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CURRICULUM Handbook

ONLINE BLENDED METHOD ON
VISUAL EDUCATION FOR
RECYCLING AND REBUILDING
CULTURAL IDENTITIES OF
PEOPLE WITH MIGRANT AND
MINORITY BACKGROUNDS



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Introduction

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This curriculum represents the educational outcome of the Re-Cult project running between 2021 and 2024 in the frame of the Erasmus+ Strategic partnerships program of the European Union (2021-1-DE02-KA220-ADU-000035083).

Re-Cult is a blended learning method in visual education that enables people to rethink, recycle, and rebuild their cultural identities, social, and digital skills. Through the power of art, creativity, and visual education, Re-Cult supports the inclusion of people with refugee, migrant, or cultural minority backgrounds into their local communities.

The method explores visual creativity to understand the complexity of cultural identities and encourages people to communicate through images, and to upcycle and recycle their knowledge, skills, visual heritage, as well as materials and objects, fostering environmentally conscious creative practices.

The Re-Cult method has been developed based on the needs of local migrant communities in five different European countries (Bulgaria, Cyprus, France, Germany, and Italy). It was observed and tested in the context of local art workshops involving people with various cultural, personal, and migration backgrounds. To address the identified needs, the Re-Cult method is based on three main pillars:

1. An online platform collecting good practices, learning tools, and hosting a community of people with different professional backgrounds interested in the aims and tools of the method.
2. A series of online video tutorials presenting some of the most interesting activities developed within the project, to be experienced individually or in learning groups.
3. A learning method and curriculum co-designed based on the local workshops and embedding the tutorials, presented in the following pages of this document.

The Re-Cult curriculum handbook contains the following chapters:

- I. The methodological and conceptual framework, presenting the main artistic, psychological, and methodological concepts and tools used during the construction of the method.
- II. The description of the approaches and main elements of the method, including a detailed list of 21 learning units (exercises) and 9 micro-lesson video tutorials with relevant links and references.
- III. A set of recommendations on the use of the learning units within a learning and teaching context, and 4 examples for the creation of learning paths by linking several learning units to improve specific skills and competencies of the target groups.

The Re-Cult method and curriculum is designed for trainers, teachers, workshop facilitators, social workers, artists, and any other people actively working to support the integration and adaptation of people with migrant and minority backgrounds into their host society. The learning units and tutorials, also available for individual use or for small communities, are dedicated to anyone interested in exploring methods and tools for using the power of art for social inclusion and communication.

Dieses Curriculum ist das Ergebnis des Re-Cult-Projekts, das zwischen 2021 und 2024 im Rahmen des Erasmus+ Programms der Europäischen Union durchgeführt wurde (Projekt-ID: 2021-1-DE02-KA220-ADU-000035083). **Re-Cult ist eine Blended-Learning-Methode im Bereich der visuellen Bildung. Sie ermöglicht es den Menschen, ihre kulturellen Identitäten sowie ihre sozialen und digitalen Kompetenzen zu überdenken, zu recyceln und neu zu gestalten.**

Durch Kunst, Kreativität und visuelle Bildung unterstützt Re-Cult die Integration von Menschen mit Flüchtlings-, Migrations- oder kulturellem Minderheitenhintergrund in ihren lokalen Gemeinschaften. Die Methode nutzt visuelle Kreativität, um die Komplexität kultureller Identitäten zu verstehen, und ermutigt die Menschen, durch Bilder zu kommunizieren. Zudem fördert sie das Recyceln von Wissen, Fähigkeiten, visuellem Erbe sowie Materialien und Objekten für umweltbewusste kreative Praktiken.

Die Re-Cult-Methode wurde auf der Grundlage der Bedürfnisse lokaler Migrant*innengemeinschaften in fünf europäischen Ländern (Bulgarien, Zypern, Frankreich, Deutschland und Italien) entwickelt. Sie wurde in lokalen Kunstworkshops getestet, an denen Menschen mit unterschiedlichen kulturellen und migrantischen Hintergründen teilnahmen. Um den ermittelten Bedürfnissen gerecht zu werden, stützt sich die Re-Cult-Methode auf drei Hauptsäulen:

1. Eine Online-Plattform, die bewährte Praktiken und Lernwerkzeuge sammelt und eine Gemeinschaft von Menschen mit unterschiedlichen beruflichen Hintergründen vereint, die sich für die Ziele und Werkzeuge der Methode interessieren.
2. Eine Reihe von Online-Video Tutorials, die einige der interessantesten Aktivitäten des Projekts vorstellen. Diese können einzeln oder in Lerngruppen durchgeführt werden.
3. Eine Lernmethode und ein Lehrplan, die basierend auf Workshops und Tutorials entwickelt wurden und in den folgenden Seiten dieses Dokuments beschrieben werden.

Das Re-Cult Curriculum-Handbuch enthält die folgenden Kapitel:

- I. Den methodischen und konzeptionellen Rahmen, der die wichtigsten künstlerischen, psychologischen und methodischen Konzepte und Werkzeuge vorstellt, die bei der Entwicklung der Methode verwendet wurden.
- II. Eine Beschreibung der Ansätze und Hauptelemente der Methode, einschließlich einer Liste von 21 Lerneinheiten (Übungen) und 9 Video-Tutorials mit relevanten Links und Referenzen.
- III. Empfehlungen für den Einsatz der Lerneinheiten im Lern- und Lehrkontext sowie 4 Beispiele zur Erstellung von Lernpfaden, um spezifische Fähigkeiten und Kompetenzen zu verbessern.

Die Re-Cult-Methode und der Lehrplan richten sich an Ausbilder*innen, Lehrer*innen, Sozialarbeiter*innen, Künstler*innen und alle, die sich für die Integration von Menschen mit Migrations- und Minderheitenhintergrund in die Gesellschaft einsetzen. Die Lerneinheiten und Tutorials sind auch für den individuellen Gebrauch oder für kleine Gemeinschaften geeignet und bieten Methoden und Werkzeuge, um die Kraft der Kunst für soziale Integration und Kommunikation zu nutzen.

Ce programme d'études représente le résultat pédagogique du projet Re-Cult qui se déroule entre 2021 et 2024 dans le cadre du programme de partenariats stratégiques Erasmus+ de l'Union européenne (2021-1-DE02-KA220-ADU-000035083). Re-Cult est une méthode d'apprentissage mixte en éducation visuelle qui permet aux gens de repenser, recycler et reconstruire leurs identités culturelles, leurs compétences sociales et numériques.

Grâce au pouvoir de l'art, de la créativité et de l'éducation visuelle, Re-Cult soutient l'intégration des personnes réfugiées, migrantes ou issues de minorités culturelles dans leurs communautés locales. La méthode explore la créativité visuelle pour comprendre la complexité des identités culturelles et encourage les gens à communiquer par l'image et à recycler leurs connaissances, leurs compétences, leur patrimoine visuel, ainsi que les matériaux et les objets, en favorisant des pratiques créatives respectueuses de l'environnement.

La méthode Re-Cult a été développée en fonction des besoins des communautés locales de migrants dans cinq pays européens différents (Bulgarie, Chypre, France, Allemagne et Italie). Elle a été observée et testée dans le cadre d'ateliers artistiques locaux réunissant des personnes issues de milieux culturels, personnels et migratoires différents. Pour répondre aux besoins identifiés, la méthode Re-Cult repose sur trois piliers principaux :

1. Une [plateforme en ligne](#) collecting good practices, learning tools, and hosting a community of people with different professional backgrounds interested in the aims and tools of the method.
2. Une série de [tutoriels video en ligne](#) présentant certaines des activités les plus intéressantes développées dans le cadre du projet, à expérimenter individuellement ou en groupes d'apprentissage.
3. Une méthode d'apprentissage et un programme d'études conçus conjointement sur la base des ateliers locaux et intégrant les tutoriels, présentés dans les pages suivantes de ce document.

Le manuel du programme Re-Cult contient les chapitres suivants :

- I. Le cadre méthodologique et conceptuel, qui présente les principaux concepts et outils artistiques, psychologiques et méthodologiques utilisés lors de l'élaboration de la méthode.
- II. La description des approches et des principaux éléments de la méthode, y compris une liste détaillée de 21 unités d'apprentissage (exercices) et 9 tutoriels vidéo de micro-leçons avec des liens et des références pertinents.
- III. Une série de recommandations sur l'utilisation des unités d'apprentissage dans un contexte d'apprentissage et d'enseignement, et 4 exemples de création de parcours d'apprentissage en reliant plusieurs unités d'apprentissage afin d'améliorer les aptitudes et compétences spécifiques des groupes cibles.

La méthode et le programme Re-Cult sont conçus pour les formateurs, les enseignants, les animateurs d'ateliers, les travailleurs sociaux, les artistes et toute autre personne travaillant activement à l'intégration et à l'adaptation des personnes issues de l'immigration et des minorités dans leur société d'accueil. Les unités d'apprentissage et les tutoriels, également disponibles pour un usage individuel ou pour de petites communautés, sont destinés à toute personne intéressée par l'exploration de méthodes et d'outils permettant d'utiliser le pouvoir de l'art pour l'inclusion sociale et la communication.

Questo curriculum è uno dei risultati del progetto Re-Cult, attivo tra il 2021 e il 2024 nell'ambito del programma Erasmus+ Partenariati strategici nell'educazione per adulti finanziato dall'Unione Europea (2021-1-DE02-KA220-ADU-000035083). Re-Cult riguarda un metodo di apprendimento misto nell'ambito dell'educazione visiva che consente alle persone di ripensare, riciclare e ricostruire le proprie identità culturali, sociali e digitali.

Attraverso il potere dell'arte, della creatività e dell'educazione visiva, Re-Cult sostiene l'inclusione nelle varie comunità locali di persone con background di rifugiati, migranti o minoranze culturali. Il metodo esplora la creatività visiva per comprendere la complessità delle identità culturali e incoraggia le persone a comunicare attraverso le immagini e a riciclare le loro conoscenze, le loro competenze, il loro patrimonio visivo, così come i materiali e gli oggetti, promuovendo pratiche creative consapevoli dal punto di vista ambientale.

Il metodo Re-Cult è stato sviluppato sulla base delle esigenze delle comunità locali di migranti in cinque diversi Paesi europei (Bulgaria, Cipro, Francia, Germania e Italia). È stato osservato e testato nel contesto di laboratori artistici locali che hanno coinvolto persone con diversi background culturali, personali e migratori. Per rispondere alle esigenze individuate, il metodo Re-Cult si basa su tre pilastri principali:

1. Una piattaforma online che raccoglie buone pratiche, strumenti di apprendimento e ospita una comunità di persone con diversi background professionali interessate agli obiettivi e agli strumenti del metodo.
2. Una serie di video tutorial online che presentano alcune delle attività più interessanti sviluppate nell'ambito del progetto, da sperimentare individualmente o in gruppi di apprendimento.
3. Un metodo di apprendimento e un curriculum co-progettati sulla base dei workshop locali e dell'integrazione dei tutorial, presentati nelle pagine seguenti di questo documento.

Il manuale del curriculum Re-Cult contiene i seguenti capitoli:

- I. Il quadro metodologico e concettuale, che presenta i principali concetti e strumenti artistici, psicologici e metodologici utilizzati durante la costruzione del metodo.
- II. La descrizione degli approcci e degli elementi principali del metodo, compreso un elenco dettagliato delle 21 unità di apprendimento (esercizi) e dei 9 video tutorial di micro-lezioni con i relativi link e riferimenti.
- III. Una serie di raccomandazioni sull'uso delle unità di apprendimento all'interno di un contesto di apprendimento e insegnamento e 4 esempi per la creazione di percorsi di apprendimento che collegano diverse unità di apprendimento per migliorare le abilità e le competenze specifiche dei gruppi target.

Il metodo e il curriculum Re-Cult sono pensati per formatori, insegnanti, facilitatori di laboratori, operatori sociali, artisti e qualsiasi altra persona che lavori attivamente per sostenere l'integrazione e l'adattamento delle persone con background migratorio e minoritario nella società ospitante. Le unità di apprendimento e i tutorial, disponibili anche per uso individuale o per piccole comunità, sono dedicati a chiunque sia interessato a esplorare metodi e strumenti per utilizzare il potere dell'arte per l'inclusione sociale e la comunicazione.

Το παρόν πρόγραμμα σπουδών αποτελεί το εκπαιδευτικό αποτέλεσμα του έργου Re-Cult, το οποίο διεξήχθη από το 2021 έως το 2024 στο πλαίσιο του προγράμματος Erasmus+ της Ευρωπαϊκής Ένωσης (2021-1-DE02-KA220-ADU-000035083). Το Re-Cult είναι μια μικτή μέθοδος μάθησης στην οπτική εκπαίδευση που επιτρέπει στους ανθρώπους να επανεξετάσουν, να ανακυκλώσουν και να ξαναχτίσουν την πολιτιστική τους ταυτότητα, καθώς και τις κοινωνικές και ψηφιακές τους δεξιότητες. Μέσω της δύναμης της τέχνης, της δημιουργικότητας και της οπτικής εκπαίδευσης, το Re-Cult υποστηρίζει την ένταξη των ανθρώπων με προσφυγικό, μεταναστευτικό ή πολιτιστικό υπόβαθρο στις τοπικές τους κοινότητες. Η μέθοδος διερευνά την οπτική δημιουργικότητα για την κατανόηση της πολυπλοκότητας των πολιτιστικών ταυτοτήτων και ενθαρρύνει τους ανθρώπους να επικοινωνούν μέσω εικόνων, και να ανακυκλώνουν και να ανακαλύπτουν τις γνώσεις, τις δεξιότητες, την οπτική κληρονομιά τους, καθώς και τα υλικά και τα αντικείμενα, προωθώντας περιβαλλοντικά συνειδητές δημιουργικές πρακτικές.

