tasks;
- lack of funding that limits publicity and prevents more intensive programs.

iv. Lessons learned from the Practice
The forum allows healthcare professionals to discuss cultural issues that occur in the healthcare
setting and find culturally competent measures to address an issue.

v. Has it already been transferred?
NO

OTHER RELEVANT INFORMATION
http://interfaithencounter.wordpress.com/

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BEST PRACTICE on cultural diversity in the domain of HEALTH

<table>
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<tr>
<th>TITLE OF THE BEST PRACTICE</th>
<th>Motivation to improve health conditions</th>
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<tbody>
<tr>
<td>SPECIFIC NEEDS/THEME/ISSUE tackled by the BP</td>
<td>Migrant women have many health problems, they do not always follow advice from health advisers and doctors</td>
</tr>
<tr>
<td>KEY WORDS</td>
<td>Health, Motivation, Diet, Empowerment</td>
</tr>
<tr>
<td>OBJECTIVES</td>
<td>To encourage migrant women to understand and implement some concepts related to health. Vitamin D is used as a catalyst for this process</td>
</tr>
<tr>
<td>DETAILED DESCRIPTION</td>
<td></td>
</tr>
<tr>
<td>i. Background / Rationale</td>
<td>Migrant women have many health problems, they see doctors and specialists, but do not always follow the given advice. They resign and accept the problems.</td>
</tr>
<tr>
<td>ii. Timescale</td>
<td>6 months, one session per week.</td>
</tr>
<tr>
<td>iii. Partners involved</td>
<td>Social workers, health authorities.</td>
</tr>
<tr>
<td>iv. Problems tackled / Challenges</td>
<td>To motivate migrant women to cope adequately with health problems.</td>
</tr>
<tr>
<td>v. Direct target group(s)</td>
<td>Migrant women.</td>
</tr>
<tr>
<td>vi. Final beneficiaries</td>
<td>Migrant women, their families, social workers, health authorities.</td>
</tr>
<tr>
<td>vii. Activities</td>
<td>Vitamin D is selected as an exemplary case, because many migrant women suffer from the effects caused by a lack of vitamin D. The existing knowledge of women is clarified and discussed. If necessary, they translate for each other instead of using an interpreter. Food is investigated according to its vitamin D content. Effects caused by a lack of vitamin D are introduced. Videos from You Tube are discussed in groups. The knowledge gained is used in a personal-based case story; women give an input and dramatize the situations.</td>
</tr>
<tr>
<td>viii. Methodology</td>
<td>Appreciative approach, dialogue training.</td>
</tr>
<tr>
<td>ix. Project Framework</td>
<td>Projects for migrant women.</td>
</tr>
<tr>
<td>x. Financial framework</td>
<td>Support from authorities.</td>
</tr>
<tr>
<td>EVALUATION OF THE BP</td>
<td></td>
</tr>
<tr>
<td>i. Impact (Results and outputs of the BP)</td>
<td></td>
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</table>
Women improve their health conditions and their social and linguistic competences.

<table>
<thead>
<tr>
<th>ii.</th>
<th>Main strengths</th>
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<tbody>
<tr>
<td>Women get essential knowledge in an emotionally secure setting, where they are motivated to implement their knowledge in daily life.</td>
<td></td>
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<tr>
<th>iii.</th>
<th>Main weaknesses and difficulties encountered</th>
</tr>
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<tbody>
<tr>
<td>A long learning process in a setting defined by emotional security and trust is needed.</td>
<td></td>
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</table>

<table>
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<tr>
<th>iv.</th>
<th>Lessons learned from the Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>It is possible to improve personal empowerment and individual motivation.</td>
<td></td>
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<table>
<thead>
<tr>
<th>v.</th>
<th>Has it already been transferred?</th>
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<tbody>
<tr>
<td>As far as I know, not yet.</td>
<td></td>
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**BEST PRACTICE** on cultural diversity in the domain of **HEALTH**

<table>
<thead>
<tr>
<th>TITLE OF THE BEST PRACTICE</th>
<th>Light speaking of heavy matter</th>
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<tbody>
<tr>
<td><strong>SPECIFIC NEEDS/THEME/ISSUE tackled by the BP</strong></td>
<td>People with so-called overweight problems feel guilty and stigmatized and cannot achieve loss of weight, even if they follow qualified professional advice. The professionals feel perplexed and helpless.</td>
</tr>
<tr>
<td><strong>KEY WORDS</strong></td>
<td>Compliance, Dominant discourses, Narrative method, Personal motivation.</td>
</tr>
<tr>
<td><strong>OBJECTIVES</strong></td>
<td>To deconstruct the dominant discourses and narratives of “overweight” in our society.</td>
</tr>
<tr>
<td><strong>DETAILED DESCRIPTION</strong></td>
<td></td>
</tr>
<tr>
<td>i. <strong>Background / Rationale</strong></td>
<td>Professionals working in the health sector often feel that their advice and interventions do not have the intended effect. In fact, the problem may become even bigger. People suffering from “overweight” feel guilty and ashamed and give up.</td>
</tr>
<tr>
<td>ii. <strong>Timescale</strong></td>
<td>It is sometimes a 2 days session, but it can also be an education (which takes 2 years).</td>
</tr>
<tr>
<td>iii. <strong>Problems tackled / Challenges</strong></td>
<td>Professional and personal experience of perplexity.</td>
</tr>
<tr>
<td>iv. <strong>Direct target group(s)</strong></td>
<td>Professionals working in the health sector (social workers, nurses, doctors).</td>
</tr>
<tr>
<td>v. <strong>Final beneficiaries</strong></td>
<td>Professionals working in the health sector, people suffering from “overweight”.</td>
</tr>
<tr>
<td>vi. <strong>Activities</strong></td>
<td>A theoretical introduction to 3 dominant discourses (the scientific, humanistic and sociological) is followed by the participants giving examples from their work life with discourses. Then the moderator asks two questions to the participants: When did you feel the “Overweight” started to control your life? What does it say to you, which effect has it on your life? By answering these questions, they learn how to speak with people with “overweight” problems in such a way that they do not make them feel imperfect and ashamed. The use of externalization shapes a reflexive distance, which opens other narrative possibilities. The problem (overweight) becomes a factor, which is separate from the person. The problem can sometimes catch the person and is not a part of the personality, this diminishes feelings of guilt and inferiority.</td>
</tr>
<tr>
<td>vii. <strong>Methodology</strong></td>
<td>Social constructionist model and narrative methodology</td>
</tr>
<tr>
<td>viii. <strong>Financial framework</strong></td>
<td>2*2 days training for 8-16 participants costs DKK 4600</td>
</tr>
<tr>
<td><strong>EVALUATION OF THE BP</strong></td>
<td></td>
</tr>
<tr>
<td>i. <strong>Impact (Results and outputs of the BP)</strong></td>
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</table>
New ways of handling the problem of “overweight” can reduce the problem

ii. **Main strengths**
People suffering from “overweight” become empowered and motivated for a real change of their condition.

iii. **Main weaknesses and difficulties encountered**
The method might be complicated to use, supervision might be needed.

iv. **Has it already been transferred?**
As far as I know, not yet.

### CONTACTS

<table>
<thead>
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<tbody>
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</tbody>
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### BEST PRACTICE on cultural diversity in the domain of HEALTH

<table>
<thead>
<tr>
<th>TITLE OF THE GOOD PRACTICE</th>
<th>Voices and Choices: Art Images on Breastfeeding</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRECISE NEEDS/THEME/ISSUE tackled by the GP</td>
<td>This activity facilitates dialogue between health professionals and soon-to-be/new mothers about the feeding method they will choose for their new babies. It seeks to bring attention to a topic that is rarely discussed.</td>
</tr>
<tr>
<td>KEY WORDS</td>
<td>Breastfeeding, mothers, women, health.</td>
</tr>
<tr>
<td>OBJECTIVES</td>
<td>The images displayed in this activity are used to spark discussion on breastfeeding. Common myths are explored so that mothers are empowered to make informed choices on how they will feed their babies.</td>
</tr>
</tbody>
</table>
| DETAILED DESCRIPTION | **i. Background / Rationale**  
Since the creation of the Maternal and Child Health programme in 1945, the health of mothers and children has been a central concern of the French healthcare system. In recent years, health professionals have noticed the importance of being able to exchange with their patients about their concerns and questions. To respond to this need and help foster dialogue, a series of services and tools have been created. In Val d’Oise; the development of “Voices and Choices” corresponds with the creation of a department-wide breastfeeding network among healthcare professionals, a breastfeeding counsellor position, and a toll-free number for new parents, “Hello Breastfeeding” (*Allo allaitement*”).  
**ii. Timescale**  
There is no set timeframe for the activity and depending on the participants and discussion, it can take up to two hours.  
**iii. Partners involved**  
Working group composed by health professional volunteers in the local council of the Val d’Oise region of France, the Val d’Oise Departmental Committee of Health and Social Education.  
**iv. Problems tackled / Challenges**  
This activity seeks to inform participants of the misconceptions surrounding breastfeeding and to dispel common myths on the subject.  
**v. Direct target group(s)**  
The activity is usually used with soon-to-be and new mothers and fathers. It has also been used with health professionals (midwives, nurses, etc.) who work with new parents.  
**vi. Final beneficiaries**  
New and soon-to-be parents.  
**vii. Activities**  
This practice involves the display of a number of images and then a group discussion on the images.  
**viii. Methodology**  
This practice is based on *photo-language*, a method developed in France in the 1960s, which involves using photography to inspire communication and self-reflection. In this activity, 7 images (A4 format) related to breastfeeding in different cultures are displayed on a wall or table. Participants are
provided with several colour swatches representing different opinions (agree, agree but..., do not agree, disagree completely, I don’t know). After looking at all of the images and choosing the appropriate swatch for each, participants gather for a discussion on what they have observed. The discussion is led by a health care professional. Some trainers prefer to use their own images or to use statements such as « You have to choose between working and breastfeed » to spark discussion.

ix. Project Framework
This activity was developed by a working group on breastfeeding organized by health professionals in the local council of the Val d'Oise region of France.

x. Financial framework
A group of health professionals volunteer their time to develop and lead the activity. The Val d’Oise local council paid for image and reproduction rights for the pictures used in the activity. The local council does not charge for access to the activity materials.

EVALUATION OF THE GP

i. Impact (Results and outputs of the GP)
This activity not only empowers mothers to know their options, but also encourages health professionals to rethink their own preconceptions about breastfeeding.

ii. Main strengths
This is a very flexible activity. Trainers can choose their own images and tailor the discussion to fit the situations/needs of participants. Because the activity includes images related to breastfeeding from around the world, the activity is also the occasion for a discussion on cultural differences that could spark interest and openness to the child care practices of other cultures.

iii. Main weaknesses and difficulties encountered
The flexibility of the activity also means that its success depends on the trainer leading it as well as the group dynamic among the participants. It is important to create an atmosphere in which participants feel comfortable sharing their concerns and experiences.

iv. Lessons learned from the practice
Participants learn the facts about breastfeeding and are empowered to make their own decision on how they will feed their new baby.

v. Has it already been transferred?
No. The project has only been used in family planning centres and among small parenting groups in the Val d’Oise department of France.

OTHER RELEVANT INFORMATION
Short description of activity: [http://www.codes91.org/content/heading1739/content19687.html](http://www.codes91.org/content/heading1739/content19687.html)

CONTACTS

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</tbody>
</table>
# BEST PRACTICE on cultural diversity in the domain of HEALTH / Body

## TITLE OF THE GOOD PRACTICE

The Body is also...

(Health promotion project for foreign non-accompanied minors and the professionals who work with these young people)

## PRECISE NEEDS/THEME/ISSUE tackled by the GP

Addressing subjects related to the theme of the body with youth/young adults.

## KEY WORDS

Body representations, norms related to the body, health promotion, continuing education, culture, expression.

## OBJECTIVES

Addressing subjects related to the theme of the body with youth/young adults:

- allowing professionals, groups, or individuals to lead a reflection on representations we may have on the subject of the body;
- to become aware of the health determinants and the range of choices related to one’s own body;
- offering health professionals spring boards for addressing more specific themes related to “the body”: emotional and sexual life, domestic accidents, hygiene, self-esteem, etc.;
- allowing professionals to record the concern and group or personal interest in certain issues or themes that they want to develop.

## DETAILED DESCRIPTION

### i. Background / Rationale

The project is the result of a request of professionals working with recent immigrants. These professionals expressed a wish to have a pedagogical tool to support them in their professional practices, related specifically to emotional and sexual life, the mother-child bond, genital excision, contraception, hygiene, domestic accidents, and diet. These professionals work in local reception initiatives and centers for non-accompanied minors (MENA) in Province of Namur in Belgium.

The migrants were in situations in which they had been left on their own and were confronted with the new country lifestyles, norms, and conditions. This precarious situation is particularly damaging their physical, psychological and social health. It could lead to unwanted pregnancy, domestic accidents, sicknesses related to diet, etc. This project was done specifically with minors.

### ii. Timescale

The project lasted two years. The first year and a half was devoted to meetings between the different partners and to background work on the gathering of representations. Half a year was devoted to the development and testing of the pedagogical material. The dissemination and evaluation phase is not included as it is still in progress.

### iii. Partners involved

The local center for health promotion in the Province of Namur;
The El Paso Center for Unaccompanied Minors (MENA center) in Gembloux;
The Fedasi Center in Florennes.

### iv. Problems tackled / Challenges
v. **Direct target group(s)**
Professionals working with youth and young adults, particularly with recent immigrants.

vi. **Final beneficiaries**
Youth and young adults (particularly recent immigrants).

vii. **Activities**
Work on collection of representations; Intersectoral meetings between professionals; Creation of the tool; Dissemination, evaluation and assistance in its use.

viii. **Methodology**
*Socio construction of knowledge and practices;* 
*Cycle of inter-partenarial projects;* 
*Socio construction of knowledge and practice;* 
*Joining cycle projects with partners.*

The tool “The body is also...” includes a variety of material:
- A large version of the poster “The body is also...” features several images offering different representations of the body.
- There are also cards with each image from the poster “The body is also...” They facilitate “access” to the poster by encouraging participants to connect with the images through personal associations.
- The “Body: Words of Youth in Exile” collection of words was gathered in centers for unaccompanied minors during the creation of the poster. It illustrates their thought process and their own representations related to the body.

Each element of the kit can also be used separately.

ix. **Project Framework**
See “Background”.

x. **Financial framework**
Wallonia-Brussels Federation as part of its health promotion program.

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**EVALUATION OF THE GP**

i. **Impact (Results and outputs of the GP)**
The evaluation data has not yet been conducted. The evaluation is based on the tool, the conception process, and the processes that it generates: dissemination, professional appropriation, use and context of use, and links made with health promotion.

ii. **Main strengths**
Approach based on the expression of representations; communication through images; cross-sector approach.

iii. **Main weaknesses and difficulties encountered**
The links between the work of developing more complex representations and the work on prevention of a particular health issue have not yet been tested.

iv. **Lessons learned from the practice**
The richness of different points of view and common knowledge; the body as an anchor point for working on health promotion from a non-mechanical and anthropological perspective.

v. **Has it already been transferred?**
A guidebook is available for anyone who wishes to use the different material. It consists of six informational sheets and three activity sheets.
### OTHER RELEVANT INFORMATION


### CONTACTS

<table>
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</table>
BEST PRACTICE on cultural diversity in the domain of GENDER / Sexuality

TITLE OF THE BEST PRACTICE

Volunteer training for “Melegség és Megismerés” – Awareness raising program for teens and school teachers about LGBT issues

SPECIFIC NEEDS/THEME/ISSUE tackled by the BP

The aim of the training is to train volunteers who will work in the awareness raising programme whose final aim is to fight stereotypes and homophobic reactions against lesbian, gay, bisexual, transsexual and transgender (LGBT) people in schools. The training helps to overcome the stereotypes and to face questions about gender and sexual identity.

KEY WORDS


OBJECTIVES

The training aims at challenging stereotypes by proposing new approaches in order to face questions about LGBT and gender within a non-formal educational context (in schools!), by using interactive exercises. The objectives of the training are:

− volunteers learn how to talk about their own sexual identity in a personal manner, in order to help people to open up to a honest discussion and move communication towards tolerance and acceptance;
− volunteers learn how to create a safe environment in schools for LGBT teachers and students;
− volunteers learn how to fight discrimination and homophobia;
− “LGBT people are everywhere, but they are not visible - Why?” – let’s talk about social integration and acceptance;
− question Heteronormativity in society;
− volunteers learn how to help teachers and students to express their own sexual identity and help them to fight for their sex rights;
− provision of one’s freedom of sex expression through open dialogue;
− attraction of interest to LGTB and gender related questions, both at a personal and a social level.

DETAILED DESCRIPTION

i. Background / Rationale

The background for “Melegség és Megismerés” programme was to handle homophobic and violent (bullying) environment in schools and raise the awareness for tolerance towards LGBT people. Sexual identity is very sensitive and flexible among teenagers - this was the main reason to develop such a programme especially in schools. All the people working in the school programme are volunteers - this is the reason why this “volunteer’s training” has been started. Volunteers are learning how to manage workshops on sexual identity, how to talk about their own personal issues.
and how to use non-formal pedagogical tools in order to convey their messages more efficiently. The training gathers volunteers from all over the country mainly through the gay and lesbian non-profit organizations.

### ii. Timescale

One training is held per year, in November. A training is four-day long (8 hours/day) and the last day sees the participation of active members from the “Melegség és Megismerés” programme.

### iii. Partners involved

Other LGBT organizations and the Hungarian LGBT Association help to recruit volunteers for the training.

### iv. Problems tackled / Challenges

The main challenges to be handled during the trainings are:
- to what extent volunteers can talk about their own sexuality beyond identity and sexual right questions;
- to learn how to manage a homophobic and hostile environment in the host institution, among students in the classroom;
- to learn how to manage politely the question of authority with school teachers when leading the workshops for students;
- to handle (communication and cooperation skills) when the volunteers are not ready for a question and emotionally blocked in a situation;
- to teach volunteers that the workshop is not just about speaking but also about listening and asking questions;
- to teach volunteers to be flexible and open minded.

### v. Direct target group(s)

 Volunteers who want to take part in the programme. LGBT people devoted to help other people to find their own identity and to live with it in society. People devoted to inform others (community, social groups) about discrimination and homophobia. It is a requirement for volunteers to be personally involved in LGBT issues.

### vi. Final beneficiaries

School teachers, teenagers, university students.

### vii. Activities

Volunteers organize the classroom where chairs are in a circle – against a formal frontal teaching setting. Volunteers speak about their personal life (one female and one male volunteer), about their emotions, values and sexuality in a public space, being also open to an honest conversation with young people or teachers they have never met before. There are many activities where the class is divided into groups and invited to discuss about political, legal, social issues regarding gender and sexual identity, especially about LGBT rights. Learning by doing methods are frequently used in order to be able to imagine others’ situation in school, in family etc.

During the volunteer training:

1. Volunteers go through exercises where they can face their own sexual identity and the difficulties encountered while talking about it to others;
2. Volunteers are learning about the “Melegség és Megismerés” programme, the elements of school workshops, such as the introduction of LGBT organizations, personal stories, icebreaker exercises, methods and skills on how to answer students’ questions, how to work with the group in an interactive way;
3. Non-formal exercises on how to practice the workshop elements later in schools;
4. After the training, volunteers have to participate in school workshops as observers for 4 times
before they could become active members of the programme. Later, together with their trainers, they can decide whether they are already able to manage a workshop by themselves.

viii. **Methodology**

Most of the methods used are non-formal. All activities were developed using a non-formal education perspective, which was however applied in a formal school environment.

ix. **Project Framework**

Volunteer training for “Melegség és Megismerés” programme is intended for adults and organized by Szimpozion and Labrisz - two LGBT organizations in Budapest (Hungary) in order to give the opportunity to LGBT people coming from different areas of the country to become volunteers in an awareness programme on LGBT issues. The activities consisted of seminars, workshops and non-formal exercises. The whole projects based on concepts like non-formal education, active participation and intercultural dialogue.

x. **Financial framework**

The training is based exclusively on volunteers’ contribution.

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<table>
<thead>
<tr>
<th>EVALUATION OF THE BP</th>
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<tbody>
<tr>
<td>i. <strong>Impact (Results and outputs of the BP)</strong></td>
</tr>
<tr>
<td>The evaluation and the feedback about volunteers’ work and about the “Melegség és Megismerés” programme showed high satisfaction, in general. Partner meetings and international LGBT trainings show that the level of the training corresponds to international standards. There is always a strong interest for participants to exchange ideas and learn more about the perception of gender and LGBT issues both at a national and an international level. Participants are not only volunteers working exclusively for this program, but also devoted individuals who, after the training, are going to work as activists for LGBT rights and raise the awareness for a more tolerant society. Other significant impacts on participants:</td>
</tr>
<tr>
<td>– knowledge of techniques and the use of non-formal educational and communicational tools;</td>
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<tr>
<td>– increased knowledge about the main themes of the training: cultural stereotypes on LGBT people, gender and sexual orientation + Hungarian realities;</td>
</tr>
<tr>
<td>– improvement of communication and pedagogical competences;</td>
</tr>
<tr>
<td>– gained interpersonal relationships;</td>
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<tr>
<td>– achieved motivation;</td>
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<tr>
<td>– improved confidence in their abilities and LGBT identity.</td>
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</table>

| ii. **Main strengths** |
| The training encourages and empowers participants’ high interest and devotedness in approaching issues related to LGBT rights. The training provides special pedagogical and communication skills and methods for volunteers on how to talk about their own sexual identity and values (how to use “I statements”) which is a strong and authentic method when someone wants to talk about LGBT issues in public. In Hungary this personal perspective when talking about sexuality in public is very uncommon and new. As a result, this is a strong point because it forms attitudes and beliefs about sexuality and gender, also providing a more efficient communication tool to reach people. |

| iii. **Main weaknesses and difficulties encountered** |
| During the training, it can occur that deep emotions come up (in connection with participants personal history, sexuality etc.) which can have an effect on the dynamics of the group and the training situation. Sometimes there is no time, space and expertise to handle these situations properly. |

| iv. **Lessons learned from the Practice** |
During the training, participants learned how to overcome the difficulty of communication barriers and how to think about personal issues related to sexuality. The training makes all the participants and trainers more sensitive in terms of reflection on our own cultural and social background, but also more sensitive when listening to others.

v. **Has it already been transferred?**
Not yet. Discussions have already started with Southern European LGBT organizations.

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<th>CONTACTS</th>
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<tr>
<td>NAME</td>
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<tr>
<td>Györgyi Kövesi</td>
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BEST PRACTICE on cultural diversity in the domain of GENDER / Sexuality

<table>
<thead>
<tr>
<th>TITLE OF THE BEST PRACTICE</th>
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<tr>
<td>PUT THIS ON THE (MAP) / Reteaching Gender &amp; Sexuality</td>
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SPECIFIC NEEDS/THEME/ISSUE tackled by the BP

“PUT THIS ON THE MAP” is a project developed to address educational, health, and wellness disparities experienced by queer* youth and young adults. The project provides a platform for young people to engage in participatory research and produce educational content on gender and sexuality. The project resulted in a FILM and a WORKSHOP that fill gaps in training for professionals who work with young people in social services, mental health, education, employment services, arts and recreation programmes, and other community or cultural centres. The project addresses gender and sexual diversity across a spectrum of multi-cultural experiences, identities, and expressions.

A word that is used to describe any sexuality or gender identity or expression that falls outside heteronormative cultural expectations, including, but not limited to, those who may identify as lesbian, gay, bisexual, or transgender (LGBT).

KEY WORDS

Gender sexuality, LGBT queer youth and young adults training.

OBJECTIVES

“PUT THIS ON THE MAP/Reteaching Gender & Sexuality” engages both young people and professionals in identifying and analyzing “root causes” of violence and isolation. It focuses on exploring themes of heteronormativity as a way to understand gender and sexual diversity. It addresses structural violence experienced by queer young people and reverses the notion of queer youth as “at risk” populations. In doing so, it addresses barriers to effective delivery of services and programs.

DETAILED DESCRIPTION

i. Background / Rationale

“PUT THIS ON THE MAP/Reteaching Gender & Sexuality” was created to respond to the high rates of violence experienced by queer young people, and the consequent disparities faced in health and education. The project sought to address the gaps in knowledge among adult professionals who work with young people in educational, health, social services, and other systems. Using participatory research methods, 26 young people were involved in the production of the documentary film – “PUT THIS ON THE MAP”, which features only young people’s voices speaking as “experts” on current issues of youth gender and sexuality. Filmmakers and professional trainers, Megan Kennedy and Sid Jordan Peterson, created a series of workshops that accompany the film as a pedagogical tool to train adult learners. Youth and young adults serve as co-trainers in the delivery of workshops, as part of an ongoing initiative called Reteaching Gender & Sexuality. Adult trainees learn from youth in the film and co-trainers (in a role reversal of “expert” and “student”), and in a non-judgmental environment are urged and aided in learning about youth culture as it pertains to gender and sexuality. The workshop helps participants examine the “roots” of systemic issues that face queer young people.

ii. Timescale

The documentary film was created over a 2 year period. The workshop includes a screening of the film and additional training components and varies from 2 to 6 hours.

iii. Partners involved

Revelry Media & Methods - a training and consulting group with support from a variety of small
### iv. Problems tackled / Challenges
Adult professionals are often out of touch with youth cultural conversations around gender and sexual diversity. A lack of training and information often brings up issues or discordances between youth professionals and young people. “PUT THIS ON THE MAP”, the film offers concrete tools for practitioners to build and have challenging conversations about their own myths and misconceptions about gender and sexual diversity. The workshop focuses on developing professional skills and addressing organizational challenges. It further provides a platform for youth voices to lead the conversation about issues of gender and sexuality relevant to their lives.

### v. Direct target group(s)
The FILM involved 95% people under the age of 21, 100% queer. The WORKSHOP has served over 4,000 professionals and students (from US and Canada) who work in service professions with youth and young adult populations.

### vi. Final beneficiaries
Those who participate in the program, and the communities served at large.

### vii. Activities
Participants learn about the lives of queer youth through recent and relevant interviews by screening the documentary “PUT THIS ON THE MAP” (and sometimes other media sources). The workshop addresses and challenges notions of identity, while building participant confidence and knowledge in discussing issues of relevance to queer experiences. Using various popular education strategies and learning modules, participants are asked to reflect on their own gender and sexual diversity, and identify and analyze the impacts of heteronormativity in their own lives, work, organizations, and communities. Participants gain a lens for examining intersectional identities and experiences across culture, race, class, and dis/ability. An examination of disproportional risk factors among queer young people is discussed along with opportunities, to consider how to improve services for queer youth.

### viii. Methodology
The creation of the film “PUT THIS ON THE MAP” drew on participatory action research methods from early formulation of questions and content to the final editing and production. The training program and workshops draw lightly on non-formal popular education traditions, as well as popular concepts within queer theory, gender studies, urban education, and critical race studies.

### ix. Project Framework
Using participatory research methods, 26 young people were involved in the production of the documentary film – “PUT THIS ON THE MAP”, which features only young people’s voices speaking as “experts” on current issues of youth gender and sexuality.

Professional trainers, Megan Kennedy and Sid Jordan Peterson, created a series of workshops that accompany the film as a pedagogical tool to train adult learners. Young people and young adults serve as co-trainers in the delivery of workshops, as part of an ongoing initiative called Reteaching Gender & Sexuality.

### x. Financial framework
Approximately 20,000 USD with considerable volunteer staff hours. Approximately 200 - 1,500 USD per workshop.

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### EVALUATION OF THE BP

#### i. Impact (Results and outputs of the BP)
The project has not been formally evaluated, although informal survey data of workshops rates satisfaction at high or exceptional.

#### ii. Main strengths
Primary indicators of success have included participant satisfaction and self-reported skill attainment. Participants report key programme strengths to include our methodological focus on heteronormativity, including learning through their own experiences with gender and sexuality - rather than focusing only on LGBT experiences. Participants have reported increased skills in working with all youth regardless of gender and sexual identity, and have specifically gained insight and improved outcomes when working with queer young people. The contemporary and cultural relevant testimony and information from youth “experts”, as delivered through media interviews and during trainings, has been viewed as core strength of the program. Young people’s engagement and commitment to the project was high and sustained, some over several years, which we viewed as a success indicator.

iii. Main weaknesses and difficulties encountered
The project was not housed, nor supported by an institution or organization, which has allowed for great autonomy, but led to challenges for infrastructural support and sustaining the project over time. The production of the documentary film was time-consuming and relatively expensive for a small organization. Delivery of this workshop at times had an adverse impact on the trainer, specifically emotional trauma (or secondary trauma) experienced from facilitating challenging conversations about oppression and violence. It was useful for our team to consider emotional impact on ourselves and develop opportunities for debrief, reflection, and self-care after a workshop had been delivered.

iv. Lessons learned from the Practice
Our intentional reversal of typical “adult” and “youth” roles (young people as teachers and adults as students) has been largely successful. We also learned that video format is an effective way to bring youth voices into an adult learning environment. It was a key strategy for us to develop a meaningful advisory board - a group that was multi-generational, multi-racial/ethnic, and multi-faith - to provide critical influence into the design and delivery of our media and training materials.

v. Has it already been transferred?
Our DVDs and training materials have been distributed to universities, schools districts, health providers, social services programs, government agencies and centres of faith across the U.S.A., Canada, and Australia. The overall programme has not been duplicated or transferred.

OTHER RELEVANT INFORMATION
http://www.reteachinggenderandsexuality.org/
http://vimeo.com/17101589

CONTACTS

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</tbody>
</table>
BEST PRACTICE on cultural diversity in the domain of GENDER

<table>
<thead>
<tr>
<th>TITLE OF THE BEST PRACTICE</th>
<th>Accepting different gender identity</th>
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<tbody>
<tr>
<td>SPECIFIC NEEDS/THEME/ISSUE tackled by the BP</td>
<td>Parents often have difficulties with accepting and understanding children, whose behaviour do not match normal gender expectations.</td>
</tr>
<tr>
<td>KEY WORDS</td>
<td>Cultural norms, Conceptual framework, Acceptance, Understanding.</td>
</tr>
<tr>
<td>OBJECTIVES</td>
<td>To train parents to accept and cope with children with specific needs. To develop training methods for parents with other cultural norms and restricted language competence.</td>
</tr>
<tr>
<td>DETAILED DESCRIPTION</td>
<td></td>
</tr>
<tr>
<td>i. Background / Rationale</td>
<td>The development of children with special needs is often hindered by a lack of parental understanding and acceptance.</td>
</tr>
<tr>
<td>ii. Timescale</td>
<td>6-12 months</td>
</tr>
<tr>
<td>iii. Partners involved</td>
<td>Health and social authorities.</td>
</tr>
<tr>
<td>iv. Problems tackled / Challenges</td>
<td>Many parents do not accept that their children have special needs.</td>
</tr>
<tr>
<td>v. Direct target group(s)</td>
<td>Parents of children with a diagnosis.</td>
</tr>
<tr>
<td>vi. Final beneficiaries</td>
<td>Parents of children with special needs, children, social and health authorities.</td>
</tr>
<tr>
<td>vii. Activities</td>
<td>Boys fascinated by feminine actions meet with denial and prohibition from parents, who want the professionals to bring the boys back into “normality” by means of prohibition. The professionals accept the feminine wishes, but direct them into restricted areas (time and space), thus giving the boys energy to perform more “normal” activities. Each normal social activity is documented and presented to the family in order to help them understanding that the shift of focus from prohibition to acceptance gives room for development, thus gradually changing their norms. The parents, who come from a different culture (Turkish), are ashamed of having a boy, who is not “normal”. They want the professionals to prohibit every kind of feminine expressions. The professional wants to help and protect the child and try to make a negotiation in order to change the values and norms of the parents without alienating them (just like Cohen-Emerique proposes) showing them that their boy can perform normal actions.</td>
</tr>
<tr>
<td>viii. Methodology</td>
<td>Appreciative approach on cultural diversity in the domains of health education, training on sexuality and gender-related issues as well as concerning disability and the body sphere as a whole.</td>
</tr>
<tr>
<td>ix. Project Framework</td>
<td></td>
</tr>
</tbody>
</table>
Institution for children with physical and mental disability.

x. **Financial framework**
Financed by the City of Copenhagen.

### EVALUATION OF THE BP

i. **Impact (Results and outputs of the BP)**
It is possible to change norms and conceptual frameworks.

ii. **Main strengths**
The method functions with parents with restricted linguistic competences.

iii. **Main weaknesses and difficulties encountered**
Many resources are needed, a teamwork with other specialists.

iv. **Has it already been transferred?**
Not yet.

### CONTACTS

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nicolai Ardal</td>
<td><a href="mailto:nicopolitis@gmail.com">nicopolitis@gmail.com</a></td>
<td>+45 26 14 18 48</td>
</tr>
</tbody>
</table>
**BEST PRACTICE on cultural diversity in the domain of GENDER**

### TITLE OF THE GOOD PRACTICE

**LUCIDE: Youth and Gender Module**  
**Sexist Discriminations: Learning to See, Acting for Self and Others**

### PRECISE NEEDS/THEME/ISSUE tackled by the GP

This training focuses on raising awareness on sexism and gender discriminate on among young people.

### KEY WORDS

Gender, Discrimination, Sexism, Youth.

### OBJECTIVES

The goal of this training tool is to teach young people to identify sexist attitudes and behaviors, to understand the mechanisms that leads to discrimination and to become conscious of its impact on health (mental, social and physical well-being).

### DETAILED DESCRIPTION

#### i. Background / Rationale

The training was developed by a group of professionals who were interested in the way sexist discrimination can have direct consequences on the health of men and women. These consequences, however, are often unseen by both those who discriminate and the victims of discrimination because they are ingrained in internalized gendered social roles.

#### ii. Timescale

The training is organized in 4 two-hour sessions. Individual activities vary in length from 15 to 45 minutes.

#### iii. Partners involved

The LUCIDE Project involves 7 partner organizations in the Haute-Normandie region of France: the Regional Association for Local Missions and PAIO; the Social Union for Housing, the Centre for Young Business Directors, the Board of Direction of the Rouen Education Authority, MRAP, OPCALIA Haute Normandie, and **Globules**, the journal of the Ecrit-Santé Association.

There are also three international partner projects: MAGAP EMPLEO (Murcia, SPAIN), which seeks to develop a global action plan for local development on the theme of equal opportunity for men and women; the SIMPLE project (Province Aquila et Teramo, Italy) which consists in creating a network to connect professionals working in the field of migrant integration; and the CENTRO DE LA VITALIZACIONE DE LA ZOOTECNIA DA LATTE project (Lazio, Italy).

#### iv. Problems tackled / Challenges

The training deals with sexism and gender discrimination.

#### v. Direct target group(s)

This module targets professionals who work with young people aged 15 to 25, particularly in the sectors of health, education, professional training, professional and social insertion and socio-cultural activities.

#### vi. Final beneficiaries

The professionals who participate in this training will ultimately incorporate what they learn in their work with young people.

#### vii. Activities

The workshop includes several activities:
* “The White Line of Stereotypes” Game
  * Reflections on Gender Roles
  * Role Play or Symmetric Case Study
  * Chronology of Equal Rights Laws
  * Brainstorming on the Theme of Discrimination
  * Discrimination Quiz: Recognizing Discrimination
  * Group work on the Consequences of Discrimination on Individual Well-Being
  * How to Envision One’s Role as Ambassador

viii. Methodology
* “The White Line of Stereotypes” Game: Participants position themselves spatially according to their agreement or disagreement with a number of gender stereotypes; Discussion on how stereotypes influence how we judge others.
* Reflections on Gender Roles: Participants fill out a discussion guide on professional or personal situations in which gender norms or expectations have played a role in the behaviours, reactions or words of the people they meet; group discussion of different situations.
* Role Play or Symmetric Case Study: Participants act out the same scene (possibly the situations from “Reflections on Gender Roles”), alternating the gender of the actors; discuss how this change affects the outcome of the scene.
* Chronology of Equal Rights Laws: Working in pairs, participants match dates with laws relating to gender equality; discussion of factors contributing to laws and their practical application.
* Brainstorming on the Theme of Discrimination: Participants create a group definition of discrimination and learn about different types of discrimination (direct, indirect, etc.).
* Discrimination Quiz: Recognizing Discrimination: Participants group a variety of scenarios into categories such as stereotypes/opinions, direct discrimination, indirect discriminations, etc.
* Group work on the Consequences of Discrimination on Individual Well-Being.
* How to Envision One’s Role as Ambassador: Discussion on how participants will apply what they have learned in their professional and personal lives to fight against gender discrimination.
** More details on the methodology involved for each activity included in training manual.**

ix. Project Framework
The module “Youth and Gender” is a tool designed to promote awareness of sexist discrimination among youth between the ages of 15 and 25. The module falls under the health segment of the LUCIDE project.

x. Financial framework
The project was funded by the European Social Fund (ESF).

**EVALUATION OF THE GP**

i. Impact (Results and outputs of the GP)
This practice encourages dialogue and inter-professional collaboration to address the problem of gender discrimination.

ii. Main strengths
In addition to the “Youth and Gender” training guide for health and social sector professionals, the LUCIDE program is very comprehensive and includes resources for teachers, students and professionals in the social and health sectors, as well as evaluation tools and guides. The training guide itself is also very developed, with printable images, questions and charts and easy-to-follow directions for using the activities in a variety of educational settings.

iii. Main weaknesses and difficulties encountered
Some of the activities, particularly those related to discrimination laws are specific to the French context. To implement them in other settings, it would be necessary to gather information in the local
legal context.

iv. Lessons learned from the practice
The training focuses on personal experiences and dialogue to encourage individual reflection on the themes covered. In completing the module, participants develop practical tools for addressing discrimination and concrete action plans that they can incorporate into their professional and personal lives.

v. Has it already been transferred?
The LUCIDE project was organized in the Upper-Normandy region of France between December 2005 and December 2008. Although the project included transnational partnerships with associations in Italy and Spain, the “Youth and Gender” training module was done in France. However, because all of the materials for the module are available online, it is possible to transfer the training to another context.