Η μέθοδος του Re-Cult αναπτύχθηκε με βάση τις ανάγκες των τοπικών κοινοτήτων μεταναστών σε πέντε διαφορετικές ευρωπαϊκές χώρες (Βουλγαρία, Κύπρος, Γαλλία, Γερμανία και Ιταλία). Παρατηρήθηκε και δοκιμάστηκε στο πλαίσιο τοπικών καλλιτεχνικών εργαστηρίων στα οποία συμμετείχαν άτομα με διαφορετικό πολιτισμικό, προσωπικό και μεταναστευτικό υπόβαθρο. Για την αντιμετώπιση των διαπιστωμένων αναγκών, η μέθοδος Re-Cult βασίζεται σε τρεις βασικούς πυλώνες:

1. Μια διαδικτυακή πλατφόρμα που συγκεντρώνει καλές πρακτικές, εργαλεία εκμάθησης και φιλοξενεί μια κοινότητα ανθρώπων με διαφορετικό επαγγελματικό υπόβαθρο που ενδιαφέρονται για τους στόχους και τα εργαλεία της μεθόδου.
2. Μια σειρά από διαδικτυακά βιντεοσκοπημένα σεμινάρια που παρουσιάζουν μερικές από τις πιο ενδιαφέρουσες δραστηριότητες που αναπτύχθηκαν στο πλαίσιο του έργου, τις οποίες μπορείτε να βιώσετε ατομικά ή σε ομάδες μάθησης.

3. 1.Μια μέθοδος μάθησης και ένα πρόγραμμα σπουδών που διαμορφώθηκε με βάση τα τοπικά εργαστήρια (workshops) και την προσθήκη εκπαιδευτικού υλικού, τα οποία παρουσιάζονται στις επόμενες σελίδες του παρόντος εγγράφου.

Το εγχειρίδιο του προγράμματος σπουδών Re-Cult περιλαμβάνει τα ακόλουθα κεφάλαια:

- I. Το μεθοδολογικό και εννοιολογικό πλαίσιο, παρουσιάζοντας τις κύριες καλλιτεχνικές, ψυχολογικές και μεθοδολογικές έννοιες και εργαλεία που χρησιμοποιήθηκαν κατά την κατασκευή της μεθόδου.
- II. Την περιγραφή των προσεγγίσεων και των κύριων στοιχείων της μεθόδου, συμπεριλαμβανομένου ενός λεπτομερούς καταλόγου 21 μαθησιακών ενοτήτων (ασκήσεων) και 9 βιντεο-διδασκαλιών μικρο-μαθημάτων (micro-lessons) με σχετικούς συνδέσμους και παραπομπές.
- III. Ένα σύνολο συστάσεων σχετικά με τη χρήση των μαθησιακών μονάδων στο πλαίσιο της μάθησης και της διδασκαλίας και 4 παραδείγματα για τη δημιουργία μαθησιακών διαδρομών με τη σύνδεση διαφόρων μαθησιακών μονάδων για τη βελτίωση συγκεκριμένων δεξιοτήτων και ικανοτήτων των ομάδων-στόχων.

Η μέθοδος και το πρόγραμμα σπουδών του έργου Re-Cult έχει σχεδιαστεί για εκπαιδευτές, δασκάλους, εκπαιδευτές εργαστηρίων (workshops), κοινωνικούς λειτουργούς, καλλιτέχνες και κάθε άλλο άτομο που εργάζεται ενεργά για την υποστήριξη της ένταξης και προσαρμογής των ατόμων με μεταναστευτικό και μειονοτικό υπόβαθρο στην κοινωνία υποδοχής. Οι μαθησιακές ενότητες και τα σεμινάρια, που είναι επίσης διαθέσιμα για ατομική χρήση ή για μικρές κοινότητες, είναι αφιερωμένα σε όποιον ενδιαφέρεται να εξερευνήσει μεθόδους και εργαλεία για τη χρήση της δύναμης της τέχνης για την κοινωνική ένταξη και επικοινωνία.

Тази учебна програма представя образователния резултат от проекта Re-Cult, който бе осъществен между 2021 и 2024 г. в рамките на програмата за стратегически партньорства Еразъм+ на Европейския съюз (2021-1-DE02-KA220-ADU-000035083). Re-Cult е смесен (присъствен и дистанционен) метод за визуално обучение, който позволява на хората да преосмислят, преработят и възстановят своята културна идентичност, социалните си и дигитални умения. Посредством силата на изкуството, творчеството и визуалното образование, идеите на Re-Cult подкрепят включването на хора от средите на бежанци, мигранти, или културни малцинства в различни местни общности. Методът изследва визуалната креативност, за да се разбере сложността на културните идентичности и да се насърчат хората да общуват и чрез изображения, да преработват и реформират своите знания, умения, визуални наследства, както и битови предмети и материали, насърчавайки екологично осъзнатите творчески практики.

Методът на Re-Cult е разработен въз основа на нуждите на местни имигрантски общности в пет различни европейски страни (България, Германия, Италия, Кипър и Франция). Този метод беше изследван и проверен в контекста на местни работилници по изкуство, включващи хора с различен културен, личен и миграционен опит. За да отговори на предварително идентифицираните потребности, методът на Re-Cult се основава на три основни стълба:

1. Онлайн платформа ([online platform](#)), събираща добри практики, инструменти за обучение и предоставяща общностна среда за хора с различен професионален опит, интересуващи се от целите и инструментите на метода.
2. Поредица от онлайн видео уроци ([online video tutorials](#)), представящи някои от най-интересните дейности, разработени в рамките на проекта, които могат да се възпроизведат индивидуално, или в учебни групи.

3. Метод за обучение и учебна програма, съвместно проектирани въз основа на семинарите по места и вграждане на уроците, представени на страниците на цялостния документ.

Учебният наръчник на Re-Cult съдържа следните глави:

- I. Методологическа и концептуална рамка, представяща основните художествени, психологически и методологични концепции и инструменти, използвани при изграждането на метода.
- II. Описание на подходите и основните елементи на метода, включително подробен списък от 21 учебни модула (упражнения) и 9 видео микроурока със съответните дигитални връзки и препратки.
- III. Набор от препоръки относно използването на учебните модули в контекста на обучение и преподаване и 4 примера за създаване на учебни пътеки чрез свързване на няколко учебни единици за подобряване на специфичните умения и компетенции на целевите групи.

Методът и учебната програма на Re-Cult са предназначени за обучители, учители, координатори на семинари, социални работници, художници, хора на изкуствата и всички други професионалисти, които активно работят в подкрепа на интеграцията и адаптацията на имигранти и национални малцинства в европейските общества. Учебните модули и уроци, достъпни и за индивидуална употреба и за малки общности, са посветени на всички, които се интересуват от изследване и прилагане на методи и инструменти за социално включване и общуване чрез силата на изкуството.

Bu müfredat, 2021 ve 2024 yılları arasında yürütülen Re-Cult projesinin eğitim çıktılarını temsil etmektedir. Proje, Erasmus+ Stratejik Ortaklıklar Programı çerçevesinde (Avrupa Birliği 2021-1-DE02-KA220-ADU-000035083) harmanlanmış bir öğrenme yöntemidir. **Görsel eğitimde, insanların kültürel değerlerini yeniden düşünmelerini, geri dönüştürmelerini ve yeniden inşa etmelerini sağlayan yöntem; kimlikler, sosyal ve dijital beceriler kazandırmayı hedefler.** Sanatın, yaratıcılığın ve görsel eğitimin gücü sayesinde, Re-Cult, mülteci, göçmen veya kültürel azınlık mensubu kişilerin dahil edilmesini destekler ve geçmişlerini yerel topluluklarına aktarmalarına yardımcı olur. Yöntem, görsel yaratıcılığı şu amaçlarla araştırır: kültürel kimliklerin karmaşıklığını anlar ve insanları iletişim kurmaya, bilgi, beceri ve görsel miraslarını geri dönüştürmeye ve yeniden kullanmaya teşvik eder. Aynı zamanda malzeme ve nesnelere olarak, çevreye duyarlı yaratıcı uygulamaları teşvik etmektedir.

Re-Cult yöntemi, beş farklı Avrupa ülkesinde (Bulgaristan, Kıbrıs, Fransa, Almanya ve İtalya) yerel göçmen toplulukların ihtiyaçları temel alınarak geliştirilmiştir. Bu ihtiyaçlar yerel sanat atölyeleri bağlamında gözlemlenmiş ve test edilmiştir. Belirlenen ihtiyaçları karşılamak için Re-Cult yöntemi üç ana sütuna dayanmaktadır:

1. İyi uygulamaları, öğrenme araçlarını toplayan ve bir topluluk barındıran çevrimiçi bir [online platform](#). Bu platform, amaçları ve araçlarıyla ilgilenen farklı profesyonel geçmişlere sahip kişilere yöneliktir.
2. En ilginç etkinliklerden bazılarını sunan bir dizi çevrimiçi [online-video eğitimi](#), bireysel olarak veya öğrenme gruplarında deneyimlenmek üzere proje kapsamında geliştirilmiştir.
3. Yerel çalıştaylar ve atölye çalışmaları temelinde birlikte tasarlanmış bir öğrenme yöntemi ve müfredat. Bu belgenin ilerleyen sayfalarında sunulan eğitimlerin yerleştirilmesi.

Re-Cult müfredat el kitabı aşağıdaki bölümleri içermektedir:

- I. Metodolojik ve kavramsal çerçeve, ana sanatın sunulması, yapım sırasında kullanılan psikolojik ve metodolojik kavramlar ve araçlar.
- II. Yaklaşımların ve yöntemin ana unsurlarının tanımı, 21 öğrenme ünitesinin (alıştırmalar) ayrıntılı listesi ve 9 mikro-ders video eğitimi ile ilgili bağlantılar ve referanslar.
- III. Öğrenme ünitelerinin bir öğrenme ve eğitim sistemi içerisinde kullanımına ilişkin bir dizi öneri. Öğretim bağlamı ve çeşitli öğrenme yollarını birbirine bağlayarak öğrenme yollarının oluşturulması için 4 örnek. Hedef grupların belirli becerilerini ve yetkinliklerini geliştirmek için öğrenme birimleri.

Re-Cult yöntemi ve müfredatı eğitimler, öğretmenler, atölye kolaylaştırıcıları, sosyal hizmet uzmanları, sanatçılar ve göçmen ve azınlık kökenli kişilerin ev sahibi topluma adaptasyonunu desteklemek için aktif olarak çalışan diğer kişiler için tasarlanmıştır. Ayrıca, bireysel kullanım veya küçük topluluklar için de mevcut olan öğrenme birimleri ve eğitimler, sanatın gücünü kullanarak sosyal içerme ve iletişim yöntemleri ve araçlarını keşfetmek isteyen herkese adanmıştır.



From local workshops
to tutorials and curriculum building
- aims, objectives and main steps of
the Re-Cult project

Re-Cult

The Re-Cult project stemmed from the recognition that the **social inclusion** of individuals with **migrant or minority backgrounds** is often impeded by a mutual lack of understanding between them and the majority society. This barrier manifests as difficulties in comprehending each other's cultural nuances. Assimilating these cultural dimensions into their own self-reflection and navigating the process of understanding the behaviour and culture of the host society using their own cultural references and values pose significant challenges for anyone settling in a new country. For refugees or migrants from cultures outside of Europe, this challenge is even more daunting. They must forge a connection between their cultural heritage and their new environment to surmount the challenges of transitioning from one life to another.

This endeavour involves incorporating elements of their own culture into their new lives and transmitting their values to the host society, a complex and ongoing process that cannot be reduced to a single activity but rather represents a lifelong journey of adaptation. The goal of Re-Cult is to support trainers, artists, and activists with tools, skills, and approaches to empower individuals with migrant or minority backgrounds to overcome these challenges and bridge the gap between their native and adopted cultures.

Re-Cult adopts an approach founded on the belief that visual expression and communication can play a pivotal role in this endeavour. Visual art and creativity offer non-verbal means of communication, particularly beneficial for those who may struggle with expressing themselves in the language of the host society. Moreover, visual creation holds therapeutic value, enabling individuals to articulate their deepest thoughts, problems, and emotions symbolically. Engaging with visual expression also facilitates the understanding of **key cultural elements**, aiding individuals in amalgamating these elements with their own visual symbols to construct a **new identity** in their adopted country - a **fusion of their heritage and the new culture**.

With these principles in mind, the primary objective of Re-Cult is to leverage the power of art, creativity, and visual education to support the integration of individuals with refugee, migrant, or cultural minority backgrounds into their local communities. The project's exercises and tools are designed to guide participants through the process of rediscovering and redefining their identities within their new communities through visual creation and intercultural dialogue.



Re-Cult also endeavours to **equip individuals with** migrant backgrounds with basic **skills** relevant to the values of inclusivity, sustainability, and digital literacy. The project embraces the **concepts of recycling and upcycling**, not only in a material sense but also intellectually, promoting environmental, social, and cultural sustainability. The reuse of materials, skills, visual heritage, and symbols lies at the heart of the project's activities.

Re-Cult has been a project spanning 2.5 years, implemented by six partners from five different European countries. The project was divided into three steps. In the first step, the partners organized local blended workshops with their target groups comprised of individuals with refugee and migrant backgrounds.

They developed new activities or used existing exercises related to artistic practices and creative work, depending on the needs of the groups. The local workshops included at least one blended or remote element. Throughout these workshops, trainers maintained the defined project structure, grouping the activities into several phases: introduction, discovery, creation, and storytelling, with the help of digital tools.

The introduction was a very important part of the process, where the groups, including the trainers, got to know each other's cultural, linguistic, and professional backgrounds, and defined common goals and interests. The trainers could describe activities for the group and adapt them together depending on the group's abilities, expectations, and motivation.

During the discovery activities, participants had the opportunity to explore visual elements of their own and other cultures through various means. In some cases, groups visited local museums or gathered images from their homes. This phase served as an inspiration phase, which also included trips outside the usual meeting place, allowing participants to get to know different places in the city and learn how to navigate a new environment.

In the creation phase, participants utilized the knowledge, inspiration, ideas, or collected images and objects to craft pieces of art, such as collages, jewellery, statues, and other objects. This part was very interactive, as making art together is a good time to share stories and build communication.

In the digital storytelling part, participants employed digital tools either to present the results of their work or to share stories or create objects to be used later in another activity.

The duration of the local blended workshops ranged from several days to weeks, depending on the activities, needs, and capacities of the partners and their target groups.

The local workshops conducted by partners also enabled the consortium to gather information about the primary needs, skills, and capacities of their main target groups.

Additionally, all partners reported some challenges during their work. This data facilitated the identification of key skill components, learning objectives, and challenges to address in the Re-Cult curriculum. Each partner described the workshop activities and presented results, which were then uploaded to the project platform.

During the second phase of the project, partners created micro-lesson video tutorials for selected activities. Partners designed the script and plan for the video tutorials, with initial shots being captured during a transnational training held in Bari, Italy. Throughout this training, partners gained insights into script writing, video creation, and design methods, resulting in the drafting of nine micro-lesson video tutorials. The main shots and photos were created, and based on this raw material, COTA NGO finalized the video tutorials, which were then uploaded to the Re-Cult YouTube channel.





The third phase of the project focused on the core design of the Re-Cult curriculum, as described in this document. In the first step, during the second transnational training event, partners revisited the main needs, skills, and learning outcomes identified during the local workshops. These skills and needs were then integrated into the exercises practiced by partners during the local workshops and included in the tutorials. From the list of creation activities, exercises, needs, and skills were identified, allowing partners to create their own learning paths by combining several exercises as units of learning modules. (Figure 1, p.15)

The overall Re-Cult project has been centered around an online platform, which gathers all the main results of the project. **The Re-Cult interactive platform** is the central hub of the project and curriculum.

It provides access to easily realizable practices to make learning about visual culture accessible to all, with special attention to those for whom familiarity with local visual culture and creative techniques can serve as a tool for inclusion. Through the presented activities, learners can acquire observational, analytical, creative,

communication, and manual skills, empowering them to learn and express themselves.

The platform includes video tutorials, activity descriptions, and ideas on how to sequence activities to address multiple skills and learning outcomes. It is designed for facilitators, social workers, teachers, and artists interested in setting up workshops for people with migrant and refugee backgrounds. The platform also aims to facilitate the exchange of practices in visual education and socially or environmentally engaged visual art practices. To this end, we have shared users' and interviewed artists' and organizations' good practices, and we have opened a space for site members to share their profiles, websites, and practices through shared galleries.



The ensuing document represents the main outcomes of this third phase, featuring a curriculum tailored for trainers, teachers, social workers, and anyone interested in utilizing art as a means of supporting the inclusion of individuals with migrant and refugee backgrounds.

First, the methodological and conceptual background of the Re-Cult Curriculum is presented, highlighting the main learning objectives, tools, and methods developed during the project.

Second, the main concepts and recommendations for using the curriculum are provided.

Third, an inventory of all the Re-Cult learning units (exercises) is presented in a similar form.

Finally, the curriculum offers some examples of how to use the learning units by forming specific learning paths.

Figure 1: The skills identified during the 2nd LTTA in Paris





I. Methodological and Conceptual Framework of the Re-Cult Method

Re-Cult

This chapter outlines the conceptual underpinnings and methodological considerations that guided the development of exercises and training elements in the Re-Cult project. It explains the main expected benefits of the Re-Cult Curriculum to its final target groups and the main educational concepts, methods, and principles incorporated into the method. The content of this chapter includes topics deeply discussed during the project and represents the highly interdisciplinary character of the partnership, including professionals with expertise in visual arts, photography, linguistics, digital know-how, microbiology, project management, urban planning, social geography, psychology, education and professional orientation, asylum and migration studies, and social and field work in assisting and protecting asylum seekers and refugees.



1 - The Contribution of Re-Cult to the Inclusion of People with Migrant, Refugee and Minority Backgrounds

Re-Cult has been focusing on visual education for recycling and rebuilding cultural identities of people with migrant and refugee backgrounds. By using the power of art, creativity, and visual education, the project's objective is to support the (re)integration of people with refugee, migrant, or cultural minority backgrounds into their local communities.

Cultural identity plays a critical role in shaping our experiences, behaviours, beliefs, and overall well-being. It influences how people perceive the world, interact with others, and understand each other. Cultural identity can be both a source of strength and a potential area of conflict, affecting how individuals dialogue with each other, find their place and pathways in the majority society, experience stress, access support, and seek treatment for their potential traumas.

1.1. Understanding Cultural Self Identity, Community Support and Mental Health

Cultural identity refers to the feeling of belonging to a group, influenced by various factors such as nationality, ethnicity, religion, and language. It shapes people's values, traditions, and social practices, contributing to a sense of community and belonging. However, for individuals navigating multiple cultural contexts, cultural identity can also lead to experiences of marginalization, discrimination, and identity conflict, impacting mental health and well-being.

Cultural self-identity and community support conceptualize the meanings attached to individuals' roles in society; their connections and commitments to different social groups, categories, ideologies, and their self-definition (Stryker & Burke, 2000). Identity is fluid: it is constructed and deconstructed in response to interactions with people and spaces and shaped to navigate social structures and promote acceptance (Affleck et al., 1991).



Refugees' and migrants' self-identity and community support are challenged by geographical and temporal dislocation from their pre-migration lives; loss of contacts; and exposure to new contexts, cultures, and people. The identity of the host country population may also be challenged and elicit responses that can exacerbate distance and exclusion (Hack-Polay et al., 2021) of the newcomers. Retaining a connection to one's own heritage while establishing a sense of belonging and a new self-identity in the destination country may benefit mental health (Antunes, 2018).



Self-identity first emerges in adolescence and might be an important issue for adolescent migrants whose identity is challenged by the transition to adulthood and associated biological, psychological, and social changes, as well as the migration experience (Meeus et al., 1999). Refugees and migrants who are forced to hide their identity because of fear of persecution in their country of origin (e.g., LGBTQI+ and religious minority groups) may experience further distress during the process of disclosing their status in the destination country (Mulić, 2022).

A similar mental process linked to exclusion and discrimination is felt by people whose specific identities and conditions are in tension with the core values, habits, or beliefs of the majority society (LGBTQI+ communities, religious or cultural minorities, people with disabilities, etc.). That is why **Re-Cult is addressed to these three major groups: refugees, migrants, and people living with specific conditions of minority groups.**

A strong cultural identity can provide a crucial sense of belonging and support. Shared cultural values and traditions offer comfort and understanding, creating a supportive community that can buffer against the stresses of life. For many cultural minority communities, close-knit family structures and community networks often play a significant role in providing emotional support and resilience in the face of challenges. Cultural practices, including rituals, celebrations, and spiritual practices, can significantly enhance mental health. These practices offer ways to cope with life's challenges, express emotions, and connect with others, fostering a sense of identity and continuity. In many cultures, spiritual beliefs and practices also provide a framework for understanding and coping with mental health issues, offering hope and meaning in difficult times.

Individuals who navigate multiple cultural identities may experience identity conflict, feeling caught between different cultural expectations and social norms. This can lead to feelings of isolation, low self-esteem, and stress, adversely affecting mental health. Self-identity theory suggests that individuals may discriminate against other groups to promote their own status and build self-esteem (Hogg et al., 2004). Additionally, experiences of discrimination and marginalization based on cultural identity can contribute to mental health issues including anxiety, depression, and post-traumatic stress disorder (PTSD).

Despite the strengths that cultural identity can bring, stigma surrounding mental health issues remains a significant barrier to seeking help in many migrant communities. Cultural beliefs about mental health can lead to underreporting of issues, reluctance to seek professional help, and reliance on informal support networks that may not always provide adequate care. In this sense, the Re-Cult curriculum can intervene as a mediator between informal and formal support spheres.

Recognizing the significant impact of cultural identity on mental health, culturally sensitive counseling practices are essential. These practices involve acknowledging and incorporating an individual's cultural background into the therapeutic process, ensuring that treatment is respectful, relevant, and effective. For cultural minority and immigrant communities, this might mean working with bilingual and bicultural therapists who understand cultural nuances and can navigate language barriers, making mental health services more accessible and effective. The Re-Cult curriculum contributes to this effort by facilitating dialogue with the help of non-verbal communication tools.



1.2. Supporting Visual Communication and Dialogue

Re-Cult has been largely inspired by the collective experiences of its partners in the realms of non-verbal and intercultural communication. It is particularly useful for communicating with people from migrant and refugee backgrounds or cultural minorities who often have difficulties expressing their thoughts in the language of the host country. Non-verbal communication, often regarded as a fundamental form of human interaction, encompasses a spectrum of expressions primarily rooted in body language, movements, and facial gestures.

These manifestations, linked to the human physique, serve as potent conduits for conveying a myriad of emotions and intentions. However, the efficacy of non-verbal communication encounters significant barriers across various cultural contexts. Factors such as religious beliefs, behavioural norms, and societal conventions pose formidable challenges, hindering the seamless exchange of messages through bodily expressions. Moreover, the language of the body operates as a nuanced system of codes and meanings. Each gesture or posture carries layers of significance that may vary across cultures, necessitating a deeper understanding for accurate interpretation. Failure to grasp these subtleties can result in serious misunderstandings, with potentially dire consequences, particularly in contexts where non-verbal cues play a pivotal role.

Re-Cult has chosen to focus on a special way of **communicating without words, using objects and images instead**. This shift from using body language to visual elements helps overcome challenges caused by language and cultural differences. This approach follows the ideas of famous designers like Paul Rand, who believed that visuals can powerfully deliver messages and stir emotions without needing words.

The overarching aim of Re-Cult's endeavour is to showcase how personal feelings and expressions can find resonance and exchange through the creative manipulation of visual mediums. By harnessing the power of visual creativity, Re-Cult seeks to foster a conducive environment for social and personal dialogue, characterized by safety, inclusivity, and creativity. Through curated visual experiences, individuals are afforded a platform to express themselves authentically, transcending the limitations of verbal language and cultural barriers.

In essence, Re-Cult's innovative approach heralds a new frontier in the domain of non-verbal communication, where the language of objects and images becomes a universal medium for interpersonal connection and understanding.

1.3. Visual Creativity for Supporting Inclusion Based on Diversity and Reciprocity

Re-Cult has been driven by a general motivation to enhance the social inclusion of people with migrant, refugee, and minority backgrounds. Recognizing the practical and theoretical challenges inherent in the concept of inclusion, Re-Cult has chosen to embrace the idea of social inclusion based on reciprocity and equality. Our philosophy embraces the following statement: "Inclusion as a process based on reciprocity, overcoming the paternalist model of inclusion in favor of true cohabitation among the differences that make up our society, guarantees the individual rights of self-representation and self-determination in a professional environment for marginalized groups."

Within Re-Cult, visual creativity serves as a transformative tool for individuals to rebuild their identities, skills, and capabilities by drawing on their existing knowledge, experiences, and values. In addition to its therapeutic and communicative functions, visual creation is instrumental in enhancing practical skills. It helps individuals find their place and orientation in their neighborhoods, understand the dynamics of their new local communities, and explore how their original culture is represented in their new country. Furthermore, it aids in fostering openness to the values and ideas of the host culture, while also providing a platform for addressing the barriers and challenges they face, whether physical, mental, or personal.

Crucially, visual creation empowers individuals to tell their stories, express their feelings, and showcase their skills and competencies. It allows people with migrant or minority backgrounds not only to learn from the host society but also to recognize the value of their own knowledge in their new situation. Through this process of mutual exchange, individuals transcend feelings of inferiority and pressure, experiencing social inclusion as a dialogue rather than a one-sided narrative.

In essence, Re-Cult envisions a society where social inclusion is a lived reality, characterized by genuine dialogue, mutual respect, and shared empowerment.

Through the transformative power of visual creativity, we strive to create a world where every individual, regardless of their background, can find their voice, realize their potential, and contribute meaningfully to the mosaic of our collective humanity.



1.4 Transferring Core Values and Skills: Recycling and the Digital

Re-Cult is dedicated to empower individuals with migrant, refugee, and minority backgrounds, facilitating better integration into host societies while raising awareness and skills related to two core values emphasized by the Erasmus+ program: environmental protection and digital communication. In alignment with this mission, Re-Cult provides activities and tools aimed at highlighting the importance of issues like recycling and upcycling in European society, which might not be as emphasized in other countries. Additionally, Re-Cult introduces participants to innovative uses of their digital devices, such as mobile phones and microscopes, for various applications, including creating art and storytelling.

Through these initiatives, Re-Cult strives to equip its participants with the knowledge and abilities necessary to engage meaningfully with their communities while simultaneously contributing to environmental sustainability and technological literacy. Participants learn to appreciate the significance of environmental issues and how to implement sustainable practices in their daily lives. Moreover, by exploring the creative and communicative potential of digital technology, they develop skills that enhance their ability to share their experiences and narratives effectively.

Re-Cult's approach fosters a sense of belonging and active citizenship among its participants. By integrating environmental and digital education into their programs, Re-Cult not only aids in the personal and professional development of individuals from diverse backgrounds but also promotes broader societal benefits. This holistic method ensures that participants are well-equipped to navigate and contribute to their new environments, fostering inclusive and resilient communities.



2 - The Educational Framework of Re-Cult

Re-Cult is primarily an adult education method designed for trainers, facilitators, school teachers, and social workers actively engaged with individuals from migrant, refugee, and minority backgrounds.

The Re-Cult curriculum outlined in this document is the culmination of several months of co-design efforts involving diverse skills and knowledge from project partners. The theoretical, conceptual, and methodological framework of this learning program has been extensively deliberated and incorporated throughout local and transnational training sessions and workshops, where different components of the curriculum were tested. The following sections outline the key elements of this framework.