OTHER RELEVANT INFORMATION

CONTACTS

<table>
<thead>
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<tbody>
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**BEST PRACTICE on cultural diversity in the domain of SEXUALITY / Gender**

<table>
<thead>
<tr>
<th>TITLE OF THE BEST PRACTICE</th>
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<tbody>
<tr>
<td>Volunteer Sex Educator Training</td>
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<table>
<thead>
<tr>
<th>SPECIFIC NEEDS/THEME/ISSUE tackled by the BP</th>
</tr>
</thead>
<tbody>
<tr>
<td>The aim of SFSI training is to train people to provide accurate, non-judgmental sex information to the public. At the end of training, a trainee should make significant progress in basic sex information, communication and education skills, and personal insight. The training also helps to overcome the stereotypes related to sexuality and to facilitate links between different groups involved in these questions.</td>
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<table>
<thead>
<tr>
<th>KEY WORDS</th>
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<tbody>
<tr>
<td>Sexuality, Sexual Minorities, Sexual Subcultures, Body Issues, Gender, Sexual Rights, Sexual/Self identity.</td>
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<table>
<thead>
<tr>
<th>OBJECTIVES</th>
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<tbody>
<tr>
<td>The training aims at preparing people on how to provide accurate, non-judgmental sex information, and how to reflect on our own values and beliefs when they work on the field of sexuality or when they have to talk about sexuality in other areas of their work. The training also challenges stereotypes by proposing new approaches in order to face questions about the cultural embeddings of sexuality, within a non-formal educational context, and by using participants’ learn by doing experience. It also aims at creating links among different professionals involved in the field of sexuality and in body-related issues, thus making it possible to reach objectives such as:</td>
</tr>
<tr>
<td>- give trainees broad-scale information about human sexuality;</td>
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<tr>
<td>- create a more effective supporting strategies in order to improve sex rights;</td>
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<tr>
<td>- create a more effective and elaborated support when providing sex information;</td>
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<tr>
<td>- provide one’s freedom of sex expression;</td>
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<tr>
<td>- attract interest to LGBT and gender related questions;</td>
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<tr>
<td>- establish of intercultural dialogue among professionals and common people and promotion of mutual comprehension on questions related to sexuality and education.</td>
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<table>
<thead>
<tr>
<th>DETAILED DESCRIPTION</th>
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<tbody>
<tr>
<td><strong>i.</strong> <strong>Background / Rationale</strong></td>
</tr>
<tr>
<td>The background for the Sex Educator Training was to prepare volunteers for the San Francisco Sex Information switch board or to become a sex educator volunteer in any other field. San Francisco Sex Information is a non-profit organization, and all its members (sex educators and other staff) are volunteers. The training itself is financed by participants. The training gathers people coming from the United States, other countries and fields of profession which is – beyond the training itself – very important for one’s personal development and learning needs.</td>
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<table>
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<tr>
<th><strong>ii.</strong> <strong>Timescale</strong></th>
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<tr>
<td>Every second weekend for 2 months, about 57 hours of training.</td>
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<table>
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<tr>
<th><strong>iii.</strong> <strong>Partners involved</strong></th>
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</table>
Since 1972, *San Francisco Sex Information* has provided free, confidential, accurate, non-judgmental information about sex. The *Sex Educator Training* involves some independent educators and professionals, as well as other NGOs, like *Center for Sex and Culture*.

### iv. Problems tackled / Challenges

The main problems tackled during the trainings are stereotypes and unawareness of the personal questions about sexuality from different countries and different sexual subcultures. It is also important to help trainees to understand that sexuality is embedded in society and culture, rather than simply driven by biology and nature. This fact helps us to understand all the differences in our sexual behaviour and avoid stereotypes.

### v. Direct target group(s)

The participants of the trainings are professionals and non-professionals from the United States and sometimes from other countries. Psychologists, sociologists, medical students, social workers, teachers, health professionals, who face the themes of sexuality, gender, sexual rights or body issues in their daily work.

### vi. Final beneficiaries

The final beneficiaries are all the people of local communities and the clientele of participants who took part in the training.

### vii. Activities

Many activities based on non-formal education. The activities consisted of seminars, presentations about sexuality, workshops and communication exercises. More than 57 hours of education on human sexuality, which is more than that received by most medical students during their professional education. Participants hear from individuals and panels of speakers, but also watch videos, slides, and films covering all aspects of human sexuality.

### viii. Methodology

Most of the methods used are non-formal, although some theoretical concepts had to combine with more formal methods. Some of the activities required the presence of all learners, while other activities required a division in groups. All activities were developed with a non-formal education perspective, peer approach etc.

### ix. Project Framework

*SFSI Volunteer Sex Educator Training* is a unique experience for adults coming from all over the United States, and gives the opportunity to become sex educators and use these learning in their daily work.

The activities consisted of seminars, presentations about sexual cultures and about other dimensions of human sexuality, but also exercises which help to develop professionals’ self-reflection and communication skills. Through these activities participants represented the perception of their own sexuality both as private people and professionals. The training is based on concepts of non-formal education, active participation and intercultural dialogue.

### EVALUATION OF THE BP

#### i. Impact (Results and outputs of the BP)

High satisfaction of trainees, both in the content of activities, methods, dynamics, and at an organizational level. There is always a strong interest for participants to exchange ideas and learn more about sexuality. The participants worked and interacted in a sexually intercultural environment, that allowed them to have a great awareness on intercultural dialogue especially in the field of sexuality and in the perception of common values related to the theme of sexuality. They can also share their daily work experience to discuss case studies.

Other significant results (impact on trainees):

- increased knowledge about the main themes of the training: human sexuality (biological,
medical facts), cultural stereotypes, gender and sexual orientation, sexual subcultures;
- improved intercultural and communication competences;
- gained interpersonal (and professional) relationships;
- achieved motivation;
- improved confidence in their (professional and personal) abilities.

ii. **Main strengths**
High interest of the participants in approaching issues of sexuality. The trainings are able to convey the idea that sexuality is not a general and biologically determined subject, but it depends on cultural factors that are always socially specific.

iii. **Main weaknesses and difficulties encountered**
None. Perhaps, more time should be devoted to discuss case studies from participants’ work areas.

iv. **Lessons learned from the Practice**
The training shows that most of the information on human sexuality can be conveyed more effectively using learning by doing methods. During the training, there are many exercises which challenge participants’ personal boundaries and raise awareness of the fact that professionals are also human beings with their own cultural background, values and sexual identity. The training - especially the exercises - emphasizes the importance of self-reflection upon beliefs and values and open communication when sex becomes a topic. Participants learn skills and practical tools on how to deal with personal questions, how to say ‘no’, or how to handle sensitive topics. The training is also excellent in showing the variety of human sexuality and in assisting participants to become more aware of the cultural embeddings of human sexuality and the need for tolerance of others’ sexual identity or sexual behavior. The training also provides excellent pedagogical tools on how to speak about sexuality in accordance with different public spaces (schools, medical environment, subcultural spaces, etc.).

v. **Has it already been transferred?**
It is being transferred individually.

### CONTACTS

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michele Jones</td>
<td><a href="mailto:tomichelejones@yahoo.com">tomichelejones@yahoo.com</a></td>
</tr>
</tbody>
</table>
# BEST PRACTICE on cultural diversity in the domain of SEXUALITY

<table>
<thead>
<tr>
<th>TITLE OF THE BEST PRACTICE</th>
<th>In between us – Sexuality in the EU</th>
</tr>
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## SPECIFIC NEEDS/THEME/ISSUE tackled by the BP

The idea of the workshop appeared as the answer to the community’s (adults and youth) need to overcome the stereotypes facing questions about sexuality and to facilitate links between different groups involved in these questions.

The main theme of the workshop for adults “In between us” is sexuality analyzed through art as a pedagogical tool.

This theme has been addressed through three main pillars: arts and culture, education and politics.

Three artistic workshops, based on these pillars, have been organized under the name of “Self Identity & Society”:

- painting and collage (to explore their own sexuality through the senses);
- theatre (to analyze their own body and emotions by connecting with other people);
- photography (to explore the complexity of the human body through creative photos).

At the end of the artistic workshop, participants were involved in the “magic square” created with the aim of sharing their experience with the three art forms they used during the workshops (theatre, painting & collage, photography).

## KEY WORDS


## OBJECTIVES

The workshop aimed at challenging stereotypes by proposing new approaches in order to face questions about sexuality, within a non-formal educational context, by using arts. It also aimed at creating links between different groups involved in these fields, so that it would become possible to reach objectives such as:

- creation of more effective supporting strategies in order to improve sexual rights;
- provision of one’s freedom of sexual expression through arts & culture;
- attracting interest to LGBT and gender related questions;
- establishment of intercultural dialogue and promotion of mutual comprehension on questions related to sexuality and education.

## DETAILED DESCRIPTION

### i. Background / Rationale

The background for the “In between us” workshop was to create a space for discussion, multicultural and multidisciplinary interaction. The existence of stereotypes about sexuality raised the idea of suggesting new approaches to facing these questions, within a non-formal educational context, by using arts.

The workshop was funded by the Grundtvig sectorial program (LLP) that meets didactic and learning needs of people involved in every form of adult education, as well as institutions and organizations. The workshop gathered people from different countries for an innovative multinational learning experience, important for one’s personal development and learning needs.

Therefore, we gave participants from 11 European countries the opportunity to debate and exchange
opinions about the way sexuality is perceived in their own countries and in Europe, and to learn how to use non formal dynamics and art as pedagogic tools.

### ii. Timescale
7 – 14 of May, 2011

### iii. Partners involved
20 participants from 11 countries: Slovakia, Turkey, Belgium, Spain, Latvia, Czech Republic, Lithuania, Romania, Bulgaria, Poland and Hungary took part in the workshop.

Others involved included the supporters of the Palermo Pride 2011: Massimo Milani, a street artist and an activist for LGBTQ rights, Luigi Carollo, one of the founders of the “Associazione omosessuale Articolo Tre”, and Erasmo Palazzotto, regional coordinator of Left, ecology and liberty (political party).

### iv. Problems tackled / Challenges
The main problems tackled during the workshop were stereotypes and unawareness of issues related to sexuality among youth and adults from different countries all over Europe.

### v. Direct target group(s)
- the participants of the workshop were adults from 11 countries: Belgium, Latvia, Romania, Spain, Bulgaria, Turkey, Czech Republic, Slovakia, Lithuania, Hungary, Poland with different professional and educational profiles: psychologists, sociologists, artists, sex educators, students, teachers, who were interested in using artistic tools to face the themes of sexuality, gender, sexual minorities, rights, etc.;
- the majority of participants were over 30-years-old adults;
- 30% of adults under the age of 30;
- 60% of female candidates.

### vi. Final beneficiaries
The final beneficiaries were represented by local community and communities of participants who took part in the workshop.

### vii. Activities
Many activities were based on non-formal education. The activities consisted of seminars, presentations about sexuality and art in each country (personal views, society, history, challenges, manifestations, activities of LGBTQ leaders, etc.) and art workshops (painting & collage, photography, theatre). Through these activities, participants represented the perception of sexuality of their own countries and exchanged ideas on how to use art as a pedagogical tool for education.

The key activities implemented during the workshop:
- itinerant seminar about art, culture and sexuality in Palermo;
- three Art Workshops to explore the creativity of learners and encourage them in the use of artistic expression methods and education on sexuality:
  - **Painting and collage**
    1. "Sexuality is ...." - Each participant gave his personal view of sexuality through sensory and artistic categories. Objective: compare their perception of sexuality through the senses (smell, touch, sight, taste, hearing, Sixth Sense), and art (shape, colour, space, line);
    2. "Let us feel" - Objective: to know and learn by exploring sensuality through the senses. The participants had to touch materials with different textures (cardboard, wood, glass, rubber, silicone, cotton sheets, scraps of wallpaper, etc.) and after choosing one material they had to paint thus creating their works.
  - **Theatre**
    The educational theatre workshop focused on the analysis and research of the own body and emotions in relation to others. It was a way to discover and explore each other
through action and emotional dance. Learners did not use verbal language during the sessions and were guided by a theatre expert.

- **Photography**
  During the sessions, students worked on creative photos to explore the complexity of the human body, focusing on the relationship between perceptions and feelings about their sexual intimacy and the concept of self-esteem and personal identity. Participants took pictures representing these objectives and concepts.

- “Sexuality in Europe” – a presentation of sexuality and its perception in different European countries that was implemented through three sessions:
  - **“Sexuality in the EU” I, Art & Culture:**
    The first session of presentations was devoted to the theme of sexuality in general, and to its historical origins through an analysis of the human body expressed by using various artistic forms, from cave paintings and great Greek sculptures to contemporary art;
  - **“Sexuality in the EU” II, Education (formal and non formal education):**
    Sexual health education, stereotypes, LGBT;
  - **“Sexuality in the EU” III, Education & Stereotypes:**
    The last session of presentations was devoted to current topics, such as struggles for the rights of sexual minorities and their history, stereotypes typical in some countries, definitions of LGBT.

- Round Table “Policy and Sexuality” about sexual minority rights and equal opportunities. Participants also included Massimo Milani, a street artist and a militant for LGTBQ rights, Luigi Carollo, one of the founders of the “Associazione omosessuale Articolo Tre”, and Erasmo Palazzotto, regional coordinator of Left, ecology and liberty (political party);
- the activity "Statement Game" (T-Kit 8 "Social Inclusion"), in which the participants were asked to express their views on proposed statements about the Pride and events that promote the fight for the rights of sexual minorities, the legalization of prostitution, the victims of human trafficking, a perfect family model, homosexuals couples etc.;
- presentation of the Grundtvig programme and other LLP programmes and creation of ideas for the development of new projects;
- Movie evening & Debates - an evening of entertainment and discussion on topics of the workshop. Learners watched various movies and short films that deal with the issue of sexuality at different levels, from education to the humorous and farcical. This event has helped to increase active participation and education among participants;
- Flash Mob activity which was organized in collaboration with participants using theatrical exercises developed during the workshops with the aim of disseminating information about the workshop in the local community and promoting the final event;
- Intercultural Evening / Aphrodisiac Dinner / Celebration of Europe Day - that created the opportunity to promote cultural diversity, language and dialogue as well as to celebrate Europe Day with an evening of lively music, food and European dances;

viii. **Methodology**
Most of the methods used were non-formal, although some theoretical concepts had to combine them with more formal methods. Some of the activities required the presence of the learners all together while for other ones they were divided in groups. All activities were developed with a non-formal education perspective, peer approach etc.

ix. **Project Framework**
“In between us – Sexuality in Europe” is a workshop for adults organized by CESIE – European Centre of Studies and Initiatives – in Palermo to give the opportunity to 20 participants from 11 countries to take part in non-formal activities based on non-formal education. The activities consisted of seminars, country presentations, art workshops (painting & collage, photography, theatre). Through these activities, participants represented the perception of sexuality of their own countries and learnt how to use art as a pedagogical tool for education. The whole project is based on concepts like non-formal education, active participation and intercultural dialogue.

x. Financial framework

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<th>Expenses</th>
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</tr>
</thead>
<tbody>
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<td>Travel and accommodation costs</td>
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<tr>
<td>Preparation costs</td>
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</tr>
<tr>
<td>Expenses for special needs</td>
<td>0</td>
</tr>
<tr>
<td>Organizational costs</td>
<td>5,000,00</td>
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<tr>
<td>TOTAL AMOUNT</td>
<td>34,640,00</td>
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</table>

EVALUATION OF THE BP

i. Impact (Results and outputs of the BP)

The final monitoring and evaluation of the workshop showed a high learner satisfaction, both with the content of activities, methods, dynamics, and organization. There was a strong interest from participants in exchanging ideas and learning more about the perception of sexuality in different European countries. In addition, there was a high interest in knowing and experiencing non-formal methods related to art.

The participants worked and interacted in an intercultural environment, that allowed them to increase their awareness about intercultural dialogue and the perception of common values in different European countries on the theme of sexuality.

Other significant results (impact on participants):

- knowledge of techniques and use of art as non-formal educational tools;
- increased knowledge about the main themes of the workshop: cultural stereotypes, gender and sexual orientation + European realities;
- improvement of intercultural competences;
- improved foreign language skills;
- gained interpersonal relationships;
- achieved motivation;
- improved confidence in their abilities;
- new knowledge about hosting country and countries of other participants.

Impact on the hosting organization:

- improvement of intercultural dialogue;
- dialogue and exchange of ideas / experiences in the context of sexuality, the rights of sexual minorities;
- networking with new people and realities;
- interest in the creation of new initiatives involving associations and individuals.

Impact on local community:

- intercultural dialogue;
- interest in participating and learning more about Grundtvig workshop.

ii. Main strengths
- high interest from participants in approaching issues of sexuality and discovering more through artistic workshops;
- dialogue and exchange between participants;
- various activities and possibility to try 3 different workshops and choose to follow the preferred one;
- time structure and activity flow;
- group dynamics – the importance of the full immersion.

iii. Main weaknesses and difficulties encountered
- in the early moments of the workshop, we faced some difficulties connected with the level of knowledge of English.

iv. Lessons learned from the practice
- during the workshop, we learned how to overcome communication barriers through various artistic activities, as participants could use not only verbal skills but they could also communicate through movement, drawing and also interact with the artistic devices. Artistic activities were also useful for participants to break the ice and express themselves both verbally and through art.
- the other lesson learned is that workshops must also continue to be promoted because they provide a good opportunity to break down language barriers in Europe.

v. Has it already been transferred?
No yet.

OTHER RELEVANT INFORMATION
www.cesie.org

CONTACTS

<table>
<thead>
<tr>
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<tbody>
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<td>+39 0916164224</td>
</tr>
</tbody>
</table>
BEST PRACTICE on cultural diversity in the domain of SEXUALITY / Gender / Disability

TITLE OF THE BEST PRACTICE

Human Living Library

SPECIFIC NEEDS/THME/ISSUE tackled by the BP

The books in the Living Library are people representing groups frequently confronted with prejudices and stereotypes, and who are often victims of discrimination or social exclusion. The aim of this best practice is to create constructive interpersonal dialogue between people who would normally not have the occasion to speak to each other. The Human Living Library aims at bringing people together, to encourage understanding and to help them to deal with their lives within the community of human beings. It’s an opportunity for intercultural learning and personal development and this practice plays an important role in reflecting on one’s own human rights and raises the awareness in the wider public on the importance of human rights for the personal well-being of all.

KEY WORDS

– intercultural understanding.
– breaking the stereotypes.
– mutual and careful respect.
– meeting with one’s own worst prejudice.

OBJECTIVES

The Living Library is a tool to foster peaceful cohabitation and bring people closer together in mutual and careful respect for the human dignity of the individual.

The Living Library is a means of promoting respect for human rights and human dignity, and aims at raising awareness of, and enable constructive dialogue about prejudices that frequently lead to discrimination against individuals or groups of people.

In taking on this activity, it is important to realise that the main aim of the Living Library is predefined, whereas more detailed objectives should define realistic and achievable local impacts for the activity. These detailed objectives can be:

– people’s awareness of stereotypes and prejudices, and their negative consequences;
– visibility of human rights issues;
– reactions to current or recent events in your country (e.g. an increase in hate crimes or human rights’ violations);
– initiating and enlarging networks of partners;
– creating dialogue between a variety of partners in civil society.

DETAILED DESCRIPTION

i. Background / Rationale

Living Library, a project that provides people with the opportunity to access “living books” to learn first-hand about someone’s personal life experiences. People who act as living books, prepare a story about themselves – sometimes a lifelong journey or maybe just an important period in their life. They can come from all walks of life and the story they tell is of their choosing. With the help of “librarians” volunteer the readers select a title, then meet with their “book” to listen to and discuss the story. “The Living Library is a unique way for individuals in a very diverse community to get to know each other”, says Shanahan. “It fosters a positive mental outlook among participants and encourages social interaction and cooperation.”

ii. Timescale
The one-day event was held on March 21st at the ArciBarcollo and involved 11 books telling their stories and who represented sexual orientation, ethnic minorities (LGBT and foreigner community in Palermo). We began the process of recruitment and contact one month before. The most difficult part was to contact and to find the Books which could coincide with the decided thematic. We had identified 11 different books by contacting organisations which work with LGBT and migrant community in Palermo. People and public institutions might be able to provide a Book for the Library respecting the thematic (sexual orientation and ethnic minorities). An individual interview with the Books had been prepared in order to explain better the objectives, the methodology and to give more input to the role of the Books. They contributed to create an intercultural dialogue, and through their participation and their testimony the Books can evidence the stories of their life or just an episode which could break up the stereotypes. It’s important to put together a collection of good literature and to look after the Book well.

The book has to choose a title which must relate to a representative group of people who are frequently subject to prejudices, stereotyping and frequent discrimination.

The Librarians of the Living Library functioned much like as real librarians: facilitating loans, filling out library reader cards, keeping a check on availability, handling reservations, and conducting interviews with people who volunteer to become Books in the Library. The Library has to be stage part as a public manifestation or a festival in order to have a big public.

### iii. Partners involved
Organisation for LGBT community.

### iv. Problems tackled / Challenges
Finding books that could be a representative group of people who are frequently subjected to prejudices, stereotyping and frequent discrimination. Choose the setting in order to have a large and heterogeneous public of readers. To attract the public in order to discuss with the available books about the prejudices: to provide seats and tables for all books.