2.1. Visual Education

While images have become the most widely diffused and consumed medium in communication in the 21st century, the meaning, objectives, and content of what we call visual culture remain ambiguous and multifaceted. Learning about visual culture has not been a priority in formal education systems until recently, and surprisingly, this trend persists. Historically, visual content creators such as graphic designers, filmmakers, photographers, book designers, and package designers have based their skills and knowledge on the study of art history. These professionals were recognized and compensated for their expertise, shaping tastes and establishing rules in the use of colors, proportions, and shapes.

However, the rapid development of technology has dramatically changed this landscape. Today, much more than half of the Earth's global population (approximately 64% as of May 4, 2022, according to DemandSage) has become visual content creators on social media. The majority of these content creators come from educational backgrounds where studying visual culture was insignificant or non-existent. Consequently, the impact of professional visual content creators has diminished. Moreover, in marketing, they must adapt their visual language to fast-changing trends in visual communication, often relying on ready-made effects built into popular applications.



In a world flooded with billions of short-lived images produced daily, it is challenging to convey that images and other elements of our visual culture can have deeper meanings and values worth more than a brief glance.

In this context, visual education, both on a general level and as a form of popular education, cannot aspire to be comprehensive, covering art history from ancient times to contemporary art. However, it is possible to raise awareness of the messages conveyed through images by dedicating more time to creating, co-creating, and discussing them. Learners should be provided with invaluable skills in using digital tools and encouraged to consider content more intricately. We can explore the advantages of observing within or beyond our immediate surroundings, such as our homes, neighborhoods, and local museums, and incentivize learners to discover the familiar and unfamiliar. This approach enables them to comprehend why and how creating images is a means of self-assertion. Additionally, using materials and craft techniques can reconnect them with the benefits of manual creativity for the mind and raise environmental awareness through recycling and upcycling materials.

2.2. The Theory of Flow

Flow in Education

The theory of flow, as developed by Mihály Csíkszentmihályi, describes a state of optimal experience where individuals are fully immersed and focused on an activity, losing track of time and feeling a sense of control and enjoyment. **Flow** occurs when the challenge level of a task matches an individual's skill level, leading to a **state of deep engagement and intrinsic motivation**. In education, the theory of flow is highly relevant as it can drive learning and enhance student engagement. By designing learning environments with clear goals, a balance between challenge and skill, and providing immediate feedback, educators can promote flow experiences among students, leading to increased learning outcomes, motivation, and a sense of accomplishment. Flow theory emphasizes the importance of creating engaging and challenging learning experiences that allow students to be fully absorbed in their tasks, leading to optimal learning and personal growth.

Flow in Visual Education for People with Migrant Backgrounds

The theory of flow in visual education for people with migrant backgrounds focuses on using visualizations to enhance understanding and engagement among migrant populations. Visualizations play a crucial role in simplifying complex migration data, reducing confusion, and highlighting important issues. These powerful tools can effectively communicate information, reduce complexity, and engage diverse audiences. By presenting migration data visually, these tools help migrants and native populations better comprehend migration trends, patterns, and challenges.

The theory of flow suggests that when people engage in an activity with the right level of challenge and feedback, they can enter a state of flow characterized by deep focus, enjoyment, and optimal performance. Applying this concept to visual education for migrants can enhance their engagement and learning. Visualizations of migration data and trends can help simplify complex information and draw migrants' attention to important issues. Presenting migration data in an engaging, interactive visual format allows migrants to become deeply immersed in the content, leading to better comprehension and retention of the information.

Effective visual education tools for migrants should balance complexity and clarity, providing the right level of challenge to induce a state of flow. Overly simplistic visualizations may be boring, while overly complex ones could be overwhelming. The goal is to create visualizations that capture migrants' interest and focus their attention. Additionally, effective visualizations can reduce the complexity of migration data and raise awareness about important migration issues among both migrant and native populations. By engaging migrants through visually compelling and interactive educational materials, the theory of flow can be leveraged to enhance their understanding and engagement with migration-related information.

In summary, the theory of flow can be applied to visual education for migrants by creating engaging, interactive visualizations that simplify complex information, capture migrants' attention, and facilitate deep learning and understanding of migration dynamics.



2.3. The Role of the Facilitator in the Re-Cult Context

Re-Cult offers a unique learning context where the expected outcomes of its activities depend significantly on the actual needs and capacities of the participants. Since participants come from diverse cultural backgrounds and often lack basic information about the host country's values, rules, and facts, facilitators bear a substantial responsibility. They must identify the main needs of participants, assess their level of understanding (including language proficiency and non-verbal communication), and remain sensitive to their conditions, feelings, and limitations.

The role of the facilitator or artist-facilitator in artistic and visual activities with migrants and refugees includes:

Providing a Safe and Supportive Environment: Facilitators create a "safe container" or "safe space" that encourages authenticity, familiarity, and self-expression for the participants.

Bridging the Old and the New: Facilitators help participants integrate different aspects of their identity, combining their cultural background with the new host country environment.

Facilitating Self-Exploration and Change: Facilitators act as witnesses and "mirrors" to help participants explore themselves and facilitate their process of change and adaptation.

Incorporating Cultural Elements: Facilitators may include traditional cultural elements, such as communal dancing and drumming, to build on participants' existing strengths and increase their resilience and capacity to acculturate.

Enabling Meaning-Making: Facilitators support participants in sharing their stories, constructing meaning, and creating a "bridge between the past and the present."

Promoting Integration and Belonging: Facilitators aim to humanize the language used to describe migrants, shift attitudes, and provide opportunities for diaspora and migrant creatives to feel comfortable and recognized in their experiences.

In summary, facilitators play a crucial role in creating a supportive, culturally sensitive, and transformative environment where migrants and refugees can explore their identity, build resilience, and integrate into the host country through artistic and visual activities.



Adapting the facilitator role to different cultural contexts:

Cultural Sensitivity: Being aware of and respecting the cultural backgrounds, traditions, and values of the participants to create a culturally inclusive environment.

Flexibility and Adaptability: Adjusting activities, approaches, and communication styles to suit the diverse cultural backgrounds and preferences of the participants.

Incorporating Traditional Elements: Integrating traditional cultural elements, such as music, dance, or art forms from the participants' cultures into the activities to promote familiarity and connection.

Promoting Inclusivity: Creating a space where all participants feel valued, respected, and included, regardless of their cultural differences, to foster a sense of belonging and community.

Encouraging Self-Expression: Providing opportunities for participants to express themselves authentically through art and visual activities, allowing them to share their stories, experiences, and emotions in a supportive environment.

Building Bridges: Facilitating activities that help participants bridge the gap between their past experiences and their current situation, enabling them to navigate the process of adaptation and integration into a new cultural environment.

By incorporating these strategies, facilitators can effectively engage with migrants from diverse cultural backgrounds in artistic and visual activities, creating meaningful and transformative experiences that support their integration and well-being.



2.4. The Learning Methods used in Re-Cult: Participatory, Experimental and Blended Elements

The specific context of Re-Cult underscores the importance of flexibility and the use of tailored methods to facilitate effective learning. Key conditions of the Re-Cult training curriculum were identified by the partners at the project's inception, based on a series of local workshops with people from diverse migrant and minority backgrounds. Workshops may encounter unexpected difficulties but can also yield surprising learning outcomes, depending on the participants. Beyond the usual flexibility and empathy, facilitators need to be open to mutual learning from participants and capable of incorporating these insights into their exercises. They must be prepared to adjust their programs as needed and present activities in different ways.

As an example, one might mention the local workshops in Berlin held with women of Turkish and Kurdish migrant backgrounds. The workshops began with a museum visit, and it became apparent that many participants had difficulties navigating the city. Consequently, a key learning outcome was discovering how to use the Berlin metro system. Another experience has occurred during **the Body Mapping Exercise** that turned out to be inaccessible for Muslim women due to cultural approaches to body representation, necessitating an alternative method to achieve the same learning objectives.

Participatory Learning

Also known as "active learning," this method focuses on the active engagement of learners. It "puts the learners in the driver's seat of their own education," transforming the traditional hierarchical relationship between teacher and learners into a more equitable, collaborative dynamic. Learners become active participants in their education, contributing to activity planning, providing ideas/suggestions, and potentially becoming educators/facilitators themselves. Tools include identifying the main expected learning outcomes, leading activities, and participating in group discussions to share viewpoints and contribute to the final results of the workshops



Experiential Learning

Experiential learning, or "learning by doing," relies on the personal active involvement and experience of the learner. It is practice-based learning where facilitators guide and control the smooth running of the learning processes. Based on David Kolb's model, experiential learning consists of four pillars: Concrete Learning: Learners encounter a new experience and must be open and actively involved. Reflective Observation: Learners reflect on the experience to understand its meaning, adjusted to their capacities. Abstract Conceptualization: Learners develop new ideas based on their experiences and reflections, requiring analytical skills and critical thinking. Active Experimentation: Learners apply their new ideas in real-world situations to test and refine them, necessitating decision-making and problem-solving skills.

Blended Learning

Blended learning combines on-site face-to-face learning with remote learning. This method has expanded recently, especially post-COVID-19, due to the availability of online and digital tools facilitating remote learning. It allows learners to progress at their own pace using online tools. In Re-Cult, blended learning reinforces experiential learning, supporting learners in discovering their new environment—home, neighbourhood, or body—in a safe, informal context. Activities include city tours, museum visits, and discovering household objects, all forming part of the Re-Cult learning units.

By incorporating these strategies, Re-Cult ensures a flexible, inclusive, and effective learning experience for migrants and refugees.



2.5. LIFE COMP - European Framework for Life Skills

The European Commission's LifeComp initiative is a conceptual framework that aims to establish a shared understanding of key competencies for lifelong learning, focusing on personal, social, and learning-to-learn skills.

LifeComp is non-prescriptive and can be used as a basis for developing curricula and learning activities to help individuals unleash their potential, self-regulate emotions, thoughts, and behaviours, and become thriving individuals, responsible social agents, and reflective lifelong learners.

The **LifeComp framework**, developed by the European Commission, consists of nine competences structured in three intertwined competence areas: Personal, Social, and Learning to Learn.

These competences are as follows:

Personal Area:

1. **Self-regulation:** Awareness and management of emotions, thoughts, and behaviour.
2. **Flexibility:** Ability to manage transitions and uncertainty, and to face challenges.
3. **Wellbeing:** Pursuit of life satisfaction, care of physical, mental, and social health, and adoption of a sustainable lifestyle.

Social Area:

1. **Empathy:** Understanding another person's emotions, experiences, and values, and providing appropriate responses.
2. **Communication:** Use of relevant communication strategies, domain-specific codes, and tools depending on the context and content.
3. **Collaboration:** Engagement in group activity and teamwork while acknowledging and respecting others.

Learning to Learn Area:

1. **Growth Mindset:** Belief in one's and others' potential to continuously learn and progress.
2. **Critical Thinking:** Assessment of information and arguments to support reasoned conclusions and develop innovative solutions.
3. **Managing Learning:** Planning, organizing, monitoring, and reviewing one's own learning.



II. The Re-Cult Learning Method

- Learning units and Micro Lessons

Re-cult

The following chapter presents the main components of the Re-Cult learning method:

- **Main Approaches:** The foundational methodologies used to create the learning method.
- **Learning Units:** The basic exercises developed during the project.
- **Tutorials or Micro Lessons:** Blended elements of the curriculum that present nine different exercises.
- **Learning Paths:** Examples of how these learning units can be linked together to form a comprehensive training course.
- **Recommendations:** Basic recommendations identified by the partners during local sessions testing the Re-Cult learning paths.

- **Recycling Materials:** Providing skills to reuse materials strengthens participants' knowledge and abilities related to environmental protection, a core value of our societies.

These three fields often overlap and can be categorized according to the following matrix :



1 - APPROACH

The Re-Cult learning method is based on the integration of two approaches. The overall project aims to support participants in strengthening their skills and capacities in three main fields of recycling:

- **Recycling Visual Heritage:** This aspect supports people with migrant or minority backgrounds in actively using elements of their original culture, facilitating a better understanding and adaptation to the host culture. By discovering, reusing, and readapting visual elements from their heritage, participants can integrate more effectively into the host culture.
- **Recycling Skills and Knowledge:** Migrants and refugees often experience the trauma of leaving behind not only their culture but also their professions. In their new countries, finding similar opportunities can be difficult or impossible, forcing them to learn new skills and engage in different activities. Methods that help reuse and recycle their existing skills can offer new perspectives and help them find activities they enjoy and are proficient in.



The second approach indicates the main learning objectives of the activities:

- **Introduction:** These activities permit the participants to introduce themselves and to share their thoughts, problems, personal stories, etc., in a non-formal way, linking the presentation to some visual elements and facilitating the orientation of the group.
- **Discovery or Exploration:** These activities provide different methods allowing the participants to reflect on their roles in the new society with the help of identifying visual elements reminding them of their original culture or discovering and analysing their new living environment, their neighbourhood, and their new communities. Introduction and discovery may sometimes go hand in hand and complement each other.
- **Visual Creation:** These activities are designed to engage participants by using the power of creation and flow to readapt their vision and behaviour vis-à-vis their new hosting society and environment.
- **Digital Creation and Storytelling:** Using digital tools is often a challenge for people with a migrant background – especially for people of advanced age or with less access to digital tools. These exercises allow them to learn how to use easy and accessible, free online tools, permitting them to share their stories with the help of images, videos, and gamified creativity.

Just as in the case of the above-presented fields of recycling, the learning units are also difficult to differentiate according to the main learning outcomes as they often overlap each other. In the following pages, a classification of the activities is offered; however, users might feel free to use or adopt any of the activities for other purposes.



2 - CONCEPTS

Learning Unit:

A learning unit is a 1 to 3 hour-long activity corresponding to one of the above-described learning fields of the Re-Cult method and one of the main learning objectives as presented above. A learning unit can be used as an independent activity with a group of participants, alone, or as part of any social event or learning course. It can also be used as part of a learning path.

Learning Path:

A learning path is composed of several, generally 3 or 4, learning units. The units are selected to represent at least two of the main learning outcomes and to cover at least one discovery/exploration and one creative activity. Learning paths can be used in the form of a complete training session but can also be used for shorter workshops or embedded into other training or teaching curricula. The number of learning paths to be created is infinite, as the units can be joined in different ways, following different sequences. If needed, users are also free to add some of their own activities to the existing ones. At the end of the chapter, some examples are provided of these learning paths and their potential use.

Blended Elements:

Blended elements are parts of the units or learning paths that can be realized by the participants in a remote way. In the Re-Cult method, different blended elements are at the disposal:

- **Re-Cult Micro Lessons Video Tutorials:** Nine video tutorials are available to the method's users, each presenting one micro lesson linked to one of the Re-Cult learning units. The tutorials are accessible on the Re-Cult YouTube Channel or on the Re-Cult platform. They are detailed on the following pages of this Curriculum and are also indicated in the description of the units. The tutorials or micro lessons can be used independently by anybody interested in learning about the given activity, and they can also be used embedded into a learning path. In the latter case, they can be visualized during a training or, as a blended element, they can provide a remote task to the trainees.
- **Remote Activities:** Some of the learning units are partially or entirely based on remote activities that the participants can undertake outside the learning room. Generally, these activities are linked to the discovery/exploration objectives, such as city exploration walks, visiting a museum, or collecting photos and objects at home. Participants use the results of these remote activities for a co-creation activity back in the training room.
- **Digital Creation:** Some of the digital creation tools can also be considered as blended elements, as most often these require individual work and can be done remotely, following the creative activity, such as stop motion or video making.



3- The Re-Cult learning units

Re-
cult

3.1 Introduction

3.1.1 Personal Stories and Objects

Title (Unit Name)	PERSONAL STORIES AND OBJECTS
Keywords (to browse the unit)	introduction, personal stories, personal objects, storytelling
Learning objectives	<ul style="list-style-type: none"> • Exploring and deepening personal and collective stories through interaction with personal objects. • Learning about another person other through the presentation of personal objects and stories with cultural elements.
Skills and Competencies	storytelling, listening, empathy, visual skills
Tips on participants profile	The exercise would suit a group of participants over 14. The group size recommended is max. 15 people.
Minimum duration	2-3 hours

<p>Space and accessibility</p>	<p>The room should have a table and enough comfortable chairs for everyone. One can consider creating a relaxing atmosphere with less bright lighting, tea and snacks can also be served so that participants feel relaxed and comfortable.</p>
<p>Trainer preparation needs</p>	<ul style="list-style-type: none"> • Having common language with the participants would be necessary, or finding a person/people who can mediate a communication process is necessary. It would be advantageous to have a person whom the group already knows and trusts when a facilitator is working with an already established group. • Getting to know about the composition and specific characteristics of the group before the meeting. • Making sure that all participants arrive with an object.
<p>Tools and materials needed</p>	<p>The objects brought by the participants, snack and drinks.</p>
<p>Description of the process (Step-by-Step)</p>	<p>1. Preparation and Setting the Scene:</p> <ul style="list-style-type: none"> • Prior to the training session, request that participants bring personal objects from home that hold special significance to them. • Prompt participants to arrange their objects on a table, ensuring they are visible to everyone. <p>2. Presentation of Personal Objects:</p> <ul style="list-style-type: none"> • Facilitate the presentation of personal objects, encouraging participants to share their items one by one. • Guide participants by asking supportive questions to elucidate the meaning behind each object, such as: <p>Who does the object belong to? Why were this specific object chosen? What memories does it evoke? Allow participants the freedom to choose how they wish to present themselves through their chosen object - whether verbally, through movement, drawing, or any other form of interaction.</p>

	<ul style="list-style-type: none"> • After a participant shares their story, invite them to select an object from the table that they are curious to learn more about. The owner of the chosen object then introduces themselves and shares the story behind their item. • Repeat this process until all participants have introduced themselves, and each object on the table has been discussed.
<p>Tips and Recommendations (Variations and adaptations to trainer resources and objectives)</p>	<p>Share stories that resonate with the entire group, and record them if everyone consents. The presentation activities can vary for each group member or remain consistent. The facilitator has the discretion to decide based on an understanding of the group's dynamics, strengths, and weaknesses. This method can be adapted for online use, with participants presenting their objects and themselves individually. Personal stories can be prepared in advance, with participants typing or writing their narratives at home. If language barriers exist, someone within the group who is proficient in the language can translate the stories for everyone's benefit.</p>
<p>Blended elements / Tutorial</p>	<p>Finding an object at home is one blended element.</p>
<p>Expected results/outcomes</p>	<p>This simple method empowers participants to open the discussion about their cultural and personal identity and helps them to relate to each other.</p>
<p>References, useful websites</p>	<p>Re-Cult Micro Lessons How to discover personal stories through objects: Video</p> <p>Introducing personal objects to the museum space: Article</p>

3.2 Discovery

3.2.1 Unfamiliar Aesthetics to Appropriate

Title (Unit Name)	UNFAMILIAR AESTHETICS TO APPROPRIATE
Keywords (to browse the unit)	Exploring visual heritage
Learning objectives	<ul style="list-style-type: none"> • Discovering artworks issued from a third culture. • Getting familiar with public spaces, resolving practical questions such as moving around the city and getting in touch with local people, institutions, etc. • Learning about the use of a museum or an art exhibition
Skills and Competencies	intercultural skills, skills in visual content making, communication skills, digital skills
Tips on participants profile	Any profile. Participants with less experiences in museum visit or moving around the city need special support.
Minimum duration	2 hours

<p>Space and accessibility</p>	<p>Check the museum's accessibility for your participants</p>
<p>Trainer preparation needs</p>	<p>Search for current exhibition, visit it in advance if needed and make some preliminary research about the exposed artworks to instruct your participants during the museum visit.</p>
<p>Tools and materials needed</p>	<p>Travel tickets, Video projector, Museum tickets, Smartphones, WhatsApp or Messenger application</p>
<p>Description of the process (Step-by-Step)</p>	<p>1. Exhibition visit (Blended part)</p> <ul style="list-style-type: none"> • Find an exhibition showcasing artwork from diverse cultures. • Prior to the visit, instruct participants to capture pictures of intriguing, exciting, strange, or unfamiliar details during the exhibition. • After the visit, establish a WhatsApp or Messenger group and have participants share their photos. • Assist participants with any technical issues they may encounter. <p>2. Photos from Home (Blended part)</p> <ul style="list-style-type: none"> • Request participants to take photos in their home about decorative details they appreciate. • Ask them to reflect on what makes these objects familiar or aesthetic to them. <p>3. Conversation</p> <ul style="list-style-type: none"> • Create a virtual exhibition room with the photos taken during the exhibition and at home. • Encourage participants to identify common features in unfamiliar objects seen during the exhibition and in photos taken at home. • Seek a common ground by identifying something in the exhibition that all participants appreciated.

	<p>4. Creative workshop</p> <ul style="list-style-type: none"> • Invite participants to use the photos and stories as inspiration for a visual creation. • Browse the activities proposed on the RE-CULT YouTube channel or on the RE-CULT Learning Platform for ideas.
<p>Tips and Recommendations (Variations and adaptations to trainer resources and objectives)</p>	<p>Connect this activity to the creative workshop, allowing learners to find immediate and direct inspiration in what they have just discovered when you launch the creative activity.</p> <p>For ideas of the creative workshop, browse in the activities proposed on the RE-CULT YouTube channel or on the Re-Cult Learning Platform</p>
<p>Blended elements / Tutorial</p>	<p>All the first part of the activity, such as the museum visit and the preparation of photos at home are blended elements.</p>
<p>Expected results/outcomes</p>	<ul style="list-style-type: none"> • Finding common features in newly acquired experiences, sharing feelings, sensations and impressions. • Improving communication skills and self-expression.
<p>References, useful websites</p>	<p>Re-Cult Website</p>

3.2.2 City Exploration of Borders

Title (Unit Name)	CITY EXPLORATION OF BORDERS
Keywords (to browse the unit)	Study tour/city walk, discovering the city, observation, empathy, photo, visual reflection
Learning objectives	<ul style="list-style-type: none"> • Learning about different forms of bordering within an urban environment. • Becoming sensible to understand the meaning of different visual elements in the streets, from a cultural, esthetical but also practical point of view. • Understanding the very complex meanings and uses of borders in the practice: in urban planning, in social communication, social inclusion and exclusion, aesthetic communication, etc.
Skills and Competencies	Orientation in the city, observation skills, critical thinking, understanding of symbols, photo and video making, digital skills
Tips on participants profile	<ul style="list-style-type: none"> • Special attention is needed to participants with difficulties of orientation, or of using online and/or physical maps; to people with mobility issues or/and other disabilities influencing their mobility within an urban space; if the activity is done with children involved, special attention is needed to following them without limiting the freedom of their reflection. • Attention is also needed to people with lack of experience in using digital devices for photo/video making: a short introduction on photo and video making might be necessary for them.

Minimum duration	2-3 hours depending on the area
Space and accessibility	A well circumscribed urban area, with a perimeter of a maximum of 20 minutes of walking distance from the meeting place.
Trainer preparation needs	<ul style="list-style-type: none"> • Knowledge of the area: For preparing the walk, a printed map designating some main orientation points and a common meeting place and hour need to be decided and shared with the participants. A hotline (mobile number) provided for supporting participants in case of emergencies. • Knowledge of photo and video making.
Tools and materials needed	Printed map on the area; smart phones or cameras for photo and/or video making
Description of the process (Step-by-Step)	<ol style="list-style-type: none"> 1. Instructions and Launch of the Walk (Blended Part): <ul style="list-style-type: none"> • Meet the group at a pre-determined starting point for the walk. • Distribute the maps and provide participants with an explanation of the tasks. • Agree on the place and time for the group to meet after completing the walk. 2. Walk and Photos (Blended Part): <ul style="list-style-type: none"> • Participants will follow the map and take photos and/or videos of different places and signs of borders in the urban area. • They will also mark the borders on the map and add the photo taken at that location. • If using smartphones, photos will automatically provide location information.

	<p>3. Video Storytelling:</p> <ul style="list-style-type: none"> • Meet the participants and return together to the training room. • Explain the main elements of video making using You Cut or any other video-making application. • Guide them to make short videos showcasing how borders appear in the city by using the photos and short video shots taken during the walk. <p>4. Presentation and Sharing:</p> <ul style="list-style-type: none"> • Ask participants to present their videos to each other. • Encourage them to share their stories and experiences during the exercise.
<p>Tips and Recommendations (Variations and adaptations to trainer resources and objectives)</p>	<p>Rather than simply taking photos or videos, participants have the option to create sketches of border elements and collect physical objects or touchpoints of materials and forms. Observations can also be focused on specific aspects, such as ornaments, materials, borders on building facades, green borders, artistic border elements, and so on.</p>
<p>Blended elements / Tutorial</p>	<p>The activity itself is a blended activity, as the first part is realised outside the training room, in the city. Participants can collect border forms and elements individually in a blended activity. The facilitator provides parameters for selecting the area. Participants will choose visual elements and bring them to the room. By using images from different cities, they will co-create a video story together.</p>
<p>Expected results/outcomes</p>	<ul style="list-style-type: none"> • A series of photos, and videos and video stories about bordering in the cities. • Participants learn about urban typology, use of borders, symbols, intercultural communication, photo and video making.

References, useful
websites

The activity is included into the tutorial "City Tour for Overcoming Borders": [Video](#)

3.2.3 Visual Brainstorming on the Perceptions of Borders

Title (Unit Name)	VISUAL BRAINSTORMING ON THE PERCEPTION OF BORDERS
Keywords (to browse the unit)	Brainstorming, visual expression of thoughts, exchange, co-creation
Learning objectives	Learning from each other about the potential perceptions of borders and through this, learning also about each other's' different approaches and lived experiences.
Skills and Competencies	Drawing skills, storytelling and communication skills, critical thinking, empathy, listening, changing perspectives
Tips on participants profile	Being aware of the sensitive points of people in vulnerable situation, letting them expressing themselves in a free way; paying attention not to intimidate people with less drawing skills.
Minimum duration	1 hour
Space and accessibility	A flipchart or board is needed for the drawings - participants need to sit or stand in a way that all of them can see the board. Space is needed for the person who is drawing/writing on the board.