The role of a Book is exhausting, demanding and challenging, but it is also interesting and funny. The selection of the people who will represent the book titles is undoubtedly the most important part of the Living Library preparation. While the organisers will set a rigid framework for the activity as a whole, the meetings between the Books and readers themselves will happen spontaneously, and in a confidential space. Organisers will not have a clear picture of what transpires in these discussions, but must trust the Books to follow the objectives of the Living Library. Books must be authentic: each title should be represented by one or several people who have meaningful personal experience on the subject.

Books have to be stable personalities ready and able to communicate with a diversity of different readers. They require a reflective and mature opinion on the subject they are representing, while avoiding a missionary approach.

It is recommended to organise a briefing meeting for all Books a few days before the start of the Living Library. While the Books will have received basic information beforehand, the meeting will help to clarify open questions, address insecurities and put the Living Library in the context of the organisers’ association or institution. The briefing meeting should take place in a quiet place in order to facilitate discussion and concentration, and this is unlikely to be the public space chosen for the Living Library. If this is not the first Living Library run by the organisers, it is useful to provide a summary of evaluations from previous events and to invite “experienced Books” to share their impressions. Plan to invite people in the late afternoon – so as not to disturb their work or studies – for a meeting of about two hours, and organise the seating arrangement in a circle or square so that people can see each other.

### v. Direct target group(s)
International and very heterogeneous for different age and cultural background. People who had
already go through stereotypes and prejudices on subjects tackled by the event.

vi. **Final beneficiaries**
Cooperative learning process both for the books and for the readers.

vii. **Activities**
Get in touch with the readers and the books and to open debates in order to give new knowledge about people and groups they are not always in touch with, and to bring issues related to stereotypes and prejudices to their attention, for example concerning sexual orientation or life of migrants who are often victim of discrimination.

viii. **Methodology**
The Human Library is an innovative method designed to promote dialogue, reduce prejudices and encourage understanding. The main characteristics of the project are to be found in its simplicity and positive approach. It’s an opportunity to speak informally with people on loan; this latter group was varied in age, sex and cultural background. It’s an opportunity to break stereotypes by challenging the most common prejudices in a positive and humorous manner.

ix. **Project Framework**
World Day against Racism and Discrimination.

---

**EVALUATION OF THE BP**

i. **Impact** *(Results and outputs of the BP)*
Positive outcome from participants.
Moreover, after that initiative we will organize two other human libraries involving the previous books. The dimensions, intensity and methodology of any evaluation should be defined by the organisers during the preparation process. In order to get sufficient material for an evaluation, it will be important to define the evaluation criteria and procedures early on in the planning process. This publication is not a guide to the aims, objectives and methodology of evaluation. If you wish to learn more about evaluation in youth activities in general, please consult [www.training-youth.net](http://www.training-youth.net), where you will find numerous tools and approaches on evaluation methodology in non-formal education.

Evaluation serves two main purposes in the context of the Living Library:
The evaluation of the event in relation to the achievement of measurable objectives defined at the beginning of the planning phase.
The evaluation of the experience of organisers, librarians and Books with the purpose of reflecting on common experiences, and improving the methodology for a potential re-run of the event.

Considering the large number of people involved in a Living Library, questionnaires are an easily manageable and adequate means of collecting data. They should be prepared and produced before the event, and distributed to Books and readers during the event to secure a good return rate to librarians and organisers after the event. You will need different questionnaires for each group. Readers should have the choice whether or not to disclose personal data, and in principle the Living Library protects the anonymity of readers.

The readers and the books were totally satisfied and happy to took part in the Library and to make visible the diversity of the local community.

ii. **Main strengths**
The books were really motivated and willing to help throughout the whole process. In Living Library projects the living books are members of groups who are subject to discrimination and stereotypes. In a Living Library session a library of living books makes themselves available for borrowing by members of the public for a thirty-minute or so ‘reading’. Living libraries can take a number of forms and be organised for a range of purposes. Generalist living libraries are comprised of living books representing a range of backgrounds who might give themselves ‘book titles’ according to intersections of, for example, ethnicity, religion, sexuality or ability. In all cases, the aim is to provide
‘ordinary’ community members with the opportunity for a conversation with a person they may not ordinarily meet in order to dispel negative stereotypes and prejudice.

iii. Main weaknesses and difficulties encountered
The location was not really suitable and it was changed at the very last minute. We also had to face some difficulties with other organizing partners.

iv. Lessons learned from the Practice
It is important to have enough volunteers and librarians to help out controlling the reading time. Suitable place. Stereotypes are still very rooted in our society. At the heart of the Living Library are the librarians, who have the primary task of facilitating the loan of Books. The librarians connect the reader and the Book: they are the first people the readers of the Living Library have contact with and must be able to communicate and work patiently with Books and readers during the sometimes complicated deliberations and decision making processes. It is recommended to find professional and trained (real!) librarians for the Living Library, as they already possess the skills and competencies for the many practical functions, such as filling out library cards for readers, updating and maintaining the available list of literature, and keeping records of loans and the return of books in the library ledger. Librarians are also the guardians of the library rules.

v. Has it already been transferred?
Actually, the Human Library has been developed in 2000 by the Danish organisation “STOP The Violence”. CEIPES organisation, after adapting this practice, is now working to organize trainings on how to develop a human library on an international level. In fact, CEIPES has already applied for some projects and European funding.

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<thead>
<tr>
<th>CONTACTS</th>
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<tbody>
<tr>
<td>Name</td>
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<tr>
<td>Ana Carla Rodrigues Afonso</td>
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</table>
**BEST PRACTICE on cultural diversity in the domain of SEXUALITY / Disability / Body**

<table>
<thead>
<tr>
<th>TITLE OF THE GOOD PRACTICE</th>
<th><a href="mailto:SEKS@RELATIES.KOM">SEKS@RELATIES.KOM</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>PRECISE NEEDS/THEME/ISSUE tackled by the GP</td>
<td>Sexual education for people with a mental disability</td>
</tr>
<tr>
<td>KEY WORDS</td>
<td>Mental disability, interactive, inform, sexual.</td>
</tr>
<tr>
<td>OBJECTIVES</td>
<td>Through education, we try to teach people with mental disabilities about sexuality and their body.</td>
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**DETAILED DESCRIPTION**

<table>
<thead>
<tr>
<th>i.</th>
<th>Background / Rationale</th>
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<tbody>
<tr>
<td></td>
<td>Sexuality is important for everyone in society, including for people living with a mental disability. Giving education to this group of people is still not so common in Flanders, however. They are still less informed than people without a disability. In some cases, people with a mental disability never receive any education about sexuality and their body. When there is education for this target group, they are often taught about hygiene, and acceptable social actions in order to avoid sexual abuse. This is ok, but when you give education only for these reasons, it makes it seem like sexual contact is something to be afraid of, which is not the message we want to give. Thus, this education programme focuses on both feelings and sexuality.</td>
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<th>ii.</th>
<th>Timescale</th>
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<td></td>
<td>Normally, the workshop takes two hours, but it is also possible to expand the training to a half or full day.</td>
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<th>iii.</th>
<th>Partners involved</th>
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<tbody>
<tr>
<td>-</td>
<td>Institutions where the target group lives;</td>
</tr>
<tr>
<td>-</td>
<td>People living with a mental disability;</td>
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<td>-</td>
<td>Organisations that work on sexuality and disability (VMG).</td>
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<tr>
<th>iv.</th>
<th>Problems tackled / Challenges</th>
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<tr>
<td></td>
<td>Often, people with a mental disability don’t have any knowledge about sexuality. It’s a bit of a taboo. For institutional professionals, it’s very difficult to talk about the subject. They don’t always have openness about sexuality.</td>
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<tr>
<th>v.</th>
<th>Direct target group(s)</th>
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<tr>
<td></td>
<td>People living with a mental disability.</td>
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<tr>
<th>vi.</th>
<th>Final beneficiaries</th>
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<tbody>
<tr>
<td>-</td>
<td>People living with a mental disability</td>
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<tr>
<td>-</td>
<td>Professionals from institutions</td>
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<th>vii.</th>
<th>Activities</th>
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<tr>
<td></td>
<td>With the help of pictures, we talk in a group about sexual experiences and body experiences.</td>
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<tr>
<th>viii.</th>
<th>Methodology</th>
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<td></td>
<td>At first, we try to avoid “teaching” as much as we can. With each picture or image, we ask questions to the target group. The first reason why we do this is to be sure that everyone sees the same thing in the picture or image. The first thing we always ask is: “What do you see?” We give time to the group to look at the picture as long as they want and then we try to encourage them to consider the picture beyond what they actually see.</td>
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</table>
For example: We show a picture of a man and a woman who are kissing. We ask: What are the man and woman doing? Did you already do this? How does it feel? Or do you want to do this? If you kiss like this, do you also feel things on other places of your body?

Paying attention to the experience is the main feature of the workshop. Besides giving knowledge and information, it’s also important to learn about feelings concerning sexuality and the body (whether positive or negative).

Sometimes it’s necessary to give individual attention, or have an individual part in the training, because for some people it’s too hard to talk about some issues in a group.

ix. Project Framework
We have a structure and material that serve as a starting point. When the workers in institutions want other things, we talk about these subjects and incorporate them into the training. During the workshop professionals who work directly with the target group don’t help, but they are present.

x. Financial framework

EVALUATION OF THE GP

i. Impact (Results and outputs of the GP)
People with a mental disability learn terms concerning sexuality and body. They also see that the subject is something human and it’s not a “bad” thing to talk about sexuality. Also the professionals, who are in direct contact with the target group, experience that a barrier for sexual issues is not necessary.

ii. Main strengths
- In general, using pictures works well in educational programs for people living with a mental disability. Sexuality is a difficult subject. The picture helps start off the training without any direct usage of difficult terms or taboo words.
- Group work allows participants to learn from each other and to understand that they are not the only one who experiences certain things. They understand that they have the same feelings as others.

iii. Main weaknesses and difficulties encountered
- Some people with a mental disability can communicate and express themselves much easier than others. In trainings like this one, these differences can be problematic.
- There is often sexual abuse in institutions. When this appears during the workshop, the training can go in a different direction.
- The big taboo that still surrounds the subject is often difficult to break.

iv. Lessons learned from the practice
- When the trainers are ashamed to talk about the subject, often, the target group talks about it easier. So it’s very important that the trainers are well prepared.
- Also the professionals from the institutions must not approach the subject with any shame. After the workshop, they must stay attentive to the subject be willing to discuss it with the mentally disabled.

v. Has it already been transferred?
No, it has not yet been transferred in this exact form.

CONTACTS

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<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Telephone</th>
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<tbody>
<tr>
<td>Griet Reyniers</td>
<td><a href="mailto:griet.reyniers@kvg.be">griet.reyniers@kvg.be</a></td>
<td>0478 03 32 85</td>
</tr>
<tr>
<td>Greet Conix</td>
<td><a href="mailto:vzwvmg@scarlet.com">vzwvmg@scarlet.com</a></td>
<td>09 228 96 98</td>
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46
**BEST PRACTICE on cultural diversity in the domain of SEXUALITY / Gender**

<table>
<thead>
<tr>
<th>TITLE OF THE GOOD PRACTICE</th>
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<tbody>
<tr>
<td>Homophobia Awareness Training: Gay Continuum Activity</td>
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<tr>
<th>PRECISE NEEDS/THEME/ISSUE tackled by the GP</th>
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<tr>
<td>The 2003 ShOut Report, which focused on the needs of young people in Northern Ireland who identify themselves as lesbian, gay, bisexual or transgender, found that 50% of young people experienced a negative attitude towards their sexual orientation whilst members of a youth organization; 65% had experienced verbal abuse and 44% had been bullied in school because of their sexual orientation. WheelWorks has partnered with professionals experienced in the issues of homophobia awareness to devise a suitable and practical based training program to address this issue and to give trainers working with young people the tools they need to raise awareness.</td>
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<thead>
<tr>
<th>KEY WORDS</th>
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<tr>
<td>Homophobia, gay awareness, stereotypes, representations.</td>
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<tr>
<th>OBJECTIVES</th>
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<tr>
<td>The objective of this training is to raise awareness of issues affecting LGBT youth among those working in the youth sector, highlighting strategies and creative activities that can be used in a youth setting to increase visibility and understanding of LGBT issues. “The Gay Continuum” is a sample visual exercise and discussion that looks at how LGBT people are portrayed, how society bases its judgment and the impact of these judgments.</td>
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<tr>
<th>DETAILED DESCRIPTION</th>
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<tbody>
<tr>
<td>i. Background / Rationale</td>
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<tr>
<td>WheelWorks develops art programs with some of the most excluded young people in Northern Ireland. Some of these art-based projects developed with arts facilitators focus on giving LGBT (Lesbian, Gay, Bisexual and Transgender) young people an outlet to 'voice' to their experiences. Eager to promote both the expertise developed and resources on a wider scale, WheelWorks has partnered with professionals experienced in the issues of homophobia awareness to devise a suitable and practical based training program. This training is the result of these efforts.</td>
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<table>
<thead>
<tr>
<th>ii. Timescale</th>
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<tr>
<td>The entire training takes approximately 6 hours (including lunch and evaluation).</td>
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<tr>
<th>iii. Partners involved</th>
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<tr>
<td>The training was developed by WheelWorks, a youth art organization working with young people across Northern Ireland. Support comes from the Youth Council for Northern Ireland.</td>
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<tr>
<th>iv. Problems tackled / Challenges</th>
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<tr>
<td>This activity deals with the problems of stereotypes and how they can lead to prejudices and ultimately, discrimination against LGBT individuals.</td>
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<tr>
<th>v. Direct target group(s)</th>
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<tr>
<td>The training is designed for 5-20 participants, including both art and youth workers who work with young people.</td>
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</table>
vi. **Final beneficiaries**
These youth workers will ultimately apply what they have learned in the workshop to their work with young people aged 25 and younger.

vii. **Activities**
The Gay Continuum activity is a visual exercise and discussion that looks at how LGBT people are portrayed, how society bases its judgment and the impact of this.

viii. **Methodology**
In the “Gay Continuum” activity, an assortment of approximately 20 A4 images depicting people of a variety of ages, cultural backgrounds and gender (gathered from magazines or the Internet) are spread on tables so that they are visible to all participants. Several sheets of blank flipchart paper are taped together to form a long narrow sheet on the wall where everyone can see.

With a marker, the facilitator will write “100% gay” on one end of the flipchart sheet and “100% heterosexual” on the other end. Together, participants decide on the parameters of a “gay continuum” using the pictures on the tables and sticking them on the length of the sheet with sticky tack according to how gay they think the person depicted is. The placing may take some time and images might have to be moved about a few times. The exercise is finished when all the images have been added to the sheet.

After completing this activity, the group should discuss their criteria for judging the 'gayness' of the images. Are stereotypes being used to judge people? Are these stereotypes positive or negative? What is the impact of using these stereotypes?

ix. **Project Framework**
The training, including the “Gay Continuum” activity has been completed two times. The first during a pilot training in 2010 and then again in 2012, with changes made in response to the initial training feedback.

x. **Financial framework**
The training was developed with funding from the Youth Council for Northern Ireland.

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**EVALUATION OF THE GP**

i. **Impact (Results and outputs of the GP)**
Wheelworks was not able to follow up with the participants to see how they have applied the training in their work with youth, but the immediate feedback from the training was very positive.

ii. **Main strengths**
According to participant feedback, the approach taken during the pilot training by the facilitators worked extremely well. Participants confirmed the benefits of using two trainers who had art and issue-based expertise and that the use of creative activities made the training enjoyable and interactive. They also appreciated the balance of information giving and participatory exercises and said that the day was both inspirational and confidence building.

iii. **Main weaknesses and difficulties encountered**
Because the training deals with a lot of contents, participants reported that it was a lot of information to receive in such a short time period. Regarding the “Gay Continuum,” it may be
difficult to get people to move beyond political correctness as they complete the activity. It is thus important to push them to say what they really think and to express their immediate impression of the photos without fear of judgment from others.

iv. Lessons learned from the practice
This activity fosters a greater awareness of the impact of stereotyping in human interactions. It gives youth workers ideas and techniques for running interactive and creative sessions around LGBT issues.

v. Has it already been transferred?
The training has only been done twice in Northern Ireland, but the WheelWorks team is open to future transnational collaborations /opportunities for sharing their work.

OTHER RELEVANT INFORMATION
Description of Activity: http://www.wheelworks.org.uk/homophobia-awareness-training.asp

CONTACTS

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<tr>
<th>NAME</th>
<th>EMAIL</th>
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<tbody>
<tr>
<td>Lucy McCullagh,</td>
<td><a href="mailto:lucy@wheelworks.org.uk">lucy@wheelworks.org.uk</a></td>
<td>+44 2890 244063</td>
</tr>
<tr>
<td>WheelWorks Manager</td>
<td></td>
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</table>
BEST PRACTICE on cultural diversity in the domain of DISABILITY / Sexuality

<table>
<thead>
<tr>
<th>TITLE OF THE GOOD PRACTICE</th>
<th>Sexuality of Disabled People</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRECISE NEEDS/THEME/ISSUE tackled by the GP</td>
<td>The sexuality of physically and mentally disabled people is often repressed and ignored, therefore the sexuality might be expressed in dysfunctional ways.</td>
</tr>
<tr>
<td>KEY WORDS</td>
<td>Learning through the body, Non verbal learning, Appreciative approach, Change of norms and conceptual frameworks.</td>
</tr>
<tr>
<td>OBJECTIVES</td>
<td>Deal with the sexuality of disabled people in an open and respectful way.</td>
</tr>
<tr>
<td>DETAILED DESCRIPTION</td>
<td></td>
</tr>
<tr>
<td>i. Background / Rationale</td>
<td>The people surrounding disabled people (family and professionals) have difficulties with adequately handling their own emotions.</td>
</tr>
<tr>
<td>ii. Timescale</td>
<td>Workshops from 1 day to 1 week with/without subsequent supervision.</td>
</tr>
<tr>
<td>iii. Partners involved</td>
<td>Another trainer is sometimes involved in the training.</td>
</tr>
<tr>
<td>iv. Problems tackled / Challenges</td>
<td>To deal with sexuality of physical and mentally disabled people in a constructive and respectful way. Because of the repression and denial of their sexuality, they experience reactions that they do not understand and therefore cannot handle adequately.</td>
</tr>
<tr>
<td>v. Direct target group(s)</td>
<td>Professionals working with disabled people.</td>
</tr>
<tr>
<td>vi. Final beneficiaries</td>
<td>Professionals, social and health authorities.</td>
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</table>
| vii. Activities | As it is not useful just to give intellectual explanations and advice, the trainer performs dramatizations, sometimes with a female partner, to show and train adequate ways of engaging in sexual relations. The situations are recorded and then participants are trained to use the proper techniques. The trainer has made 5 films and often starts the sessions by showing scenes from the films. The Trainer and his assistant show different ways of approaching a woman:  
  a) he pulls her by the hair  
  b) he grabs her arm in a violent way  
He points at the expression of emotions of the woman. They try the same exercises and slowly learn to recognize the emotional expressions. Then come demonstrations of more adequate ways of making contact. |
viii. **Methodology**  
Learning by doing in an appreciative (open, non-judgmental) setting.

ix. **Financial framework**  
The trainer is employed part-time and does some workplace trainings. He also has his own company. The prices depend on different factors, but are generally approximately 6000 DKK a day.

**EVALUATION OF THE GP**

i. **Impact (Results and outputs of the GP)**  
Mentally and physically disabled people learn non-verbal ways to show more adequate expressions of sexuality.

ii. **Main strengths**  
The professionals learn to deal with sexual expressions in a more direct and respectful way.

iii. **Main weaknesses and difficulties encountered**  
Not all physically and mentally people can be reached, some professionals refuse to engage in a more direct relation to sexuality.

iv. **Lessons learned from the practice**  
Most mentally and physical disabled people can achieve a more adequate way of expressing sexuality. Most professionals enhance the quality of their work through this training.

v. **Has it already been transferred?**  
Not to my knowledge.

**CONTACTS**

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<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Telephone</th>
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<tbody>
<tr>
<td>Simon Simonsen</td>
<td><a href="mailto:simsim@webspeed.dk">simsim@webspeed.dk</a></td>
<td>+45 23 43 25 76</td>
</tr>
</tbody>
</table>
### BEST PRACTICE on cultural diversity in the domain of DISABILITY / Body

#### TITLE OF THE GOOD PRACTICE

| GIPS |

#### PRECISE NEEDS/THEME/ISSUE tackled by the GP

It’s a practice to show children how you can experience your body when you have a disability.

#### KEY WORDS

Playing, discovering, instruments, games, disability.

#### OBJECTIVES

- Children get to know the term “disability”.
- Experience of the body.
- Children talk with each other about disabilities. It’s not something “strange” anymore.

#### DETAILED DESCRIPTION

**i. Background / Rationale**

Children often do not have a lot (or any) contact with people living with a disability. For them sometimes these are “strange” people, and they don’t know how to handle the disability of the other.

**ii. Timescale**

The workshop is divided into two half-day sessions. After the first session, we wait one week and then the second session takes place. Before the workshop itself, there is an initial contact with the teachers in which we provide workshop information and discuss the content of the project and the materials we will use.

**iii. Partners involved**

- A professional from KVG;
- Teacher of the class where the workshop takes place;
- Primary school children of (10-12 years);
- People living with a physical disability.

**iv. Problems tackled / Challenges**

- Accommodation is different in every school. When we arrive, we have to adapt the structure of the board game to the room where we will be working. In a lot of cases we don’t have much space.

- Sometimes we have two workshop in one day (two different classes). A workshop is very intensive, so it is a challenge to maintain energy throughout the whole day. When the workshops are in the same room where the children eat lunch (which is often the case), we have to clean everything after the first workshop and put everything back after lunchtime for the second session of the workshop.

- We have to be at the school at least one hour before we start because we have to prepare everything. When workshops take place in the morning, it means that we have to leave very early when going to schools that are far away (we offer the workshop to schools).

- The first part of the project (the board game etc.) is very intense. For this part, we have to keep an eye on the time.

**v. Direct target group(s)**

Primary school children (10-12 years).

**vi. Final beneficiaries**
- Primary school children;
- Primary schools teachers;
- People living with a physical disability.

vii. Activities
- Answer questions and accomplish orders;
- Ask questions.

eight. Methodology
We show five video-parts from different movies. These showed some typical behaviors of children with mental disability and autism. After each video-part it is told to the children which behaviors they saw.

We use a board-game to do the first part of the workshop. The students have to be in groups of four/five children. You have to throw the dice and then move on the board the number you’ve thrown. On each place on the board, you can find a question or order. You and your group have to do what it is written. There are questions and orders about living with a disability and living together with someone with a disability. Also there are practical things children have to try to experience a disability.

The second part of the workshop is a talking-part. Children get the chance to ask as much questions they want, to a person with a disability. In this session, we take the game of the previous week as a starting point. In this part of the workshop we also show a lot of instruments that people with a physical disability use. The children have to guess what these instruments are for.

ix. Project Framework
We prepare the workshop together with the people living with a disability. There is a fixed frame work, but the content can change from the children you work with. We first have a conversation with the teachers in whose classes we give the workshop. Then we check if the content is ok.

We train the people living with a disability to speak in front of a class of children. We prepare the workshop together with them.

x. Financial framework
We got a grant for the GIPS-project.
For the schools, the project is free.
The volunteers (people living with a physical disability) don’t get paid to execute the project.

EVALUATION OF THE GP

i. Impact (Results and outputs of the GP)
Starting with a game, help the children to feel on their ease with people living with a disability. For the children, we see that they are very curious towards the next question or order that they have to do, and this make the game go on.

Also the project is useful for people who live with a physical disability.

ii. Main strengths
- In a way children like (playing) getting information about a subject.
- People living with a physical disability give the workshop together with a professional. So there is direct contact between the children and people living with a disability.
- It’s a workshop that is not difficult to organize. The content is easy.
- It’s a combination of different methodologies in one workshop.
- It’s a combination of thinking and doing /experience. This variable keeps it interesting and it’s a good approach to learn a lot.
- All disabilities are present is the workshop.
- Children learn that a physical disability is something totally different than a mental disability.
- We don’t fixate on disabilities, but on the possibilities of people living with a disability.
- It’s pedagogical strong and intensive programme in a short time.

### iii. Main weaknesses and difficulties encountered
- There are a lot of schools that want more workshops in a day (in different classes). Giving two workshops on one day is very intensive and exhausting. Some trainers are not able to do this.
- The project can’t exist without financial support.

### iv. Lessons learned from the practice
- Children don’t have any or don’t have much prejudices to disability.
- Children open their hearts very fast towards people living with a disability.
- Children adapt fast in a new and different class situation.

### v. Has it already been transferred?
No, but the GIPS-project exists already in the Netherlands.

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<table>
<thead>
<tr>
<th>OTHER RELEVANT INFORMATION</th>
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<tbody>
<tr>
<td>You can also use the workshop for youngsters or adults.</td>
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<tr>
<td>The videos we show are for all ages. It just shows different behaviours of children with a mental disability and autism. The level of the videos is not specific for children. It can be used for everybody.</td>
</tr>
<tr>
<td>The game is that can be easily adapted to the target group you work with. Maybe it’s good that the tasks and questions from the game are a little bit adapted to the age, but overall you can use it like it’s already made.</td>
</tr>
<tr>
<td>The content of the conversation at the end of the workshop depends totally on the group you work with. They ask questions, but the questions change according to the fact that they are referred to children or adults. You just have to adapt your answers to the level of the target group.</td>
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<th>CONTACTS</th>
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<tr>
<td>Name</td>
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<td>Paul Arnauts</td>
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BEST PRACTICE on cultural diversity in the domain of DISABILITY / Body

**TITLE OF THE GOOD PRACTICE**

MALUS

**PRECISE NEEDS/THEME/ISSUE tackled by the GP**

Get to know what it means to live with a disability.

**KEY WORDS**

Comic book, interaction, talking, physical disability.

**OBJECTIVES**

- Children get to know someone with a disability.
- Children can ask all the questions they want.
- Children see that somebody with a physical disability is “normal”.

**DETAILED DESCRIPTION**

**i. Background / Rationale**

Children are not usually used to communicating with a person with physical disabilities. They often think that they have a mental disability. We made a comic book, together with a well-known comic book writer, which handles the issue of people living with a physical disability.

**ii. Timescale**

It takes two hours, and even though sometimes we need more time, it is often difficult for schools to find free time for this activity.

Time it takes to train the volunteer participants.

**iii. Partners involved**

- Person with a physical disability
- Professional who works with the target group
- Children between 8 and 10 years old
- Primary schools teachers

**iv. Problems tackled / Challenges**

- Get children to be at ease around someone with a disability.
- Sparking openness about the subject.
- People with a disability see the positive side of their disability because they focus on their strengths.

**v. Direct target group(s)**

Primary school children.

**vi. Final beneficiaries**

- Primary school children
- Primary school teachers
- People living with a physical disability

**vii. Activities**

- Talk about disabilities
- Question some things that are obvious for most people
- Let the children ask all the questions they want
- Show some things make it easier for a person with a disability to perform certain tasks

**viii. Methodology**

Our methodology consists of interacting on a level that children can understand. We start by reading
the comic book “Malus”. It’s about a young boy who has a disability. It is drawn very nicely and the story is very easy to understand. After reading this comic book, the person with the disability who is in the class starts talking about his/her disability. They tell anecdotes and laugh about some things that have happened to them, but also talk about the hard times in school when they were young or as they got older. After this, the children ask questions. When they don’t ask questions, the person with a disability asks the students questions. The workshop shouldn’t last longer because it takes the whole two hours, and most of the time the children want to keep asking questions and talking even if the time is over.

### Project Framework

We train the people living with a disability to speak in front of a class of children. We prepare the workshop together with them. We also bring these individuals together to talk about their experiences as a trainer.

### Financial framework

The workshop is free. The school has to pay only for the comic books they receive (one euro per book). The school also pays the travel costs of the volunteers to the school. Our organisation gets the profit from the comic books. The volunteers have their transportation reimbursed.

### EVALUATION OF THE GP

#### i. Impact (Results and outputs of the GP)

At the beginning of the workshop, we see that the children are a little bit uncomfortable. It is sometimes difficult for them to start asking questions. Once they start, however, they often cannot stop asking things. Sometimes the questions are very personal, sometimes funny, sad, etc. The children do not have any shame when asking things. They are curious, but even if they are young, they show a lot of respect.

The workshop is a learning opportunity not only for the children, but also for the workshop organizers. They discover how other people see their disability because these children are so honest in what they think. After the workshop, the children who participated often want to share what they have heard and learned with other children in the school who were not present during the workshop.

#### ii. Main strengths

- A simple way to successfully provide a useful tool.
- Direct contact between children and people living with a physical disability.
- Preparation of the workshop does not take a lot of time.
- Trainers also learn a lot about themselves by organizing the workshop.

#### iii. Main weaknesses and difficulties encountered

- Must ensure that most of the children can ask enough questions, because that is the main goal of the workshop.
- It is necessary to provide a good preparation for trainers. As a professional you have to follow this preparation.
- Trainers have to be very open-minded in all ways about their disability.

#### iv. Lessons learned from the practice

- Not all people living with a physical disability can give this workshop.
- Children don’t have as much trouble dealing with people living with a disability as we often think.

#### v. Has it already been transferred?
We started the workshop in the area of Leuven. Now it’s already extended to other places in Flemish-Brabant and Flanders.

**OTHER RELEVANT INFORMATION**

The workshop can be easily used for adults in the same way it’s used for children. The comic book is for all ages. The only thing that you can do is let the people read the comic book in advance or discuss it first in small groups before talking about it with the whole group and the person with a disability.

For adults, it’s sometimes more difficult to ask questions without any shame. It might be good for the person with a disability who speaks with the group to prepare a talk about some situations in his life in which the disability has been important. Another option is to hang large sheets of paper on the walls with topics such as “sexuality”, and then people can write down questions about the different topics. After, the speaker can start the discussion, using the questions on the paper as a starting point.

**CONTACTS**

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<tr>
<th>Name</th>
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### BEST PRACTICE on cultural diversity in the domain of DISABILITY / Body

<table>
<thead>
<tr>
<th>TITLE OF THE GOOD PRACTICE</th>
<th>Taboo</th>
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<tr>
<th>PRECISE NEEDS/THEME/ISSUE tackled by the GP</th>
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<tbody>
<tr>
<td>Get to know what it means to live with a disability.</td>
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<thead>
<tr>
<th>KEY WORDS</th>
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<tr>
<td>Interaction, talking, physical disability, powerpoint, statements.</td>
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<tr>
<th>OBJECTIVES</th>
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<tr>
<td>Taboo tries to inform, sensitize, and motivate youth to see the life of a person with a disability as positive, but also as realistically as possible. It’s not easy to live with a disability, but every barrier creates new possibilities and dreams.</td>
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<th>DETAILED DESCRIPTION</th>
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<tr>
<td><strong>i. Background / Rationale</strong></td>
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<tr>
<td>The project brings honest stories from youngsters with a physical disability. It’s not just a classical listening and watching experience. Witnesses use different methods that make their story brisk and interesting.</td>
</tr>
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| **ii. Timescale** |
| The workshop takes one hour. This gives the school the chance to programme the workshop during the school day. But one workshop can easily be expanded if the school asks. |

| **iii. Partners involved** |
| - Person with a physical disability |
| - Professional who works with the target group |
| - Youth |
| - Secondary school teachers |
| - Organisations who are interested in Taboo |

| **iv. Problems tackled / Challenges** |
| - Getting participants to be open about the subject. |
| - People with a disability see the positive side of their disability, because they focus on their strengths. |

| **v. Direct target group(s)** |
| Students and people interested. |

| **vi. Final beneficiaries** |
| - Students and socio-cultural organisations |
| - Teachers |
| - People living with a physical disability |

| **vii. Activities** |
| Through empowerment it will be started a sustainable support platform for beginner and experienced trainers who put attention to equality with their workshops. |

| **viii. Methodology** |
| Every trainer tries to involve the people who actively participate in the workshop in his or her story, so the stories become tangible and not only didactic. For the workshop participants, it’s not only listening to a story, but also interaction that is important. The trainers are also open-minded and accept when participants are critical. |
The four methodological tools used are:
- biography
- discussion of the things that help people with disabilities in their daily lives
- statements
- powerpoint

EVALUATION OF THE GP

i. Impact (Results and outputs of the GP)
After each workshop we ask students and teachers to fill out a short evaluation form. The form has three short questions that were prepared in advance with the participants:
- What did you think of the story?
- What do you think of the way the story was brought to you?
- Has your view on people living with a disability changed? If yes, why?
Through this evaluation we were able to see a few things:
- What is the impression of Taboo on the participants?
- What cases should be changed for the next workshop?
- How can we make the story even stronger?

ii. Main strengths
The reactions were different, but always showed that participants particularly valued the personal testimony. For all the participants (students, teachers and volunteers) we have had so far, we were able to observe a positive or changed view of people living with a disability.

iii. Main weaknesses and difficulties encountered
A good interaction between the witness and the participants is essential. The witness has to know his/her audience.

iv. Lessons learned from the practice
- Know your audience/participants
- Each group is different
- You have to have some public speaking experience
- Believe in your story
- Put energy out of the evaluations

v. Has it already been transferred?
The project has not yet been transferred, but there is more and more demand from schools and volunteers to have these workshops, so in the future we think this workshop will expand and other organisations will be involved.

CONTACTS

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<tr>
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BEST PRACTICE on cultural diversity in the domain of DISABILITY / Body

TITLE OF THE GOOD PRACTICE

WELLNESS

PRECISE NEEDS/THEME/ISSUE tackled by the GP

Learning to know your body.

KEY WORDS

Massage, relax, intimacy, body, disability.

OBJECTIVES

Allowing people with disabilities to get to know their bodies and to learn how to relax.

DETAILED DESCRIPTION

i. Background / Rationale
People with a disability often get washed, have their clothes changed, etc.. by others. They don’t often feel their own body. In many cases, it’s a taboo to talk about this. With the workshop we want to show that enjoying our body is human, important and necessary.

ii. Timescale
The workshop takes 3 hours.

iii. Partners involved
- People living with a disability;
- Professional trainer who usually work with the target group;
- One person without a disability for each person with a disability.

iv. Problems tackled / Challenges
- The level of the target group has an influence on the level of the workshop. That’s why, when we organize the workshop, we ask for groups that are not very different;
- Groups can’t be too big because the professional needs to give individual attention to each duo.

v. Direct target group(s)
People living with a disability.

vi. Final beneficiaries
- People living with a disability;
- Person who is the partner of the person with a disability during the workshop.

vii. Activities
- Relax by massage;
- Caress yourself or your partner does it with you;
- Answer questions about relaxation.

viii. Methodology
There is one professional who teaches exercises to the group. The group members do these exercises and see by themselves what they like and what they don’t like. There are given massage techniques, relaxation tips, etc. The target group can also ask questions about relaxation or bring up any specific
wishes they may have.

ix. **Project Framework**
The professional is experienced and trained to give this workshop. He/she doesn’t have a disability him-/herself.

x. **Financial framework**
The people who attend the workshop pay 10 euro each.

**EVALUATION OF THE GP**

i. **Impact (Results and outputs of the GP)**
People experience that they can enjoy their body, even while executing such practical activities as washing, changing clothes...). Furthermore, the partner who comes with the person with a disability, understands that experiencing the body does not have to be taboo.

ii. **Main strengths**
- Learn simple exercises that you can do at home;
- Follow the workshop together with somebody you trust;
- Don’t approach your body as something taboo.

iii. **Main weaknesses and difficulties encountered**
- It’s better if you have a group who has similar types of disabilities. People with a physical disability need a different approach in this workshop than people with a mental disability.

iv. **Lessons learned from the practice**
People experience that it can be very relaxing if you do some simple massage exercises. It also helps the muscles lose tension. The partners also see that they don’t have to approach their body as something dirty and strange or something just practical. The body is meant to be enjoyed.

v. **Has it already been transferred?**
No

**CONTACTS**

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<tr>
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BEST PRACTICE on cultural diversity in the domain of BODY / Disability / Body

**TITLE OF THE BEST PRACTICE**

“Forum Theatre for Community Building” – as a part of a Community Building Project for Local Communities of Poor and Disadvantaged People in Small Hungarian Villages.

**SPECIFIC NEEDS/THEME/ISSUE tackled by the BP**

In these villages, people are not organized into communities, they are highly isolated, and even neighbours are not connected in their daily life. A lack of communication, of dialogue, and of community needs increases the disadvantaged situation of those places and creates a barrier to development. As a part of a larger community building project, “Forum Theatre”:

- Assists residents in the village to build a community;
- Gives an opportunity for common problem solving and conflict resolution;
- Gives the opportunity for those people to disconnect from their usual daily communication and helps them to find new self-expression methods.

**KEY WORDS**


**OBJECTIVES**

“Forum Theatre” aimed at helping community building in very poor Hungarian villages (from the North-Eastern areas). Within this frame, certain objectives were:

- integrate Roma and non-Roma people in a village;
- assist residents in the village to build a community;
- “Go beyond private!” – give an opportunity for common problem solving and conflict resolution;
- give the opportunity for those people to disconnect from their usual daily communication and to help them to find new self-expression methods;
- “Let the subaltern speak” – to give voice to oppressed people;
- help them to be aware of their oppressed situation and provide tools and skills to fight against them;
- create a dialogue between the local government (political power) and residents.

**DETAILED DESCRIPTION**

i. **Background / Rationale**

The background for “Forum Theatre” was to create a space for discussion, to empower residents from very poor Hungarian villages to express their rights and create their self-maintained social communities.

In the two-year long project frame 9 poor Hungarian villages were involved and two of them (Tornyosnemesi, Hidasnemesi) had never experienced any community building initiative before. In the two villages, 8 and 8 people respectively were involved in the Theatre project and 110 and 50-60 people respectively as audience from the two villages. The project has been carried out by NGOs.

ii. **Timescale**
The programme was held in March-April 2012. Each theatre programme lasted 3 weeks in one village. This contained the preparation and logistics, one week for the theatre workshop, and one day for the performance of the play for the whole village.

### iii. Partners involved

Dialog Association – community building (NGO).
FÉSZAK – local non-profit organization specialized in community building.
Artemisszió Foundation – intercultural communication, training (NGO).

### iv. Problems tackled / Challenges

- recruitment process - How to motivate local people to come and play in the “Forum Theatre”;
- conflict between the ideology of the method and the fear of local people to face conflicts in their home villages. How to question the local political power in a theatre play when they live there;
- how to train common (and non-body conscious) people to different kinds of self-expression - such as body language, dramatic actions etc. - in a short period of time.

### v. Direct target group(s)

Active participants in the “Forum Theatre” were 8 and 8 respectively local residents from the two villages.

### vi. Final beneficiaries

Final beneficiaries of the project were the participants of the Theatre as well as all residents who were invited for the final performance of the Theatre.

### vii. Activities

- recruitment of the participants for the “Forum Theatre” performance;
- 5 day-long theatre training for the local people to prepare the performance with them;
- making interviews about local problems with other local people from the village;
- presenting the “Forum Theatre” performance for local people in two villages;
- watching the film about the whole process with them and reflect on the project and future plan.