<p>Trainer preparation needs</p>	<p>Empathy and coordination skills are needed. Basic drawing skills are an advantage. Trainers need to acknowledge their participants, and be aware of their particular situations; they need to be able to help them out in case if they have difficulties to express themselves, or draw some ideas. They need to be ready to stop participants if their contribution hurts others feelings.</p>
<p>Tools and materials needed</p>	<p>Flip chart or board and tools for writing on it. If the training is online a MIRO board is needed.</p>
<p>Description of the process (Step-by-Step)</p>	<ol style="list-style-type: none"> 1. Prepare and Introduce: <ul style="list-style-type: none"> • Write main questions on the whiteboard or flip chart • Discuss the questions with participants 2. Drawing: <ul style="list-style-type: none"> • Invite participants one by one to come to the whiteboard • Have them draw something relevant to each of the questions • Allow them to explain the reasons and context of their drawing • If they have difficulty drawing, encourage them to write a word or ask for help from others • Encourage participants to listen to each other and ask questions 3. Summary: <ul style="list-style-type: none"> • Summarize the results based on the drawings • Invite participants to comment on them or add their ideas • Encourage them to share their feelings during the exercise

<p>Tips and Recommendations (Variations and adaptations to trainer resources and objectives)</p>	<p>If drawing seems too complicated, particularly in the case of online training, participants can still express their thoughts and feelings by providing photos, paintings, or other visual elements. Alternatively, if the group is too large or if individuals have difficulty expressing themselves in front of everyone, the activity can be done in smaller groups. In this case, participants discuss and draw for all the questions, and then one person can report the results of the discussion in a plenary session. It is important to be mindful of not overwhelming the participants by raising too many questions.</p>
<p>Blended elements / Tutorial</p>	<p>A possible blended version of the activity could involve asking people to collect images or take photos that relate to each of the questions, either in their neighbourhood, their home, or anywhere else. They can then bring these visual elements to the discussion and be asked to prepare accompanying stories to share.</p>
<p>Expected results/outcomes</p>	<p>A list of drawings and explanations will be presented on the whiteboard, showcasing various perspectives on the understanding of borders. The main outcome will be captured in a photo or short video presentation.</p>
<p>References, useful websites</p>	<p>Miro: https://miro.com/</p> <p>The activity is included into the tutorial "City Tour for Overcoming Borders": Video</p>

3.2.4 Mapping the Borders of Your Body

Title (Unit Name)	MAPPING THE BORDERS OF YOUR BODY
Keywords (to browse the unit)	Body mapping, borders, creativity, reflection
Learning objectives	Reflect on one's own body and how it is perceived by oneself
Skills and Competencies	Drawing skills, introspection, self-consciousness
Tips on participants profile	Any person can participate. Specific attention is needed to persons who have difficulties in the perception of their bodies.
Minimum duration	1 hour
Space and accessibility	This activity can take place at home or in a workshop environment. There is an adaptable variation that allows people with physical limitations to take part in this activity.

<p>Trainer preparation needs</p>	<p>The trainer needs to understand the participants and their physical and psychological limits.</p>
<p>Tools and materials needed</p>	<p>Option A: A big paper that covers the whole body of a person, cello tape, all sorts of pens & paint, brushes, water, eraser, sharpener.</p> <p>Option B: An A4 sheet of paper, all sorts of pens & paint, brushes, water, eraser, sharpener.</p>
<p>Description of the process (Step-by-Step)</p>	<p>Option A:</p> <ol style="list-style-type: none"> 1. Introduction, Setting the Scene: <ul style="list-style-type: none"> • Obtain a large piece of paper that can accommodate an individual and place it on the floor. • Explain the activity to the participants. 2. Drawing Body Maps: <ul style="list-style-type: none"> • Organize participants into pairs. • One person lies down on the paper and forms shapes with their body, similar to the outlines seen at a crime scene. • The other participant uses a pen to trace the body outlines. • Partners switch roles. The individual who previously drew the outlines now lies down while their partner traces their body on a fresh sheet of paper. • Ask participants to fill in their body outlines by contemplating the natural boundaries within them and reflecting on emotional or imaginative borders that define their sense of self.

3. Sharing and Discussion:

- Display the completed sheets of paper by affixing them to a wall.
- Engage in a discussion highlighting the similarities and differences between each drawing.
- Encourage participants to share their experiences regarding the organic borders within themselves and their emotional responses during the activity.

Option B**:

1. Introduction, Setting the Scene:

- Arrange a table with the necessary supplies for all participants and distribute a sheet of paper to each individual.

2. Drawing Body Maps:

- Instruct the participants to sketch the outlines of their bodies on the provided paper.
- Encourage them to embellish their "blank" body outlines by incorporating naturally occurring internal boundaries. Allow them the freedom to introduce emotional or imaginative borders that may not exist organically.

3. Sharing and Discussion:

- Curate a mini-group exhibition by displaying the completed artworks on a wall.
- Engage in a group discussion to explore and discuss the resulting artworks and their significance.

** Option B has been designed and presented here to be inclusive and considerate of participants with disabilities. However, it's important to note that this activity might evoke strong emotions or could potentially be rejected by some participants who have a difficult relationship with their body and or self-image. Therefore, keep in mind that this activity can possibly lead to re-traumatization. Therefore, it's crucial to have a deep understanding of your target group. You should be prepared to handle the situation professionally if emotional situations arise. Acknowledge that this activity might not be suitable for certain participants. Always prioritize the well-being and comfort of the individuals involved.

<p>Tips and Recommendations (Variations and adaptations to trainer resources and objectives)</p>	<p>Option B of this activity aims to prioritize individualized guidance and discussions with the participants. Allocate 3-5 minutes for each person and engage in personal sessions to delve into their creative process. Inquire about their motivations behind their artistic choices, offer examples, and encourage a positive mindset. Proceed to the next participant and methodically repeat the process with equal attention and care.</p>
<p>Blended elements / Tutorial</p>	<p>Option B can be done online but is not recommended.</p>
<p>Expected results/outcomes</p>	<p>Understanding the borders within the body as well as borders that the mind creates for one's own body. Reflecting on these borders and how one understands them emotionally. Gaining introspection of one's relationship with one's own body.</p>
<p>References, useful websites</p>	<p>Re-Cult Micro Lessons - Body Mapping: Video</p>

3.2.5 Your Home as a Museum

Title (Unit Name)	YOUR HOME AS A MUSEUM
Keywords (to browse the unit)	Home, Museum
Learning objectives	Reconnecting with the personal space and oneself. When used with a focus on recycling - becoming aware of objects that were recycled.
Skills and Competencies	Observation, critical thinking, changing perspectives, drawing and digital skills
Tips on participants profile	Participants of any age and background can take part in this activity.
Minimum duration	15 minutes
Space and accessibility	One's own home

<p>Trainer preparation needs</p>	<p>Knowing the concept/method of the task</p>
<p>Tools and materials needed</p>	<p>A device that can take photographs / If blended, a device that can connect to the internet and has a camera, a video-call tool or application.</p>
<p>Description of the process (Step-by-Step)</p>	<p>1. Introduction and Preparation:</p> <ul style="list-style-type: none"> • Initiate a discussion with the participants about the activity, either online or offline. • Provide them with the necessary information and questions required for the activity. <p>2. Discover Your Home as a Museum (Blended Activity): During this step, participants work individually, They will:</p> <ul style="list-style-type: none"> • Choose a specific space in their residence where they want to engage in the activity. • Imagine the space as a museum or archive filled with carefully curated items, objects, and artifacts. • Examine these items with a fresh perspective. • Consider the history associated with each item, such as its origins and whether they acquired it themselves or received it as a gift. • Contemplate the reasons behind its purchase, their preferences or dislikes regarding it, and why it holds its current place within the room or house. • Look out for objects/items/artifacts that have ornamental patterns or are made out of recycled materials. • Take photographs of three selected items: one with a special narrative, one that they don't particularly like yet retain, and one that best reflects their personality. <p>3. Presenting and Sharing:</p> <ul style="list-style-type: none"> • During the plenary session in the training room, ask participants present their three items to the group. • Encourage them to share their experiences and feelings during the activity.

<p>Tips and Recommendations (Variations and adaptations to trainer resources and objectives)</p>	<p>This activity is also suitable to be done online in real time via a video-call-tool / application. Here the maximum time for the task should be 20 for re-connecting with the items in the personal space, and depending on the number of participants about 2-5 minutes each for the presentation.</p>
<p>Blended elements / Tutorial</p>	<p>The activity at home is itself a Blended activity.</p>
<p>Expected results/outcomes</p>	<p>Participants become conscious of their immediate environment and re-engage with the items and objects within their own homes to reestablish a connection with them from a fresh standpoint. They learn to embrace their possessions once again and establish a bond with them by perceiving these items and objects as artifacts, each with its own unique story. Participants receive a novel perspective to understand that their personal space, too, can and is a museum and or archive.</p>

3.2.6 Walkabout

Title (Unit Name)	WALKABOUT
Keywords (to browse the unit)	Interactive Learning, Cultural Connection
Learning objectives	Improving knowledge about the issues and opportunities of a neighbourhood or an area, and understanding more about the citizens, their culture and problems.
Skills and Competencies	Orientation skills, self-confidence & self esteem
Tips on participants profile	Special attention is needed to <ul style="list-style-type: none"> • the needs of participants with difficulties of orientation • to their capacity of using online and/or physical maps • to people with mobility issues or/and other disabilities • to children eventually involved attention is needed to following them but without limiting the freedom of their reflection
Minimum duration	2 hours

<p>Space and accessibility</p>	<p>A well circumscribed urban area, with a perimeter of a maximum of 20 minutes of walking distance from the meeting place.</p>
<p>Trainer preparation needs</p>	<p>Knowledge about the area, providing participants with a quick guideline as to what they are asked to do.</p>
<p>Tools and materials needed</p>	<p>Phone/iPad - Camera - Dice, map, instructions</p>
<p>Description of the process (Step-by-Step)</p>	<p>1. Preparation:</p> <ul style="list-style-type: none"> • Arrange a visit to a cultural area or create a designated space that showcases various cultural elements. • Explain the activity to participants, encouraging them to observe, interact, and collect items that resonate with their cultural identity. <p>2. Walkabout:</p> <ul style="list-style-type: none"> • Introduce the WALKABOUT method: Instruct participants to use their mobile phones and open the "Electronic Dice" application. • Provide an example link (e.g., https://freeonlinedice.com/) or suggest virtual dice websites. • Establish a simple orientation system (e.g., 1: Go straight, 2: Turn left, 3: Turn right, 4: Turn back). • Encourage participants to determine their preferences for each number and direction pairing. • Emphasize that the rolled number will determine their next direction or action during the cultural exploration.

3. Walk:

- Instruct participants to explore the area using the walkabout method and capture photos.

4. Presentation and Discussion:

- Return to the room (or another designated area) and invite participants to present their photos and share their experiences.

5. Optional:

- Incorporate a creative activity such as ornamental painting, collaborative painting, or video creation using the pictures and images collected by the participants.

Tips and Recommendations (Variations and adaptations to trainer resources and objectives)

Variation 1:

- If physical visits to cultural areas are challenging, consider utilizing virtual tours or online resources that showcase diverse cultural elements.
- Adaptation: Customize the cultural area experience to match specific training objectives, such as focusing on workplace diversity or global business practices.

Variation 2:

- Modify the WALKABOUT method to suit the specific context or subject matter. For example, create a WALKABOUT that centers on historical landmarks or industry-specific locations.
- Adaptation: Align the WALKABOUT method with the organization's training goals, emphasizing elements that enhance team collaboration, innovation, or problem-solving.

Variation 3:

- Explore different technologies or apps that align with the training objectives. For instance, consider using augmented reality (AR) applications for virtual exploration.
- Adaptation: Select technology tools that are accessible and relevant to the participants' professional context. Consider integrating company-specific apps or platforms.

Expected results/outcomes

- Participants develop a deeper understanding of diverse cultural elements through active exploration of a cultural area and the collection of items related to their own culture.
- Learners demonstrate proficiency in using their mobile phones to search for and interact with virtual dice, showcasing the integration of technology into the learning process.
- By engaging in the virtual dice activity, participants improve their decision-making skills by correlating numbers with specific directions and effectively navigating the cultural area.
- Conducted in a group setting, the activity fosters communication and collaboration as participants share their discoveries and engage in discussions about the cultural significance of their collected items.

References, useful websites

[Walk About Toolbox](#)

3.3 Visual Creation

3.3.1 Worry Beads

Title (Unit Name)	WORRY BEADS HANDCRAFTING
Keywords (to browse the unit)	Intercultural communication, crafting worry beads, understanding local culture
Learning objectives	<ul style="list-style-type: none"> • Understanding the history and culture of worry beads. • Recognizing the traditional use and relevance of worry beads in modern times. • Crafting worry beads of different standards in culturally blended groups as a tool of intercultural communication and artistic expression. • Engaging in a two-way process of learning and interpersonal exchange about migrants' countries of origin and culture, as well as the host country and regional cultures.
Skills and Competencies	Social integration, cultural orientation and inclusion, intercultural communication, storytelling, recycling and upcycling.
Tips on participants profile	The level of adaptation and the readiness to talk about one's cultural background need to be taken into consideration during the activity.

Minimum duration	2-3 hours
Space and accessibility	Accessible safe space, tables and chairs enough for all participants
Trainer preparation needs	<ul style="list-style-type: none"> • Acquiring a general knowledge about the history and culture of worry beads in different parts of the world and of the materials used for worry beads making and collecting techniques for crafting worry beads depending on the aim of the workshop and available materials. • Bring either physical examples of worry beads or illustrations. • Craft your worry beads or a few of them if you are going to use different techniques. • Prepare random items related to the participants' country of origin or cultural background. • Collect if possible information about the group of participants.
Tools and materials needed	Thread, scissors, beads, tassel, pliers, coloured paper and pencils
Description of the process (Step-by-Step)	<ol style="list-style-type: none"> 1. Introduction: <ul style="list-style-type: none"> • Engage the participants in a dialogue/discussion about the history of Worry or Prayer Beads and the cultures and countries using them. • Encourage the participants to ask each other about their homeland and original cultures.

3. Creating Worry Beads:

- Ask participants to create a design concept based on the memory drawing they made, maybe inspired by provided real worry beads and/or illustrations.
- Introduce the materials and tools used for worry bead making and the different techniques for it. Please, consult the links provided below.
- Advise the participants on how to start creating and executing the design concept they had drawn before.
- Advise the participants on how to finish the worry beads crafting with different ending techniques of tassels.
- Give space and time for hearing the stories behind individual designs.
- Create a safe and appropriate space and working atmosphere.

4. Sharing and Discussion:

- Invite each participant to show their Worry beads and tell the story behind it.
- Launch a closing discussion about the activity.

Tips and Recommendations (Variations and adaptations to trainer resources and objectives)

- Deliberative, outspoken and respectful communication modes are required for this process.
- Diverse and complementary backgrounds, knowledge and skills of the facilitators' team are required.
- You may consider inviting a translator in case you have no common language for communication.
- If you can, find beads that are relevant to the cultural background of the participants or consider recycling materials to prepare beads -> See links below.
- You can consider making your own beads. Please, check Re-Cult Micro Lessons "How to make your own worry beads with a personal meaning"

**Blended elements /
Tutorial**

Participants can bring something relevant from their country of origin or their own beads/worry beads.