### viii. Methodology

“Forum Theatre” is an interactive theatre form invented (or discovered) in the early 1970s by Augusto Boal who wanted to empower the audience of his plays. The audience watches a play in which a central character (protagonist) encounters an oppression or obstacle which s/he is unable to overcome; the subject-matter will usually be something of immediate importance to the audience, often based on a shared life experience. When the play has been performed members of the audience can take to the stage and suggest alternative options for how the protagonist could have acted. The actors explore the results of these choices with the audience creating a kind of theatrical debate, in which experiences and ideas are rehearsed and shared, generating both solidarity and a sense of empowerment.

Core elements of a Forum Theatre training:

- team building, contract making with the group about common rules, self-presentation;
- identity presentation, trust building;
- demechanization of the body;
- body consciousness raising;
- sensitize the different senses;
- games of social statuses;
- looking for the embrio, knot topic of the performance, developing image theatre from that;
- analyzing, cleaning the knot, developing and miming scenes from the images;
- rehearsal of the scenes.

### ix. Project Framework
“Forum Theatre – Community Building Project”— within a larger frame, was a workshop for adults organized by Artemisszíó Foundation, FÉSZAK and Dialog Associations. Its aim was to give the opportunity for two Hungarian poor villages to build local communities, help them to express their needs and rights through non-formal—especially theatre—activities. Through these activities, participants represented the perception of their local problems and conflicts in their villages and learnt how to use art and body language as a tool for communication. The whole project is based on concepts like non-formal education, active participation and social dialogue.

x. Financial framework
The “Forum Theatre” workshop was a part of a larger community building project for poor Hungarian villages financed by a grant - TESZE - Tegyünk együtt a szegénység ellen! – komplex társadalmi programme Észak-Abaújban. (TÁMOP-5.1.3-09/2-2010-0010).

EVALUATION OF THE BP

i. Impact (Results and outputs of the BP)
It was a real success that very different people (in terms of age, physical ability, gender, social status) were able to forget their differences and became motivated to work together, think together, cooperate with each other. In those poor and disadvantaged villages, there are no other resources people could use but their own human resources. With this project, we felt that we could help them to give motivation and empower them in their ability to build a social community through which they can express their needs and rights together.

ii. Main strengths
One of the project’s methodological strong point is that non-formal methods—such as “Forum Theatre”—are able to activate such resources which have not been active before. Even common (very poor, non educated) people can be taught how to use body language and drama methods in communication. The Theatre workshop gave the opportunity for those people to disconnect from their usual daily communication and helped them to find new self-expression methods.

iii. Main weaknesses and difficulties encountered
− how to handle the long-term effects of the project— as it creates tension but is not able to solve the social problems there— and not to leave “non-solved tensions there”;
− how to maintain the energy, the motivation and the self-sustainability of the “new-born” local community;
− it was difficult and a bit controversial to invite local political power (the mayor of the village) to take part actively in the project, nonetheless it would have been one of the aims of the project;

iv. Lessons learned from the Practice
During the “Forum Theatre” workshop we learned how to overcome the difficulty of communication barriers through various artistic activities, as for example participants could use not only verbal skills but also communicate through movement, and drama methods. We realized that it does not matter how low educated and non-body conscious participants are, because these non-verbal methods are so strong that they are able to express even hidden emotions and thoughts. We also experienced that Forum Theatre is a method which is able to gather people and help them to communicate with each other and to function as a community. Finally, it was clear from the practice that artistic activities are also useful for participants to break the ice and express themselves both verbally and through art.

v. Has it already been transferred?
Yes. In a Grundtvig multilateral project called Ariadne, we use the same method with migrants.

CONTACTS

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BEST PRACTICE on cultural diversity in the domain of BODY

<table>
<thead>
<tr>
<th>TITLE OF THE BEST PRACTICE</th>
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<tbody>
<tr>
<td>Emotional Development across Europe</td>
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<table>
<thead>
<tr>
<th>SPECIFIC NEEDS/THEME/ISSUE tackled by the BP</th>
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<tbody>
<tr>
<td>Improving one’s own understanding of self, understanding other people’s motivations, discovering that differences are not always negative. Seeing beyond actions to find the reason behind certain behaviours and look for a positive way forward.</td>
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<tr>
<td>Human communication - verbal/non-verbal, Myers Briggs Type Indicator – understanding how different people communicate and react; looking at how culture affects communication and EI (Emotional Intelligence)</td>
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<tr>
<td>− why Emotional Intelligence is so important;</td>
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<td>− how our childhood affects emotional development;</td>
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<td>− what stunts this emotional growth and how can we start to develop EI in adulthood;</td>
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<td>− possible causes/stimuli for challenging behaviour;</td>
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<td>− understanding learning disabilities;</td>
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<td>− recognising warning signs and triggers;</td>
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<td>− managing our own behaviour, stress and responses to others.</td>
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<th>KEY WORDS</th>
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<td>Emotional Intelligence, Psychometric profiles, Types.</td>
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<th>OBJECTIVES</th>
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<tr>
<td>To help people understand other people’s points of view and interpret behaviours, so that mistakes and misunderstandings can be avoided and behavioural clues picked up when having to deal with sensitive personal issues. Developing an understanding of one’s own personality type by looking at Psychometric profiling. Improving one’s own communication skills when talking to people with emotional issues.</td>
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<tr>
<td>The participants will gain a greater understanding of their own Emotional Intelligence and its development throughout life experiences. They will increase their awareness of how culture can impact upon people’s emotional development. Participants will discover the importance of play in human development. They will improve their ability to identify when a person is becoming stressed and techniques for de-escalating the situation. The participants will learn practical techniques that can be used safely to manage challenging behaviours. They will also develop a greater awareness in understanding others and helping others to develop their own Emotional Intelligence.</td>
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<tr>
<td>The secondary aim will be to increase the participant’s cultural competences. Participants will gain a greater cultural awareness by being involved in a learning group of mixed nationalities as they share ideas, experiences and discuss the topics, seeing things from a new perspective.</td>
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DETAILED DESCRIPTION

i. Background / Rationale
The starting point was the recognition that conflict between people often comes from a lack of understanding or poor communication skills. Using Myers Briggs Type teaching - as well as understanding the physical and emotional development of the brain - this will help people to understand others better. This technique permits to overcome emotional situations by watching and being involved in role-play where difficult situations need to be overcome, and to consequently use motivational interview to seek out the true motive and the possible way forward during conflict.

ii. Timescale
5 days conference.

iii. Partners involved
− Mr. Victor Allen, Managing Director of Mirror Development & Training Ltd;
− Dr. Dietmar Seehuba, Psychologist and psychiatrist from Frankfurt, Germany.

iv. Problems tackled / Challenges
Attracting participants across Europe to attend. Delivering the workshop at such a level that every participant would be able to gain from the experience.

v. Direct target group(s)
Adults who worked with difficult teenagers or young adults, but also adults who lived with teenagers or young adults. Adults who wanted to understand themselves better. Adults that wanted to understand different cultures better.

vi. Final beneficiaries
Those who took part along with the teenagers and young adults that they work with. In some cases, the participants went back home and have been instrumental in setting up workshops to highlight working together with others.

vii. Activities
Role-play, choosing a difficult situation or misunderstanding that they have come across and using the skills developed towards a positive outcome. Discussion groups, explaining what it is like from their own cultural background and the effects of culture upon their interpretations of things. Power point presentations on Brain Development, psychometric profiling, group activity games, acting out what a teenage brain is going through.

viii. Methodology
Lectures, group works, discussion groups, sharing activities, games and role-plays, one on one sessions

ix. Project Framework
Morning and afternoon activities, but also learning time along with free time during the evenings. Over a 5 day period.

x. Financial framework
Cost for the project was met from the funding from a Grundtvig grant. The project was financed by a Grundtvig grant.

EVALUATION OF THE BP

i. Impact (Results and outputs of the BP)
I am pleased to say that we have kept in touch with most of the participants from the workshop and the work is still continuing. I know that the 2 participants from Turkey have gone back and looked into continuing the work of developing Emotional Intelligence and have set up their own project involving adults with special needs and how they can be helped within society.

I am currently being asked if I could go and help with a group in Bologna, Italy as they are seeking to
work with parents understanding of siblings. I have also kept in touch with participants from Portugal who are looking to put on similar events in their country. In Greece, even though they are going through a very tough time, I know that Nonika is also trying to attract interest in a project in her country and she is currently helping me with the promotion of a workshop that I am running with CIST, so the initial workshop has led to both GIST as well as CIST.

**ii. Main strengths**
The ability of the participants to engage with each other and also the level of delivery was very specifically orientated to meet the needs of participants. The knowledge of the trainers that has been gained through a variety of work situations with proven track record for making a difference with people from different backgrounds and situations.

**iii. Main weaknesses and difficulties encountered**
None.

**iv. Lessons learned from the Practice**
To deliver more role-plays so that participants can develop their own practice of communication and Emotional Intelligence regarding issues while being guided by the trainer/facilitator.

**v. Has it already been transferred?**
It is now being developed through more workshops later in 2012 and 2013 through Comenius grants working with Mirror Development & Training Ltd.

**OTHER RELEVANT INFORMATION**

**Quotes from European workshop on “Emotional Development across Europe”**

I think every adult should do this workshop because having this knowledge will help their life in all aspects (emotionally, socially, mentally). It will also help to get to know yourself better and to be a better person. It will help being a better person, by understanding our own and other people’s behaviour and we can avoid conflict in every part of our life. Definitely, this workshop is a part of lifelong learning. **J. Antonia Guerreiro, Teacher, Portugal.**

It has helped me in being more open to different cultures and ways of thinking. It also helped me understanding the different behaviours that people can show and the ways to deal with them. I think I have grown personally because of all the different cultures involved and all the learning about Emotional Intelligence. The informers/teachers and the organisation were very good! **Gabriela Gondar, Teacher, Portugal.**

It was a well-organised and wonderful presented organisation. The workshop was very useful for my personal development. The interaction between other cultures and other languages was very impressive. The skilled and expert teachers in the workshop made me feel comfortable and it made everything easier, logical and practical to learn. **Emrah Geliker, Teacher, Turkey.**

I think that the workshop trainers have been very highly qualified and open to give and share their knowledge with the participants. We received a huge amount of experience both in training sessions and informal activities. We wish to practice more with Victor Allen who showed tremendous inspiring and encouraging examples of how to communicate with groups composed by different people. In addition, the workshop had a very good organisation and planning. We managed to create a warm atmosphere within our international group and this improved the idea of one big and friendly European family. **Elina Cire Latvia.**

I am satisfied with the workshop because I got my expectations. For my personal improvement, I learnt lots of crucial tips that I may use to communicate with my family, my friends and everyone I might meet in my whole life. Sharing ideas, comparing the points and communicating with people that come from other nations and that have other cultures was my goal as an adult learner, and this workshop gave me the chance to learn so much. **Ali Osman Ozleblebici, Teacher, Turkey.**
I really enjoyed this experience, as it overcame my expectations. From someone with experience in other intercultural activities, I must say organisation was brilliant, trainers were awesome. I am so glad I had the opportunity to participate as it helped me lots in understanding myself and other people, develop tolerance, and improve all areas of my social life. Thanks to Mirror and Gruntivig. **Paulo Trindade, Project coordinator, Portugal.**

It helped me to cooperate better with people both in my personal and professional life. The structure of the work programme was brilliant! I enjoyed the best the role-play and the brain development presentation. I see now how I can approach people in a more effective way and how people can better understand me. My previous fears about being a member of an international work team disappeared since everyone was kind and open-minded. The whole organisational job for the workshop was very professional, the organisers did an excellent job. **Edit Kovacs, Cost Analysis, Hungary.**

I believe that all the workshop trainers were so qualified and experienced that even though the programme was full I could have done it for more hours! Everything was beautifully planned and expanding one’s knowledge and way of thinking is always really good and cannot finish in 5 days! **Dionysia Chaidemenaki, Teacher, Greece.**

It was a wonderful combination of learning new things about brain development, role-play was excellent! We are all different and similar. We can discuss our issues very openly and come to conclusions and agreements which will work in our everyday life. **Kamila Semberova, Translator, Czech Republic**

**www.mirrordt.co.uk**

**http://mirrordt.co.uk/index.php?option=com_content&view=article&id=23&Itemid=86**

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<thead>
<tr>
<th>CONTACTS</th>
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</thead>
<tbody>
<tr>
<td><strong>Name</strong></td>
</tr>
<tr>
<td>Victor Allen</td>
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</tbody>
</table>
BEST PRACTICE on cultural diversity in the domain of BODY

<table>
<thead>
<tr>
<th>TITLE OF THE BEST PRACTICE</th>
<th>&quot;Quêteurs de gestes/ Passeurs de corps&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPECIFIC NEEDS/THEME/ISSUE tackled by the BP</td>
<td>Project based on the notion of “collecting movement”.</td>
</tr>
</tbody>
</table>
| KEY WORDS | writing in movement;  
artistic process;  
listening to the body;  
collecting / gathering;  
transformation;  
transmission. |
| OBJECTIVES | Overall objective: to fulfil a writing from the human body in movement, based on an original collecting of movements, attitudes, gestures.  
Specific objectives: the ability to meet others, exchange and convey, lean upon body involvement, show and share a writing in movement. |
| DETAILED DESCRIPTION | i) Background / Rationale  
The project is based on the method of “writing in movement”, which results from a 20 years research led by the contemporary dance Company “Patrick Le Doaré”.  
A first eponymous (writing in movement) project took place in 2011 in the framework of the Grundtvig European Programme.  
ii) Timescale  
The project is scheduled in 1 to 2 years, with a monthly assessment.  
iii) Partners involved  
Cultural structures linked with human body movement (still in research).  
iv) Problems tackled / Challenges  
This project implies a work on body involvement and its possibilities of “personal writing”.  
Then a work on collecting: the “quêteur de geste” (“seeker of gesture”) has to be able to go through meetings as much as exchanges, and be able to memorise movements, given by somebody, or gleaned while passing-by. Finally, transmission, “Passeur de corps” (“Passer of bodies”), share with others (included from other countries).  
v) Direct target group(s)  
The project addresses everybody who wants to develop an individual “writing in movement” from his/her body, being professionals or amateurs (with experience).  
vi) Final beneficiaries  
Adults and youngsters.  
vii) Activities  
Writing in movement.  
viii) Methodology  
Participants are followed by video-conferences. During improvement workshops on writing in movement, they have been followed by professionals trained to this technique. |
Everything (videos, pictures, documents) is put on a specific web blog, and then on an individualized website.

The project consists of a collection of bodies memory, gestures, attitudes, movements, (each participant in his country). Then, finding the sense, the meaning of each gesture, understanding the involvement, the repercussion, the intention, in order to transform it, giving it a specificity, a singularity. The everyday life movement becomes an artistic one.

The body becomes a form of singular language, carried by an individualized writing.

“Each body is different. The singularity of one’s own movement reveals one’s identity. When the body is brought into play, the originality of our movements brings us to discover another facet of ourselves” (Patrick Le Doaré).

<table>
<thead>
<tr>
<th>ix) Project Framework</th>
</tr>
</thead>
<tbody>
<tr>
<td>Space of choreographic development.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>x) Financial framework</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grundtig programme (project ended), Leonardo Programme (in process).</td>
</tr>
</tbody>
</table>

### EVALUATION OF THE BP

<table>
<thead>
<tr>
<th>i. Impact (Results and outputs of the BP)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Each individual project leads to a public performance in the participant’s country, and a film of this work is put on a website, thus it can be seen, shared, and considered as part of the whole project.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ii. Main strengths</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meetings and exchanges with others about bringing into play and writing with bodies.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>iii. Main weaknesses and difficulties encountered</th>
</tr>
</thead>
<tbody>
<tr>
<td>To find partners and intermediaries in other European countries which could feel concerned and be interested in this cultural approach, and which could help in developing it.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>iv. Lessons learned from the Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deeper knowledge of involving human bodies movement in a collective and European artistic process. Development of the ability - both for the managers and the beneficiaries - to build an individual practise and to share it collectively, as a tool for meeting people and bringing dialogue, in order to overcome cultural and language differences.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>v. Has it already been transferred?</th>
</tr>
</thead>
<tbody>
<tr>
<td>No.</td>
</tr>
</tbody>
</table>

### OTHER RELEVANT INFORMATION

The follow-up and the development of the project has to be led in direct connection with artists trained by T.E.E.M. to the writing in movement technique.

[www.cie-ledoare.com](http://www.cie-ledoare.com)

### CONTACTS

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>T.E.E.M.</td>
<td><a href="mailto:teem@orange.fr">teem@orange.fr</a></td>
</tr>
</tbody>
</table>
## BEST PRACTICE on cultural diversity in the domain of BODY

<table>
<thead>
<tr>
<th>TITLE OF THE GOOD PRACTICE</th>
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<tbody>
<tr>
<td>Body awareness</td>
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<table>
<thead>
<tr>
<th>PRECISE NEEDS/THEME/ISSUE tackled by the GP</th>
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<tbody>
<tr>
<td>Many people suffer from general symptoms of bodily and mental pains. Professional advise counselling often doesn’t have sufficient effect.</td>
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</table>

<table>
<thead>
<tr>
<th>KEY WORDS</th>
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</thead>
<tbody>
<tr>
<td>Body awareness, Physical and mental health, Learning by doing, Non verbal learning.</td>
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</table>

<table>
<thead>
<tr>
<th>OBJECTIVES</th>
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</thead>
<tbody>
<tr>
<td>To give the participants an appropriate relationship with their own body; to build intrinsic motivation.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DETAILED DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. <strong>Background / Rationale</strong></td>
</tr>
<tr>
<td>Many people suffer from experiences of general pain and feelings of stress. Professional advice has often had insignificant effect.</td>
</tr>
<tr>
<td>ii. <strong>Timescale</strong></td>
</tr>
<tr>
<td>From 1 day workshop to a longer training that can last about 6 months.</td>
</tr>
<tr>
<td>iii. <strong>Partners involved</strong></td>
</tr>
<tr>
<td>The GP has been developed by the trainer, who has a one-person company.</td>
</tr>
<tr>
<td>iv. <strong>Problems tackled / Challenges</strong></td>
</tr>
<tr>
<td>Give participants a heightened body awareness in a direct non-verbal way and thereby build an intrinsic motivation for adequate actions.</td>
</tr>
<tr>
<td>v. <strong>Direct target group(s)</strong></td>
</tr>
<tr>
<td>Participants with undeveloped body awareness and restricted linguistic competences.</td>
</tr>
<tr>
<td>vi. <strong>Final beneficiaries</strong></td>
</tr>
<tr>
<td>Participants with general pains, their families, social and health authorities.</td>
</tr>
<tr>
<td>vii. <strong>Activities</strong></td>
</tr>
</tbody>
</table>
| *Do physical exercises in order to identify sensations from single parts of the body;*
| *Show and enact these sensory sensations - When I do this (show movement) I feel (mime emotion) there (point with finger/hand);* |
| *Experience the connection of a specific exercise with the reducing of pain and stress. When I repeat this exercise (show it), the pain and stress diminish;* |
| *Relate specific exercises to daily actions and activities When I cook and clean etc., I can do these exercises;* |
| *Show, enact and draw individual effects of music and nature experiences.* |
| viii. **Financial framework** |
| Differentiated according to many factors. |

<table>
<thead>
<tr>
<th>EVALUATION OF THE GP</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. <strong>Impact (Results and outputs of the GP)</strong></td>
</tr>
<tr>
<td>Participants gain body awareness and a knowledge of what they themselves actually can do to feel better mentally and physically.</td>
</tr>
<tr>
<td>ii. <strong>Main strengths</strong></td>
</tr>
<tr>
<td>The training establishes a bodily experiences need for adequate physical and mental health activities.</td>
</tr>
</tbody>
</table>
### iii. Main weaknesses and difficulties encountered
The training might be time-consuming.

### iv. Lessons learned from the practice
It is possible to motivate participants to performing physical and mental health improving activities by using a non-verbal methodology.

### v. Has it already been transferred?
Not to my knowledge.

**CONTACTS**

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Susanne Lund Christiansen</td>
<td><a href="mailto:info@SLC-trivsel.dk">info@SLC-trivsel.dk</a></td>
<td>+45 22 83 26 79</td>
</tr>
</tbody>
</table>
BEST PRACTICE on cultural diversity in the domain of BODY

<table>
<thead>
<tr>
<th>TITLE OF THE GOOD PRACTICE /</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speak With Your Body: Fashion Show for Migrant Women</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PRECISE NEEDS/THEME/ISSUE tackled by the GP</th>
</tr>
</thead>
<tbody>
<tr>
<td>The association works with people living in shelters. Their primary need is to rediscover their dignity, which is often denied. Women in particular do not give attention to their bodies, most of the times because of a lack of means, but also because of a lack of self-confidence and past traumas.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>KEY WORDS</th>
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</thead>
<tbody>
<tr>
<td>Memory, history, movement, pleasure.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>OBJECTIVES</th>
</tr>
</thead>
<tbody>
<tr>
<td>The goal of the fashion show was to allow the participants to give attention to themselves as women and to cultivate their individuality.</td>
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<table>
<thead>
<tr>
<th>DETAILED DESCRIPTION</th>
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</thead>
<tbody>
<tr>
<td>i. Background / Rationale</td>
</tr>
<tr>
<td>Every time we undergo a difficult experience, we feel an emotion. This emotion can be so strong or so stifled by those around us that we “choose” to contain it, to hold it back. This could be fear, anger, sadness, etc…. This association aims at liberating these emotions through theatrical expression. This good practice is part of an annual training given to people living in Emmaüs shelters.</td>
</tr>
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<table>
<thead>
<tr>
<th>ii. Timescale</th>
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<tbody>
<tr>
<td>2 hours/week (sometimes 4) for general theatrical activities; practice as needed to prepare for the fashion show, the show itself is just one day.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>iii. Partners involved</th>
</tr>
</thead>
<tbody>
<tr>
<td>Centre d’accueil in Nanterre and the Emmaüs Association in Paris.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>iv. Problems tackled / Challenges</th>
</tr>
</thead>
<tbody>
<tr>
<td>The challenge was to teach educators and others who work with those living in shelters to place the “innate culture” at the center of the process of cognitive, motor, sensorial, and esthetic transformation.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>v. Direct target group(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>These professionals work with a diverse population including immigrants from North and Sub-Saharan Africa, as well as from different regions of France.</td>
</tr>
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<thead>
<tr>
<th>vi. Final beneficiaries</th>
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</thead>
<tbody>
<tr>
<td>The beneficiaries of the fashion show are not only those who participate in it, but also those who attend, even if they are not active participants. In modifying the way they view the show participants, they become more open and experience a personal enhancement, which they are able to recognize.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>vii. Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>During the warm up preceding the theatrical activity itself, the facilitator tells the participants to let their bodies relax, to let their bodies speak, so as to liberate creativity and to overcome apprehensions tied to oral expression in certain cases. For the fashion show, the women wear clothes from their daily wardrobes. In fact, that is the very purpose of the show. They are able to participate fully because they are invited to make suggestions to each other during the preparation of the show, which moves the focus of attention.</td>
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<table>
<thead>
<tr>
<th>viii. Methodology</th>
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</table>
| The show was structured around the comedy “La Dispute,” by French writer Marivaux. One of the
characters, Adine, is surprised that no one notices her at first sight, whereas up until this point, she had thought the world revolved around her. Basically, she is very narcissistic. She thus asks the participants to improvise with this image in mind, to really show themselves off, as if it were a competition. This game of one-upmanship allows them to find their individuality.

 ix. Project Framework
The activity took place in the shelter. That is to say, several people participated without having intentionally chosen to become part of the workshop. Just watching, their attention was drawn, or not. The doors remained open.

 x. Financial framework
The theatrical activities were included as part of the annual activities budget of the association. For the show, the women wore their own clothes, so the only cost was the trainer’s salary.

### Evaluation of the GP

1. **Impact (Results and outputs of the GP)**
After an initial reticence, the women participated fully in the show. Through this practice, their minds were focused on their present actions. The brain fulfilled a functional purpose while the body became the center of the activity.

2. **Main strengths**
The show allowed the women to see themselves in a new light and positively changed how those in attendance perceived them.

3. **Main weaknesses and difficulties encountered**
The personal difficulties tied to the precarious situations of the participants sometimes made it difficult for them to concentrate on the activity at hand.

4. **Lessons learned from the practice**
They learned how certain involuntary movements sometimes revealed hidden traumas in the memories of the participants. By working on African poetry, which often places man at the center of nature, they were able to measure how the place of the ancestor, as well as the collective unconsciousness remains important.

5. **Has it already been transferred?**
Not yet, but the association is opened to the use of the activity as an established model provided that the notion that the body plays an important role in memory and self discover, which was central to the original project, remains.

### Other Relevant Information
Website of the association: [http://theatreduboutdumonde.fr/association_tbm.html](http://theatreduboutdumonde.fr/association_tbm.html)

### Contacts

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
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<td>+33 06 03 60 42 78</td>
</tr>
</tbody>
</table>
### BEST PRACTICE on cultural diversity in the domain of BODY

<table>
<thead>
<tr>
<th>TITLE OF THE GOOD PRACTICE</th>
<th>Fairy Tales as a Frame for Dance</th>
</tr>
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<tbody>
<tr>
<td>PRECISE NEEDS/THEME/ISSUE tackled by the GP</td>
<td>Physical expression, self confidence, encountering otherness.</td>
</tr>
<tr>
<td>KEY WORDS</td>
<td>Physical expression, self confidence, encountering otherness, social link.</td>
</tr>
</tbody>
</table>
| OBJECTIVES | - Activate the imagination as a resource for dancing;  
- Inspire a more confident body perception and understanding of the “imagined” body scheme;  
- Improve self confidence through physical expressions and sensations. |
| DETAILED DESCRIPTION | **i. Background / Rationale**  
This workshop takes place over two days in a dance studio. This workshop doesn’t require any particular dance level or technique. It is open to any participant who wants to get involved in body explorations through storytelling/words. It deals specifically with the symbols and archetypes living within us all.  

**ii. Timescale**  
10 hours divided into 2 days over one weekend.  

**iii. Partners involved**  
One dancer and one storyteller.  

**iv. Problems tackled / Challenges**  
The biggest problem is time. In this kind of activity, it is important to have a general idea of what you’re going to tackle with the participants. As for body language, you first have to be connected to the general group dynamic and process. You can’t really follow a “rigid” program but have to be actively attentive to the energy of the group and propose an exploration exercise that corresponds with the general group energy. Pedagogical objectives must be developed according to the tools available to you. This workshop activates different unconscious processes of which participants are not always aware. Yet, through a “child-like” approach, participants are able to freely reveal what they want to say about themselves.  

**v. Direct target group(s)**  
Adults with no age limit.  

**vi. Final beneficiaries**  
6 adults.  

**vii. Activities**  
- Introductions among participants;  
- Warming up;  
- Reading a story;  
- Dance exploration;  
- Exchange between impressions, images, symbols and movements.  

**viii. Methodology**  
- Warm-up: body and breathing exploration to create body consciousness;  
- Group reading;  

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- Solo and duo dance/reading;
- Exploring improvisation dance through the embodiment of fairy tale characters;
- Active listening and spoken exchanges about impressions, sensations.

ix. Project Framework
Project initiated by two artists through an association.

x. Financial framework
Participants pay a fee.

EVALUATION OF THE GP

i. Impact (Results and outputs of the GP)
This artistic process involving dance and storytelling stimulates intuition, imagination and creates very beautiful exchanges in the transformation from words to movements and vice-versa.

ii. Main strengths
Work on cultural particularity through characters and at the same time on the universal question of life/death, human relationship, female/male, desire, travel, etc.

iii. Main weaknesses and difficulties encountered
Working with another artist is at the same time difficult and also very enriching as it provides for a cross-disciplinary approaching the development of exercises.

iv. Lessons learned from the practice
Characters from fairy tales are very interesting tools as stories with the same structure, characters and universal themes relating to mankind, human relationship and different existential questions exist in all cultures. Developing their imagination through fairy tales and movement allows participants to consider their intimate representations of life in general.

v. Has it already been transferred?
Not yet used in other frame.

CONTACTS

<table>
<thead>
<tr>
<th>NAME</th>
<th>EMAIL</th>
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<tbody>
<tr>
<td>Iaro RASOAMIARAMANANA</td>
<td><a href="mailto:iaroni@hotmail.com">iaroni@hotmail.com</a></td>
</tr>
</tbody>
</table>

The following section provides detailed Case Studies related to the above Best Practices, as a QUALITATIVE research method, aiming to a better understanding of direct target group’s view on specific issues.

This approach was developed as a means to facilitate intercultural communication and the resolution of conflicts in professional situations. The method was developed in collaboration with professionals from the social and educational fields working with a multicultural group of adult learners.

These are the result of interviews and consultations with members of the specific target group.
CASE STUDY on SEXUALITY

<table>
<thead>
<tr>
<th>TITLE OF THE CASE STUDY</th>
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<tbody>
<tr>
<td>Volunteer Sex Educator Training</td>
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<tr>
<th>ROLE &amp; RESPONSIBILITY ON THE CASE OF THE INTERVIEWED PERSON</th>
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<tbody>
<tr>
<td>Michele Jones - Coordinator and trainer</td>
</tr>
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<th>SYNTHETICAL DESCRIPTION OF THE CASE STUDY</th>
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<td>[date, place, target involved, activities developed, objectives reached]</td>
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Throughout the training, trainees were exposed to information, ideas, lifestyles, practices, and opinions that may be unfamiliar or challenging. The goal of the training was that trainees could develop increased insight about their own sexual desires, history, and attitudes. This includes:
- Being aware of judgments and assumptions;
- Being aware of how their own histories, families, contexts and cultures have had an effect on their feelings and attitudes about sexuality;
- Being able to recognize emotional triggers that interfere with their abilities to process information about sexuality.

The full class series was more than 57 hours of education on human sexuality — more than that received by most medical students during their professional education. Participants directly heard from individuals and panels of speakers, but also watched videos, slides, and films covering all aspects of human sexuality.

Basic Sex Information
One of the objectives of the training was to give information about human sexuality. Although it is not possible to cover every aspect of sexual behavior in detail, the aim of the training was to give each trainee at least some information about as many areas of sexuality as possible. Full course trainees should leave the training with at least a sufficient familiarity with core sexuality subject areas. These include:
- sex, gender, and orientation;
- sexual anatomy and physiology;
- sexual function and dysfunction;
- pregnancy/birth control/fertility;
- STD symptoms, treatments, and prevention;
- harm reduction;
- safer sex;
- masturbation and fantasy;
- BDSM, fetishes, variations;
- relationships;
- oral, anal, and penis-vagina sex;

Communication and Education Skills
A unique feature of the “SFSI experience” offered in the full SFSI training was the emphasis on communication. Many of the training participants felt that the communication skills they learnt from this class have helped them to become more effective communicators in everyday life. Trainees should be able to communicate information about human sexuality and their own sexuality to others, whether in an educational or private context. This includes the ability to:
- listen effectively;
- communicate about sex without becoming emotionally overloaded;
• ask pertinent clarifying questions;
• suspend judgments;
• present information in a way that is clear, comprehensible, and with an appropriate personal point of view.

HOW DOES THE PRACTICE BROUGHT THE TARGET TO REFLECT ON THEIR OWN CULTURAL VALUES, NORMS AND PRACTICES?
WHAT WAS THE IMPACT OF THE PRACTICE ON THEM?
Could you provide any feedback you’ve got from the target group involved?

It is one of the main explicit objectives of the training: participants need to reflect on their own cultural norms and values through various ways such as frontal lectures about the variety of sexual cultures and sexual behaviours, group exercises, exercises in pairs, panel discussions, communication exercises, video exercises (“Fuckorama”) – those are all interactive - http://ec.europa.eu/stages/index_en.htm, and “learning by doing” non-formal methods.

Many of the training participants felt that the communication and self-reflection skills they have learnt from this class have helped them to become more effective communicators in everyday life. Trainees should be able to communicate information about human sexuality and their own sexuality to others, whether in an educational or private context.

WHAT ARE THE “SENSITIVE ZONES” THAT ARE THE KEY ISSUES TACKLED BY THIS PRACTICE?

Sexuality, sexual minorities, sexual subcultures, body issues (norms, social expectations, body modification, cultural signs on the body), gender, sexual rights, sexual/self identity, ageing and sexuality, verbal and non-verbal communication about sexual issues.

WHY IN YOUR VIEW THIS PRACTICE IS INNOVATIVE? WHAT IS ITS ADDED VALUE?

The training aimed at a quite broad target group from common people (who wanted to become volunteers on SFSI switchboard) to professionals who may have already had an experience with sexual/body or gender issues. As this could be very difficult, the structure of the training makes it possible to satisfy even such a broad target group successfully.

The information provided on human sexuality is very rich, and with its wide range - from sexual anatomy to sexual cultures - it conveys an open and somehow challenging attitude toward human sexuality.

The training consists of a good proportion of lectures and interactive exercises, both challenging the participants’ own values and beliefs on sexuality. I think the main strong point of the training is that it involves participants completely, both personally and professionally (learning by doing). The whole structure of the training – lectures, group exercises, exercises in pairs, panel discussions and communication exercises - functions very similarly to methods such as the Critical Incident Technique, as you always need to face and question your own barriers and reflect on your norms and values regarding sexuality. Another important strong point of the training is that all the gained information, self-awareness and communication skills are very useful in both everyday situations and in a caregiver professional work.

WHAT TEACHING/LEARNING METHODOLOGY HAS BEEN USED?

Methods used during the training were: frontal lectures about the variety of sexual cultures and sexual behaviours, group exercises, exercises in pairs, panel discussions (conversations with a panel constituted by guests who were “common” people talking about their own sexual habits, sexual identity etc...), communication exercises, video exercises (“Fuckorama”) – those are all interactive-, “learning by doing” non-formal methods.
WHY DO YOU THINK THAT THIS PRACTICE CAN BE EASILY ADAPTED TO OTHER EUROPEAN CONTEXTS?

As the training aims at human sexuality in a manner which focuses on cultural diversity and on interpersonal communication based on listening and accepting the other, the context itself is questioned, therefore the adaptation is being worked out during the sessions. It can be especially useful as an added value in workshops addressed to caregivers.

WHAT LEARNING DID THIS GOOD PRACTICES BROUGHT TO YOU AS A PROFESSIONAL (IN TERMS OF EXPERIENCE, KNOWLEDGE AND AWARENESS)?

I went through this training as a participant for the first time and as a volunteer for the second one. In Hungary, working as a sex educator, I use all the information I’ve learnt and all the communication skills, because they are very useful in my work even when working with youth or adults. As a sex-educator, the constant reflection on my own sexuality regarding norms and values helps me to understand and accept other people with different sexuality, thus making my assistance more effective. I have also used these educational methods and the approach of the SFSI training in adult training situations and in case discussion/trainings for professionals (their feedback was very positive, they also found it useful in their caregiver work). This kind of awareness is also a way of constant learning in my work. Another great advantage coming from the training is that both as a professional and as an activist I am able to initiate discussions between different social groups with different values and norms on sexuality, and to convey their rights and values toward the mainly heteronormative majority of the Hungarian society (as I work and invited to work with LGBT organizations, NGOs working with mentally disable people, a gender based harm-reduction program or Roma people).

CONTACTS

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<tr>
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<tbody>
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CASE STUDY on BODY

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<tr>
<th>TITLE OF THE CASE STUDY</th>
<th>Body and Awareness</th>
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<tr>
<td>ROLE &amp; RESPONSIBILITY ON THE CASE OF THE INTERVIEWED PERSON</td>
<td>Susanne Lund Christiansen is the trainer who carries out the training, which she has developed.</td>
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<tr>
<td>SYNTHEtical DESCRIPTION OF THE CASE STUDY</td>
<td>Many people of both sexes suffer from general feelings of pain and stress and are not able to adequately identify the origin and location of these experiences. These pains may have psychological origins linked to restricted linguistic skills or to being a migrant/refugee without sufficient knowledge of the second language. Those suffering from such pains therefore cannot benefit from the advice of traditional medical professionals. The trainer shows the participants very simple physical exercises. If, for example, the whole upper part of the body is fixed and inflexible, each joint is moved, one at a time. The feelings coming from each part/joint is described, shown, enacted or drawn. Through repetition of the exercises, a link is established between the exercises and the relief of pain/stress. To build motivation and agency, it is important that participants are free to participate according to their own needs. It is thus acceptable to pause and watch others. The participants become curious and want to try the different exercises. The trainer shows individually how exercises can be integrated into daily life, for example what can be done while you are waiting for the water to boil. The body itself signals the need to do the exercises to relieve pain/stress. In one exercise, the participants lie down on the floor on big pieces of paper and have the outline of their bodies drawn. They are then asked to colour the parts of the body in red (positive zones with energy/warmth) and black (negative zones with pain/stress). The experience of pain/stress is shown/enacted/drawn/painted using the metaphor of a chimney: what do I want to get rid of? The participants learn to stop painful negative rumination by concentrating on breath, physical exercises, individually chosen pieces of music, and experiences selected during nature walks.</td>
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<td>HOW DOES THE PRACTICE BROUGHT THE TARGET TO REFLECT ON THEIR OWN CULTURAL VALUES, NORMS AND PRACTICES?</td>
<td>The participants gain knowledge of their body and mind, mostly in a non-verbal manner. They help each other perform, describe, and translate the activities. They learn to accept diversity: each person has to find individual ways of achieving the goals. They are dealing with the values that make their life better.</td>
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<tr>
<td>WHAT ARE THE “SENSITIVE ZONES” THAT ARE THE KEY ISSUES TACKLED OF THIS PRACTICE?</td>
<td>Theory of disease, body language, non-verbal communication, social interaction, patterns of handling emotions, facial expressions, motivation.</td>
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<tr>
<td>WHY IN YOUR VIEW THIS PRACTICE IS INNOVATIVE? WHAT IS ITS ADDED VALUE?</td>
<td>The training gives the participants a body awareness and knowledge using non-verbal methods, that</td>
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alleviate pain/stress and enhance the quality of life for people, who have been unable to benefit from traditional verbal advice from professionals.

**WHAT TEACHING/LEARNING METHODOLOGY HAS BEEN USED?**
Building a climate of mutual trust, group dynamics, individual counseling, drawing, painting, enacting.

**WHY DO YOU THINK THAT THIS PRACTICE CAN BE EASILY ADAPTED TO OTHER EUROPEAN CONTEXTS?**
The practise functions with heterogenous groups of participants and is based on non-verbal methods concerning very basic human themes.

**WHAT LEARNING DID THIS GOOD PRACTICES BROUGHT TO YOU AS A PROFESSIONAL (IN TERM OF EXPERIENCE, KNOWLEDGE AND AWARENESS)?**
That it is possible to produce very basic results without being restricted by language barriers.

**CONTACTS**

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# CASE STUDY on SEXUALITY

## TITLE OF THE CASE STUDY

“In between us – sexuality in the EU”

## ROLE & RESPONSIBILITY ON THE CASE OF THE INTERVIEWED PERSON

Project Coordinator.

## SYNTHEtical DESCRIPTION OF THE CASE STUDY

[Date, Place, Target Involved, Activities Developed, Objectives Reached]

**SYNTHEtical Description:** The “In between us” workshop created a space for discussion, multicultural and multidisciplinary interaction. The existence of stereotypes about sexuality raised the idea of suggesting new approaches to facing these questions, within a non-formal educational context, by using arts. The workshop was funded by the Grundtvig sectorial program (LLP). The workshop gathered people from different countries for an innovative multinational learning experience, important for one’s personal development and learning needs.