**Expected results/
outcomes**

The participants will

- Learn about the history and culture of worry bead crafting and usage
- Understand the materials and techniques used for making worry beads
- Develop communication and storytelling skills
- Convey ideas and memories through design concepts
- Think outside of the box by recycling materials and using beads in new ways
- Build their own identities based on their cultural heritage
- Adapt to new host societies
- Consider how to use obtained knowledge and skills to start a small business

References, useful
websites

Advice and Experience shared by Christian Penchev during the 2022 workshops, organized by ARM-BG

History and Culture of Worry Beads: [Article](#)

Culture - Worry Beads in Use: [Article 1](#) & [Article 2](#)

Greek Komboloi, Mediterranean Worry Beads: [Inspiration](#)

History, Future and Benefits of Worry Beads: [Article](#)

Beads from recycling materials: [How-To Article 1](#) & [How-To Article 2](#)

Re-Cult tutorial: [Video](#)

Different techniques for making worry beads:

[Technique 1](#)

[Technique 2](#)

[Technique 3](#)

[Technique 4](#)

3.3.2 Personal Stories in a Pearl

Title (Unit Name)	PERSONAL STORIES IN THE PEARL
Keywords (to browse the unit)	Relax, epoxy beads, personal object, people in transit, creative, personal stories, storytelling
Learning objectives	Learning to use epoxy resin and engaging with individual's stories and memories, it can help people to create an object with personal meaning and memories that can be taken anywhere. This type of jewellery can have a special value for people in transit and refugees.
Skills and Competencies	Use of specific materials, visual creation, empathy, listening, transferring feelings and memories into visual tools
Tips on participants profile	As the workshop involves working with chemicals, the recommended age for participants is 12+, and children under this age should be closely supervised.
Minimum duration	2 hours

<p>Space and accessibility</p>	<p>A room with table(s) and chairs that can comfortably accommodate all participants. The room should have access to fresh air (windows, doors) and/or a good ventilation system.</p>
<p>Trainer preparation needs</p>	<p>Familiarise with the method. Making safety precautions for working with epoxy resin.</p>
<p>Tools and materials needed</p>	<p>UV epoxy resin, 16mm round resin beads, silicone moulds, toothpicks, UV lamp (> 50W), silicone mat, gloves, small objects, thread, nail polish.</p>

Description of the process (Step-by-Step)

1. Preparation and Collection:

- Invite participants to bring small, personal items from home that hold special significance to them. These items could include a small piece of fabric, a delicate flower, a miniature drawing, or a brief written message on a tiny piece of paper. These objects should evoke an emotional connection and symbolize significant or empowering memories for the individual.

2. Creating Epoxy Resin Beads:

- Guide participants through the process of crafting epoxy resin beads. This involves mixing the resin and hardener, incorporating the personal items into the mixture, and pouring it into moulds. To expedite the process, UV epoxy, which cures more rapidly under UV light, can be utilized. (Provide a link to a instructional video if available).

3. Curing Process:

- Once the beads have been cast, they must undergo the curing process.
- If possible, encourage the use of UV epoxy, as a brief exposure to UV light can expedite the curing process.
- Alternatively, support participants in following the curing process, which may vary in duration depending on the type of resin and room temperature, typically ranging from several hours to a full day.

4. Finishing and Presentation:

- Instruct participants to demould the beads once they have fully cured.
- Encourage participants to complete their creations by grinding, polishing, and affixing suspensions or threading them onto chains to create wearable beads.

5. Reflection and Exchange:

- Facilitate a session where participants share the stories behind the objects they have crafted, providing deeper insights into their personal experiences and memories.

<p>Tips and Recommendations (Variations and adaptations to trainer resources and objectives)</p>	<p>If time allows, a 2-part epoxy resin adhesive can be utilized instead. This adhesive may require up to 72 hours for full curing, depending on factors such as temperature, humidity, and the specific resin formula used. In this scenario, a UV lamp and nail polish are unnecessary, and beads made with this method are less prone to becoming cloudy over time.</p> <p>The object collection process can be conducted separately. Participants may engage in individual efforts to search for small, meaningful personal items at home. Alternatively, it can involve a group excursion to a forest to collect natural objects. Alternatively, it can be a separate workshop conducted after the museum visit, where participants create ornaments or write stories on small pieces of paper, which can later be encapsulated in epoxy beads.</p>
<p>Blended elements / Tutorial</p>	<p>The objects are collected individually or as a part of a group activity outside of this workshop.</p> <p><u>Re-Cult Micro Lessons: How to make your own worry beads with a personal meaning</u></p>
<p>Expected results/outcomes</p>	<p>Each participant will have a string of beads with a special personal meaning.</p>
<p>References, useful websites</p>	<p>Blog post useful for beginners with some ideas: Blog post</p> <p>Epoxy resin ideas for inspiration: Article</p>

3.4 Discovery and Visual Creation

3.4.1 Insights about the Community Through LEGO® Bricks

Title (Unit Name)	INSIGHTS ABOUT THE COMMUNITY THROUGH LEGO® BRICKS
Keywords (to browse the unit)	Identity, community, LEGO, storytelling, integration, diversity.
Learning objectives	Stimulating the participants' awareness of the communities they are living in, enhancing cultural identity, making people ready to build a better community, and support hospitality, inclusion and openness to diversity.
Skills and Competencies	imagination, belonging to a community, intercultural skills, manual skills, creative skills, professional skills and employability
Tips on participants profile	Max 12 participants to give a voice to all and to have an effective interaction.
Minimum duration	2 hours

<p>Space and accessibility</p>	<p>A desk square or round where all participants can sit and have space to build their models, show them to all the others.</p>
<p>Trainer preparation needs</p>	<p>Facilitator needs to be able to stimulate the storytelling and to ensure to avoid judgement, to give voice to all and to stimulate the emersion of powerful insights.</p>
<p>Tools and materials needed</p>	<p>LEGO® bricks - preferably from the series LEGO® Serious Play®</p>
<p>Description of the process (Step-by-Step)</p>	<ol style="list-style-type: none"> 1. Introduce the workshop and explain the objectives and ethical codes to the participants. Ensure a safe and supportive environment for all participants, adhering to ethical codes. Ensure that the models are built in freedom without any judgements and biases. 2. Demonstrate the use of bricks for creating meaningful models through metaphors. 3. Guide and instruct the participants in the four rounds of creating models symbolizing four main topics: <ul style="list-style-type: none"> • ROUND 1 Identity: Participants will build a model made of bricks as a representation of themselves at their arrival in the country/community they are living in now. • ROUND 2 Integration: Participants will build a model made of bricks as a representation of themselves in a moment when they felt completely accepted or supported in the new community they are living in. • ROUND 3 Ideal Community: Participants will build a model made of bricks as a representation of an ideal community that is able to welcome, integrate, and accept diversity. • ROUND 4 Gap: Participants will build a model made of bricks as a representation of what their community is missing to welcome, integrate, and accept diversity.

	<p>4. Encourage participants to create models without judgment and emphasize that there are no wrong answers.</p> <p>5. Facilitate a reflection and discussion session at the end of the activity where participants can share their models and thoughts in a supportive and respectful environment.</p>
<p>Tips and Recommendations (Variations and adaptations to trainer resources and objectives)</p>	<p>Running a workshop with migrants who are not fluent in the local language could pose a challenge in terms of their full participation in explaining their models and storytelling. In such a scenario, it would be useful to have a participant who is fluent in both languages (local and mother language) to support and translate whenever needed.</p> <p>It is important to note that the session is not a play for children, but a serious play based on science. The bricks should be considered as a tool in the process, and the insights that emerge from the session will be powerful and useful for achieving the workshop's objectives. Therefore, it is important to explain this clearly at the beginning of the session.</p>
<p>Blended elements / Tutorial</p>	<p>Micro Lessons - A workshop with LEGO® bricks</p>
<p>Expected results/outcomes</p>	<p>Clarifying the vision, stimulating awareness and providing powerful insights about the community the people are living in by fostering integration and valorisation of the diversity of the participants.</p>
<p>References, useful websites</p>	<p>About LEGO® Serious Play®</p>

3.4.2 Jewellery from Spices

Title (Unit Name)	JEWELLERY FROM SPICES
Keywords (to browse the unit)	Recycling, visual heritage
Learning objectives	Creating cultural encounters within an intercultural group, developing green skills, awareness raising about environmental protection
Skills and Competencies	Manual skills, craft skills, green skills, intercultural skills, digital skills
Tips on participants profile	Any profile
Minimum duration	2 hours
Space and accessibility	A room where you are allowed to set up craft workshops

<p>Trainer preparation needs</p>	<p>Watch the tutorials before organising the workshop (links below)</p>
<p>Tools and materials needed</p>	<p>Colourful spices, small plastic containers, smartphones, UV resin in small portions - one per participant</p> <p>Spices and grains collected from home-, small plastic bottles to hold the spices, wooden sticks to mix species with resin, pliers, jewellery findings such as hooks for earrings, hoops for pendants and bails, silicone mats and plastic gloves, hoops of different forms made of metal, small UV lamps or a place exposed to sunlight, tongs, driller or needles</p> <p>*For further materials, please see a more detailed description below</p>

Description of the
process (Step-by-Step)

1. Introduction and Exploration of Spices:

Collect as many types of spices as possible from various regions, countries, and cultures. Encourage participants to bring their favorite spices as well.

Ask them to introduce themselves by sharing their name and the name of their spice in their own language, and then repeat it in the local language.

Have participants smell each other's spices and guess their origin.

Ask participants about the use of their spices and how they might imagine combining them with other flavours or dishes. Encourage them to share any memories associated with the spices.

Invite participants to explore textures of the spices through macro photography. Help them capture the spices' visual nuances from a different perspective, and consider using a tiny microscope for an even closer look.

To learn more about the use of a portable microscope, check out the [Re-Cult micro lesson video](#)

For tips on how to take macro photos, go to Re-Store

2. Creating Talismans or Jewellery:

Instruct and guide the participants through the different steps of this activity. Participants will:

Place one or more metal findings on a silicone pad and create an original composition.

Put a little bit of pigment or finely powdered spice into a plastic cap.

Mix it with a small quantity of UV resin.

Fill out the finding placed on the silicone pad gently and carefully.

Place the talisman under the UV lamp for 1-2 minutes for it to harden. When done, turn gently and dry the backside for 1-2 minutes. If no UV lamp is available, put it directly on a sunny surface and keep it there without touching for 10-15 minutes on both sides. Be careful not to move the piece while the resin is still liquid.

Peel off the exceeding resin from the backside gently while it is still not hardened.

Make a hole into the talisman with a thin drill bit close to the edges. Participants need to be careful with the drill and place the talisman on a solid surface. The talisman can also be pierced with a needle when the resin is not entirely hard yet.

Place the bail into the hole and tighten it with pliers.

Put it on a metal chain to transform your talisman into a pendant.

	<p>3. Documentation: Instruct participants to take some photos of each other while wearing their creations. For visual illustration of the process, visit Re-Cult</p> <p>Alternatively, you can also use a moulding technique, just like in the worry beads' creation process. For technical details, watch the Re-Cult micro lesson video or check the Re-Cult learning platform</p>
<p>Tips and Recommendations (Variations and adaptation to trainer resources and objectives)</p>	<p>You can introduce the workshop with a discovery activity, such as a museum visit to find inspiration.</p>
<p>Expected results/outcomes</p>	<p>Participants learn about recycling techniques, gain skills in crafting</p>
<p>References, useful websites</p>	<p>Re-Cult Video 1 Video 2 Re-Store</p>

3.4.3 OrnaMental Mapping

Title (Unit Name)	OrnaMental MAPPING
Keywords (to browse the unit)	Visual storytelling, mapping, ornaments, visual heritage
Learning objectives	<ul style="list-style-type: none"> • Exploring and sharing elements from one's visual culture and heritage • Raising awareness about the environment through recycling • Discovering the local visual environment • Improving skills in storytelling and sharing experiences • Improving verbal skills and divided attention • Creating bridges between the local culture, culture of origin, and each other.
Skills and Competencies	Manual skills, co-working skills
Tips on participants profile	Any person may participate, the exercise is particularly useful for people newly settled in a neighbourhood, a city, or a country

Minimum duration	1,5 hours
Space and accessibility	A large space where participants can sit around a table or the wooden board
Trainer preparation needs	<ul style="list-style-type: none"> • Purchasing the wooden board and other materials • Understanding the skills and circumstances of the participants • Ensuring that the preparations of the activity run well.
Tools and materials needed	<p>Up-cyclable wooden board or any other wooden piece of furniture</p> <ul style="list-style-type: none"> • Pencils, erasers • Acrylic paint, brushes • Plastic containers (smaller recycled bottle tops to mix the paint and bigger ones for water) • Eventually rules and compasses • Varnish (to finalize the object and use it afterward)

Description of the process (Step-by-Step)

1. Preparation:

- Ask the participants to bring photos of ornaments with geometric patterns they find in their homes, streets, or places of origin. Alternatively, take them on a walk in the neighbourhood and encourage them to collect photos of ornaments that remind them of their place of origin.
- Collect smaller pieces of furniture, wooden boards that you don't use anymore, or that you find on the street.

2. Introduction and setting the scene:

- Form groups of 2-4 participants and ask them to sit around one board or piece of furniture.
- Ask the participants to share their photos and stories within their groups, such as where they took the photo and why it's important. Alternatively, suggest they talk about a specific topic, such as their visual experiences in the neighbourhood or their place of origin.

3. Ornamental Mapping:

- Guide the participants to draw with a pencil at different points of the board while continuing to discuss. Ask them to use the ornaments on their photos as a starting point for drawing and continue to develop it while they talk or listen to others.
- As the patterns they draw expand on the surface, they will get close to each other. At that moment, they need to find common solutions to link the patterns together.
- Linking the patterns is a symbolic gesture, and they need to think about how to unite different universes and create connections.