**Date:** 07 – 14 of May, 2011

**Place:** Palermo, Italy.

**Target Involved:** 20 participants from 11 countries: Slovakia, Turkey, Belgium, Spain, Latvia, Czech Republic, Lithuania, Romania, Bulgaria, Poland and Hungary took part in the workshop. Others involved included the supporters of the Palermo Pride 2011: Massimo Milani, a street artist and an activist for LGBTQ rights, Luigi Carollo, one of the founders of the “Associazione omosessuale Articolo Tre”, and Erasmo Palazzotto, regional coordinator of Left, ecology and liberty (political party).

**Activities Developed:** Many activities were based on non-formal education. The activities consisted of seminars, presentations about sexuality and art in each country (personal views, society, history, challenges; manifestations, activities of LGBTQ leaders, etc.) and art workshops (painting & collage, photography, theatre). Through these activities, participants represented the perception of sexuality of their own countries and exchanged ideas on how to use art as a pedagogical tool for education.

**The key activities implemented during the workshop:**

- Itinerant seminar about art, culture and sexuality in Palermo;
- Three Art Workshops to explore the creativity of learners and encourage them in the use of artistic expression methods and education on sexuality:
  - **Painting and collage**
    1. "Sexuality is ...." - Each participant gave his personal view of sexuality through sensory and artistic categories. Objective: to compare their perception of sexuality through the senses (smell, touch, sight, taste, hearing, Sixth Sense), and art (shape, colour, space, line).
    2. "Let us feel" - Objective: to know and learn by exploring sensuality through the senses. The participants had to touch materials with different textures (cardboard, wood, glass, rubber, silicone, cotton sheets, scraps of wallpaper, etc.) and after choosing one material they had to paint thus creating their works.
  - **Theatre**
    The educational theatre workshop focused on the analysis and research of the own body and emotions in relation to others. It was a way to discover and explore each other through action and emotional dance. Learners did not use verbal language during the sessions and were guided by a theatre expert.
Photography
During the sessions, students worked on creative photos to explore the complexity of the human body, focusing on the relationship between perceptions and feelings about their sexual intimacy and the concept of self-esteem and personal identity. Participants took pictures representing these objectives and concepts.

“Sexuality in Europe” – a presentation of sexuality and its perception in different European countries that was implemented through three sessions:

- “Sexuality in the EU” I, Art & Culture:
  The first session of presentations was devoted to the theme of sexuality in general, and to its historical origins through an analysis of the human body expressed by using various artistic forms, from cave paintings and great Greek sculptors to contemporary art;
- “Sexuality in the EU” II, Education (formal and non-formal education):
  Sexual health education, stereotypes, LGBT;
- “Sexuality in the EU” III, Education & Stereotypes:
  The last session of presentations was devoted to current topics such as struggles for the rights of sexual minorities and their history, stereotypes typical in some countries, definitions of LGBT.

Round Table “Policy and Sexuality” about sexual minority rights and equal opportunities. Participants also included Massimo Milani, a street artist and a militant for LGTBQ rights, Luigi Carollo, one of the founders of the “Associazione omosessuale Articolo Tre”, and Erasmo Palazzotto, regional coordinator of Left, ecology and liberty (political party);

the activity "Statement Game" (T-Kit 8 "Social Inclusion"), in which the participants were asked to express their views on proposed statements about the Pride and events that promote the fight for the rights of sexual minorities, the legalization of prostitution, the victims of human trafficking, a perfect family model, homosexuals couples etc.;

presentation of the Grundtvig program and other LLP programs and creation of ideas for the development of new projects;

Movie evening & Debates - an evening of entertainment and discussion on topics of the workshop. Learners watched various movies and short films that deal with the issue of sexuality at different levels, from education to the humorous and farcical. This event has helped to increase active participation and education among participants;

Flash Mob activity which was organized in collaboration with participants using theatrical exercises developed during the workshops with the aim of disseminating information about the workshop in the local community and promoting the final event.

Intercultural Evening / Aphrodisiac Dinner / Celebration of Europe Day – that created the opportunity to promote cultural diversity, language and dialogue as well as to celebrate Europe Day with an evening of lively music, food and European dances;


Objectives reached: The workshop aimed at stereotypes by proposing new approaches in order to face questions about sexuality, within a non-formal educational context, by using arts. It also aimed at creating links between different groups involved in these fields, so that it would become possible to reach objectives such as:

- creation of more effective supporting strategies in order to improve sexual rights;
- provision of one’s freedom of sexual expression through arts & culture;
- attracting interest to LGTB and gender related questions;
HOW DOES THE PRACTICE BROUGHT THE TARGET TO REFLECT ON THEIR OWN CULTURAL VALUES, NORMS AND PRACTICES?
WHAT WAS THE IMPACT OF THE PRACTICE ON THEM?
Could you provide any feedback you’ve got from the target group involved?

Mostly all activities were based on intercultural exchange and promotion of tolerance and awareness raising about sexual identity, sexual orientation and problems related to them in all participating countries. All this contributed to self and group reflection about personal, national and European cultural values.

There was a strong interest from participants in exchanging ideas and learning more about the perception of sexuality in different European countries. In addition, there was a high interest in knowing and experiencing non-formal methods related to art.

The participants worked and interacted in an intercultural environment, that allowed them to increase their awareness about intercultural dialogue and the perception of common values in different European countries on the theme of sexuality.

The final monitoring and evaluation of the workshop showed a high learner satisfaction, both with the content of activities, methods, dynamics and organization (as stated in final evaluation questionnaires).

Other significant results (impact on participants):
- knowledge of techniques and the use of art as non-formal educational tools;
- increased knowledge about the main themes of the workshop: cultural stereotypes, gender and sexual orientation + European realities;
- improvement of intercultural competences;
- improvement of foreign language skills;
- gained interpersonal relationships;
- achieved motivation;
- improved confidence in their abilities;
- new knowledge about hosting country and countries of other participants.

Impact on the hosting organization:
- improvement of intercultural dialogue;
- dialogue and exchange of ideas / experiences in the context of sexuality, the rights of sexual minorities;
- networking with new people and realities;
- interest in the creation of new initiatives involving associations and individuals.

Impact on local community:
- -intercultural dialogue
- -interest in participating and learning more about the Grundtvig workshop

WHAT ARE THE “SENSITIVE ZONES” THAT ARE THE KEY ISSUES TACKLED BY THIS PRACTICE?
Sexuality (sexual identity, sexual orientation), conception of the body.

WHY IN YOUR VIEW THIS PRACTICE IS INNOVATIVE? WHAT IS ITS ADDED VALUE?
The “In between us” workshop can be easily adapted to different contexts and target groups as the artistic workshop - as their being “Art” - are universal and stimulating for all human beings. The added value is evident in the results reached by targets and staff involved. The sensitive zones are easily approached using arts as pedagogical tools.
WHAT TEACHING/LEARNING METHODOLOGY HAS BEEN USED?
Most of the methods used were non-formal although some theoretical concepts had to combine them with more formal methods. Some of the activities required the presence of the learners all together while for other ones they were divided in groups. All activities were developed with a non-formal education perspective, peer approach etc.

WHY DO YOU THINK THAT THIS PRACTICE CAN BE EASILY ADAPTED TO OTHER EUROPEAN CONTEXTS?
This practice involved 20 people from 11 countries which has already included different European contexts. The practice can be adapted both to national/local contexts and to international/European contexts including different EU countries. The practices (activities & methodologies) can be easily adapted with a preliminary study of targets groups.

WHAT LEARNING DID THIS GOOD PRACTICES BROUGHT TO YOU AS A PROFESSIONAL (IN TERM OF EXPERIENCE, KNOWLEDGE AND AWARENESS)?
This professional experience has brought new learning in terms of intercultural dialogue, management of human resources (trainers, facilitators of different artistic workshops) and facilitating dialogue and communication when approaching sensitive zones, problem solving, awareness about how important is to address sexuality issues in adult education and how to employ artistic tools with the aim of approaching sensitive zones.

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CASE STUDY on DISABILITY

TITLE OF THE CASE STUDY

GIPS

ROLE & RESPONSIBILITY ON THE CASE OF THE INTERVIEWED PERSON

Paul Arnauts is an education worker at KVG and is responsible for our secretary in Flemish-Brabant.

SYNTHETICAL DESCRIPTION OF THE CASE STUDY

[date, place, target involved, activities developed, objectives reached]

The workshop consists of two half-day sessions, which are held on two separate days. After the first day, we wait one week before having the second session. Before the workshop itself, there is an initial contact with the teachers who will participate in the workshop. This allows us to discuss the content of the project and the materials we will use.

We start the first day of the workshop by getting to know each other. After this, we show five video clips from different movies. These showed some typical behaviors of children with a mental disability and autism. After each video-part told the children which behaviors they saw.

We use a board-game to do the first part of the workshop. The students have to be in groups of four to five children. You have to throw the dice and then move on the board the number you’ve thrown. On each place on the board, you can find a question or task you have to accomplish. You have to do what is written together with your group. If the children have questions, they can ask them to the trainers.

There are questions and orders about living with a disability and living together with someone with a disability. Also there are practical things children have to try, to experience a disability. At the end of the first workshop the children get the task to write down five questions for every trainer with a physical disability. These questions get answered during the second workshop.

The second part of the workshop is a talking-part. Children get the chance to ask as much questions they want to a person with a disability. In this session, we take the game of the previous week as a starting point. Also the answers on the questions are checked. If necessary, we give more information with the answers on the questions. In this part of the workshop we also show a lot of instruments that people with a physical disability use. The children have to guess what these instruments are used for.

The direct target group are children from primary schools. But there are more partners involved in this project: a professional of KVG, teacher of the class where we give the workshop and people living with a physical disability.

The objectives we try to reach with this workshop are:
- Children get to know the term “disability”.
- Experience your body.
- Children talk with each other about disability. It’s not something “strange” anymore.

HOW DOES THE PRACTICE BROUGHT THE TARGET TO REFLECT ON THEIR OWN CULTURAL VALUES, NORMS AND PRACTICES?

WHAT WAS THE IMPACT OF THE PRACTICE ON THEM?

Could you provide any feedback you’ve got from the target group involved?

The combination of discovering by themselves with the board-game, learning through the information the children get from the trainers and professional, experience with the instruments they can try... the children experience how it would be like to have a physical disability or what it means to live with
it. For some children it’s really confronting, but all children react very good on this workshop. They see that people living with a physical disability don’t have a bad life. The fear some of the children have in the beginning to communicate, asking questions to people with a physical disability, is at the end of the workshop not visible at all! The children develop from a bit fear or a waiting attitude, through getting interested and curious to feel normal and at ease with people living with a disability.

**WHAT ARE THE “SENSITIVE ZONES” THAT ARE THE KEY ISSUES TACKLED OF THIS PRACTICE?**

Actually, there are not really sensitive zones if the people with a physical disability approach the subject without any shame or difficulty. That doesn’t mean they can’t talk about the hardness of their disability and the difficulties of it. Because the children are still small, we don’t talk about sexuality. But they talk about experiencing their body. When the trainers talk about their experiences as a child, this is sometimes hard for the children. Sometimes it happens that they tell that they already teased somebody with a disability and then they feel guilty.

**WHY IN YOUR VIEW THIS PRACTICE IS INNOVATIVE? WHAT IS ITS ADDED VALUE?**

It’s a very variable approach. Children get to see videos, play a game, talk, try out instruments... We don’t give the children only dry information, but give them the chance to gather their own information and expand their knowledge. And there is also the fact that people living with a physical disability themselves come to give the workshop (together with a professional trainer).

**WHAT TEACHING/LEARNING METHODOLOGY HAS BEEN USED?**

We work from the idea that children can gather the information they want. And we use different approaches to talk about disability, so they can learn in different ways. We use:
- Videofragments
- Board-game with tasks to accomplish or questions to answer
- Asking questions
- Showing and trying instruments for people living with a physical disability.

**WHY DO YOU THINK THAT THIS PRACTICE CAN BE EASILY ADAPTED TO OTHER EUROPEAN CONTEXTS?**

Yes. Actually, we got the idea and the basic content of the Netherlands. The only things you really need is knowledge of disability and being very enthusiast to work out this workshop. Preparing it is very time-intensive and giving the workshop is very energy-intensive.

**WHAT LEARNING DID THIS GOOD PRACTICES BROUGHT TO YOU AS A PROFESSIONAL (IN TERM OF EXPERIENCE, KNOWLEDGE AND AWARENESS)?**

Children are a very nice group to work with. They are enthusiast and very fast learners. They are also very curious, what is important for this workshop, because it depends on yourself how much knowledge you collect. The methodology is a good approach to handle the content of the workshop. It takes a lot of time to prepare the workshop, but ones you prepared it, you have it and don’t have a lot of work with it anymore. There are a lot of schools who want more workshops on one day (in different classes). Giving two workshops on one day is very intensive and exhausting. Some trainers are not able to do this. Maybe we have to forbid this and give maximum one workshop a day. Sometimes we have two workshop in one day (two different classes). A workshop is very intensive, so
it’s challenge to keep energy during the whole day. And when the workshops are in the room were the children eat lunch (what happens in many cases), we have to clean everything after the first workshop to put everything back after lunchtime for the second class who follows the workshop. Maybe we have to be harder here, and ask the school to provide us another room than the lunchroom.

We have to be present in the school, at last, one hour before we start, because we have to prepare everything. When workshops take place in the morning, it means that we have to leave very early when we have to drive far (because we had a big area where we give the workshops).

The first part of the project (the board-game etc.) is very intense. We have to keep a good eye on the time here.

| CONTACTS |
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CASE STUDY on BODY

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<thead>
<tr>
<th>TITLE OF THE CASE STUDY</th>
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<td><em>Speak With Your Body</em>: Fashion Show for Migrant Women</td>
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<th>ROLE &amp; RESPONSIBILITY ON THE CASE OF THE INTERVIEWED PERSON</th>
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<td>Trainer, facilitator and director.</td>
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<p>| SYNTHETICAL DESCRIPTION OF THE CASE STUDY |</p>
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<th>[date, place, target involved, activities developed, objectives reached]</th>
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<td>Philippe runs the “Théâtre du bout du monde” (TBM). He works with people living in shelters. Their primary need is to rediscover their dignity, which has often been denied. The women in particular do not give attention to their bodies, often because of a lack of means, but also because of a lack of self-confidence and past traumas. Last year, Philippe worked with African women living at Emmaüs Shelter. He first tried to stage <em>La Dispute</em> by Marivaux with the women as actresses. In the play, the female characters, Adine and Eglée, do their best to seduce male characters. The first rehearsals made Philippe realize that much work had to be done on the women’s bodies, at the same time. Indeed, by being on the street, those women ended up hiding their bodies. They didn’t even give attention to their bodies and didn’t use them to seduce anyone, anymore. That is how Philippe had the idea of the fashion show activity. It would make the women more comfortable with their bodies. It also aimed to liberate their emotions through theatrical expression. During the warm up preceding the theatrical activity itself, the facilitator tells the participants to let their bodies relax, to let their bodies speak, so as to liberate creativity and to overcome apprehensions tied to oral expression in certain cases. For the fashion show, the women wear clothes from their daily wardrobes. In fact, that is the very purpose of the show. They are able to participate fully because they are invited to make suggestions for each other during the preparation of the show, which moves the focus of attention. This activity is part of an annual training given to people living in Emmaüs shelters. It took place at the Centre d’accueil in Nanterre and the Emmaüs Association in Paris. It took 2 hours/week (sometimes 4) for general theatrical activities. There is also practice as needed to prepare for the fashion show. The show itself was just one day.</td>
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| HOW DID THE PRACTICE BRING THE TARGET TO REFLECT ON THEIR OWN CULTURAL VALUES, NORMS AND PRACTICES? |
| WHAT WAS THE IMPACT OF THE PRACTICE ON THEM? |
| Could you provide any feedback you’ve got from the target group involved? |
| After an initial reticence, the women participated fully in the show. Through this practice, their minds were focused on their present actions. The brain fulfilled a functional purpose while the body became the center of activity. In addressing cultural values, the challenge was to make the women realize that seduction (especially when a woman tries to seduce a man) is not necessarily something “bad”. Philippe thinks that the show allowed the women to see themselves in a new light and positively changed how those in attendance perceived them. One of the women, Aissatou, used to be hunched over and to always keep her handbag (her residence documents were very important for her, for her “survival”). She wouldn’t even put it down to participate in the rehearsal. Philippe met her a few months later. She looked far more comfortable with her body and wasn’t hunched over anymore… Moreover, the activity took place in the shelter. That is to say, several people participated without... |
having intentionally chosen to become part of the workshop. Just in watching, their attention was drawn, or not. The doors remained open. Therefore, the fashion show benefits not only those who participate in it, but also those who attend, even if they are not active participants. In modifying the way they view the show participants, they become more open and experience a personal enhancement, which they are able to recognize.

**WHAT ARE THE “SENSITIVE ZONES” THAT ARE THE KEY ISSUES TACKLED OF THIS PRACTICE?**

- Sexuality: by being on the street, the women tended to hide their bodies so not to attract men and also because of a certain shame and some hidden traumas...
- The gender’s relations: cultural codes of seduction between women and men.
- Conception of the body: is it a source of pride or shame?
- Non-verbal communication: how to make their movements more precise, less “broad” and to give them a psychological intention? The participants learnt how to interpret some movements, etc. (in terms of seduction).

**WHY IN YOUR VIEW THIS PRACTICE IS INNOVATIVE? WHAT IS ITS ADDED VALUE?**

This practice is very innovative as it has not been experienced before (as far as Philippe knows). Its added value is to make the fashion show (which is normally limited to a small social category) accessible for the underprivileged sections of the population. The activity also offers a new conception of fashion shows that is not necessarily with expensive clothes, etc. Women can be beautiful as they are and with the clothes they usually wear...

**WHAT TEACHING/LEARNING METHODOLOGY HAS BEEN USED?**

The show was structured around the French play *La Dispute* by Marivaux. One of the characters, Adine, is surprised that another character did not notice her upon first glance, when up until this point; she thought the world revolved around her. Basically, she’s very narcissistic. He thus asks the participants to improvise with this image in mind, to really show themselves off, as if it were a competition. This game of one-upmanship allows them to find their individuality. Philippe decided to start from the text of the play but his objective was to move beyond the text and even to abandon it in the rehearsals. The point was — above all — to let the body express itself. That’s why Philippe chose to give priority to the work on the “body’s memory” (more than intellectual memory). He then insisted on the warming up preceding the theatrical activity itself as it’s the stage in which the body expresses itself the most.

In his work as a director with the participants, Philippe was more interested in the differentiation/individuality than by the mimesis. During the rehearsals, the participants were not to stick to the text or to imitate the participant who performed before them.

**WHY DO YOU THINK THAT THIS PRACTICE CAN BE EASILY ADAPTED TO OTHER EUROPEAN CONTEXTS?**

Yes. For Philippe, the world is getting more and more multicultural and transcultural. That’s what makes the world interesting and this kind of activity necessary!

The TBM is open to the use of the activity as an established model provided that the notion that the body plays an important role in memory and self-discover, which was central to the original project, remains.

**WHAT LEARNING DID THIS GOOD PRACTICES BROUGHT TO YOU AS A PROFESSIONAL (IN TERM OF EXPERIENCE, KNOWLEDGE AND AWARENESS)?**

Philippe learned how certain involuntary movements sometimes revealed hidden traumas in the
memories of the participants. By working on African poetry, which often places man at the center of nature, he was able to measure how the place of the ancestors, as well as the collective unconscious remains important. Philippe was also surprised by some gestures and expressions that he had never seen before, which was very important in his profession as an actor and director.

OTHER RELEVANT INFORMATION
Website of the TBM association: http://theatreduboutdumonde.fr/association_tbm.html
Website of the Emmaüs association: http://www.association.emmaus.fr/
Website of the Centre d’accueil in Nanterre: http://www.cash-nanterre.fr/

CONTACTS

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