4. Adding colours:

- Colours may introduce additional rhythms to the patterns, "break" them, or vary them. Colour may also be the key to a harmonious appearance of all the different geometric patterns.

5. Presentation and Discussion:

- Ask each group to present their ornamental map, how they created it, and the topics raised during the discussions.
- Let the group share their feelings and observations during the process.

<p>Tips and Recommendations (Variations and adaptation to trainer resources and objectives)</p>	<p>Collecting photos can be a fun group activity that can be organized and enjoyed by everyone. It can be particularly helpful for people who are still developing their orientation skills or who may not feel comfortable navigating public spaces on their own. Wooden objects can easily be substituted with paper or any other material that you have available.</p>
<p>Expected results/outcomes</p>	<p>A better knowledge about one's physical environment, improved observations skills</p>
<p>References, useful websites</p>	<p>Examples for OrnaMental Maps creating processes: Re-Store Ornamental Map Cotaassociation Re-Store City Tour</p> <p>Example for collecting ornaments: Re-Store</p>

3.4.4 Tote-Bag City Souvenir (Upcycling with Embroidery/Painting)

Title (Unit Name)	TOTE BAG CITY SOUVENIR
Keywords (to browse the unit)	Embroidery, urban practice, map
Learning objectives	Participants get acquainted with the neighbourhood, get familiar with the use of the maps
Skills and Competencies	Orientation skills, manual skills, green skills, digital skills
Tips on participants profile	Any person can participate
Minimum duration	1,5 hours for the walk and 2 hours for the workshop
Space and accessibility	For the walk: safe and accessible places

<p>Trainer preparation needs</p>	<p>Make a preliminary walk to explore the neighbourhood that you want to visit with the participants. Check the accessibility of the places. If the participants don't have smartphones, print maps of the neighbourhood that you are going to visit.</p> <p>Watch the video tutorial dedicated to the exercise: Video</p>
<p>Tools and materials needed</p>	<ul style="list-style-type: none"> • For the city walk: Smartphones, Google Maps applications • For the Tote Bag painting: up-cyclable tote bags, markers for textile, acrylic paint, broches, cups for water, brown paper to protect the table, pens, tapes, pencils, sheets of white papers • For the embroidery technique: embroidery threads, needles, scissors
<p>Description of the process (Step-by-Step)</p>	<ol style="list-style-type: none"> 1. City Walk: <ul style="list-style-type: none"> • Take a walk in the city with the group and encourage participants to take photos at places where they feel happy or that they enjoy. • Ask participants to mark the locations where they took their photos on their maps, or check if the photos appear correctly on their Google Maps application. 2. Sharing and Discussion: <ul style="list-style-type: none"> • Back in the room, ask participants to share their photos and experiences in a plenary. • They should also show their maps and explain why they chose the places they did. 3. Sketch: <ul style="list-style-type: none"> • Ask participants to make sketches of the streets they visited on a blank piece of paper. • They can transform the streets into a geometric pattern and include details from the photos they took there.

	<p>4. Tote Bag Illustration:</p> <ul style="list-style-type: none"> • Ask participants to copy their drawing onto the tote bag with a pencil. • Then, they should use painting, drawing or embroidery techniques to finalize the pattern on their tote bag. • Use the Re-Cult micro-lessons to learn about these techniques: Video
<p>Tips and Recommendations (Variations and adaptations to trainer resources and objectives)</p>	<p>Participants will be taking photos independently during the exercise. Therefore, it is important to ensure they feel comfortable moving around the city and can find their way back to the group at the end. Embroidery is a time-consuming activity, so it's likely that participants may need to complete their work at home.</p>
<p>Blended elements / Tutorial</p>	<p>Video</p>
<p>Expected results/outcomes</p>	<p>Participants gain</p> <ul style="list-style-type: none"> • observation and manual skills • an insight on how to up-cycle and personalise objects • better feelings in public space • experience in using applications such as Google Maps
<p>References, useful websites</p>	<p>Re-Cult: Mapping on tote-bags Cota: Embroidery</p>

3.4.5 Wireness (Wire Sculptures in Movement)

Title (Unit Name)	WIRENESS (WIRE SCULPTURES IN MOVEMENT)
Keywords (to browse the unit)	environment, waste, upcycling, stop motion
Learning objectives	Awareness raising about environmental issues and dangers, upcycling, digital skills (Stop Motion)
Skills and Competencies	manual skills, storytelling and communication skills
Tips on participants profile	anyone can be involved
Minimum duration	1,5 hours

<p>Space and accessibility</p>	<p>During the waste collection walk, the accessibility of the place needs to be checked by the facilitators. The quiz and the co-creative part of the session needs to run in a safe and quiet place with possibility to have separate working groups. One or several large working tables are needed.</p>
<p>Trainer preparation needs</p>	<ul style="list-style-type: none"> • Collect some waste material, stones, bottle lids, etc. • Download the Stop Motion Studio application on your smartphone and test how to use it. You can also watch the Re-Cult Micro Lesson about stop motion: Lesson
<p>Tools and materials needed</p>	<p>Metal wires (brass, aluminium or copper), pliers and wire cutters, small pieces of waste material of glass or plastic, stones, beads</p>

Description of the process (Step-by-Step)

1. Walk and Waste Collection (Blended Part):

- Take the participants on a walk, either on the beach or in a park, and encourage them to collect waste and stones. Ask them to also bring small pieces of waste material from home.

2. Learning about Environment and Waste Decomposition:

Once you are back in the room, organize 3 quiz games as follows:

- One quiz to recall the shapes of the diverse animals and plants living in the sea or in the forest.
- Another quiz about cultural heritage to see how sea creatures or other animals and plants have been valorised in art throughout history and all over the world.
- A third quiz game about waste decomposition. You can use the games accessible on the Re-Cult website: [Games](#)

3. Learn about Art Using Waste Management:

Make your participants more familiar with what artists are doing today through sea rubbish recycling. Use the [Re-Cult gallery](#).

4. Creation:

Create shapes with wires and beads recalling sea creatures, animals or plants. You can find additional tips for working with metal wires here: [Re-Store](#)

5. Stop Motion:

- Explain to your participants the stop motion movie technique.
 - You can use the Re-Cult micro lesson: [Lesson](#)

Further resources for stop motion can be found here: [Resources](#)

- Co-create a stop-motion scenario with your wire creatures and the rubbish and waste you collected.
 - Take pictures of each movement through the Stop motion studio application: [Download](#)
 - Export your movie and share it with all the participants.

<p>Tips and Recommendations (Variations and adaptations to trainer resources and objectives)</p>	<p>If you have less time and capacity, you can skip the blended walk part, and bring materials directly in the room and start the activity with the quiz</p>
<p>Blended elements / Tutorial</p>	<p>How to make stop motion movies: Video</p> <p>Working with wires: Re-Store Page</p> <p>Quiz games</p> <p>Artwork made of rubbish collected on the beach The waste collection part is also a blended element within the activity.</p>
<p>Expected results/outcomes</p>	<p>Participants learn about alternative waste recycling, they are sensitized about environmental issues and waste management, pollution, acquire digital communication skills.</p>
<p>References, useful websites</p>	<p>Video 1 - web page 1 - web page 2 - web page 3 - web page 4</p>

3.4.6 From Ornament to Adornment

<p>Title (Unit Name)</p>	<p>FROM ORNAMENT TO ADORNMENT (COLLAGE)</p>
<p>Keywords (to browse the unit)</p>	<p>Collage, Photography, Painting, Art, Group Work, Museum visit</p>
<p>Learning objectives</p>	<p>Transforming aesthetic patterns into new artworks</p>
<p>Skills and Competencies</p>	<p>Learning how to look at art, transforming patterns, visual creativity, analytical skills, changing perspectives</p>
<p>Tips on participants profile</p>	<p>Any person can participate</p>
<p>Minimum duration</p>	<p>At least 3 days</p>
<p>Trainer preparation needs</p>	<p>Option A - Museum visit: Search for a suited museum to go to - take care of special needs of participants, knowledge of the art works in that museum, knowledge of culture and art history.</p> <p>Option B - Neighbourhood Walk: Knowledge of the neighbourhood with an eye on the aesthetic environment. Knowledge of patterns in public spaces.</p>

<p>Space and accessibility</p>	<p>A workspace that should be able to contain all participants who take part in this activity</p>
<p>Tools and materials needed</p>	<p>For the museum visit: information to provide the participants with. For the workshop that follows the museum visit: paper, pen, pencils, felt-tips, sharpeners, eraser, colours, brushes, cups for water</p>
<p>Description of the process (Step-by-Step)</p>	<p>Option A: Museum Visit and Collective Painting</p> <p>1. Preparation:</p> <ul style="list-style-type: none"> • Find a museum that aligns with the interests of your target audience and the workshop. • Get familiar with the museum, its exhibits, and cultural context. Identify artifacts in the museum that align with the workshop's framework. Understand the art-historical narratives associated with these artifacts and develop study queries based on them. <p>2. Museum Visit:</p> <ul style="list-style-type: none"> • Plan a day trip to the museum with your participants. Guide them through the exhibition and lead them towards the artifacts that you have chosen to present. • Give the participants enough free time to explore the museum and encourage them to capture images of artifacts that resonate with them. • Conclude the museum visit by prompting participants to reflect on their experience and encourage them to write about their impressions of the museum and its artwork. <p>3. Sharing and Discussion:</p> <ul style="list-style-type: none"> • Let the participants present their impressions from the museum and share their photographs. <p>4. Individual Analysis and Drawing:</p> <ul style="list-style-type: none"> • Have participants select one photograph of an artifact from the museum. • Ask them to identify and sketch one specific detail from the chosen artifact on a sheet of paper.

5. Collective Drawing or Painting:

- Gather as a group for each participant to present their detail, explaining their choice.
- Generate a group collage by incorporating the detailed paintings/drawings and adding further ideas to the paper.

Option B: Neighbourhood Walk and Collective Painting:

1. Preparation:

- Find a neighbourhood that aligns with the interests of your target audience and the workshop.
- Get familiar with the neighbourhood, its infrastructure, and demographics. Identify patterns, structures, colours, etc. within the neighbourhood that align with the workshop's framework. Understand the art-historical and urban narratives associated with these designs and develop study queries based on them.

2. Neighbourhood Walk:

- Plan an excursion to this neighbourhood with your participants. Guide them through the neighbourhood and lead them towards the structures, designs, colours, etc. that you have chosen to present.
- Give the participants enough free time to explore the neighbourhood and encourage them to capture images of urban designs that resonate with them.
- Conclude the neighbourhood visit by prompting participants to reflect on their experience and encourage them to write about their impressions of the neighbourhood and its urban design.

3. Sharing and Discussion:

- Let the participants present their impressions from the excursion and share their photographs.

4. Individual Analysis and Drawing:

- Have participants select one photograph of an urban design from the neighbourhood.
- Ask them to identify and sketch one specific detail from the chosen design on a sheet of paper.

	<p>5. Collective Drawing or Painting:</p> <ul style="list-style-type: none"> • Gather as a group for each participant to present their detail, explaining their choice. • Generate a group collage by incorporating the detailed paintings/drawings and adding further ideas to the paper. For example, you can create a collage around the idea of how the urban space should look like and which elements of urban design, patterns, colours, shapes should be present in public space.
<p>Tips and Recommendations (Variations and adaptations to trainer resources and objectives)</p>	<p>Option A is a sophisticated approach that includes a financial aspect. It is suitable when working with a particular art historical era or an ethnological culture. On the other hand, Option B does not require an entrance fee and can help to build a special connection between the participants and a specific area within their city. The walk can be barrier-free and is a simple way to share knowledge.</p>
<p>Expected results/outcomes</p>	<p>Developing an affinity towards colours, patterns, structures and their use in art and design. Reassembling new patterns and structures. Transforming knowledge.</p>

3.4.7 Stories and Landscapes

Title (Unit Name)	STORIES AND LANDSCAPES
Keywords (to browse the unit)	Museum visit, safe space, comfort, relax, art, inspiration, discovery, introduction
Learning objectives	Engagement with personal and collective stories through the theme of 'landscape/nature', emphasising the empowering aspects of landscape. Getting to know each other by sharing personal stories.
Skills and Competencies	Visual creation, storytelling, observation, intercultural communication
Tips on participants profile	The activity is more suitable for a group of people aged 14 and over. For a comfortable walk and discussion, the best recommended size of the group is 10-13 people, but can be more depending on the aim of the activity.
Minimum duration	2 hours
Space and accessibility	Museum with an exhibition on the theme of landscapes.

Trainer preparation needs

It is highly recommended that the trainer is assisted by a museum staff member, uses an audio guide, or familiarizes themselves with the works in the exhibition and its highlights before the workshop. The focus will then be on the areas that best fit the theme of the planned workshop. The trainer should be updated about the theme of the exhibition. If the trainer is working with a museum assistant, the workshop plans should be discussed in detail beforehand.

Tools and materials needed

Colour pencils - black and red, A5 paper, clipboards

Description of the process (Step-by-Step)

1. Museum Visit and Selection of Images (Blended Activity):

- Accompany the participants to the chosen museum and introduce them to the activity.
- Instruct them to select an image of nature or landscape during their museum visit.

2. Associations and Memories: Back in the Training Room:

- Prompt participants to reflect on the associations and memories evoked by their chosen picture. Encourage them to generate personal associations and/or narratives.
- Allow participants to share their stories and associations.

3. Visualization of Own Memories:

- Invite participants to close their eyes and recall a landscape from their memory associated with positive, empowering experiences. Offer guiding questions such as: Where is this place? What do you see there—trees, mountains, or a desert? Is it warm or cold? What does it smell like? What sounds do you hear? What colours dominate the landscape? Are there other people or animals present? Are there any structures?

4. Drawing the Memory:

- Provide participants with paper and pens and instruct them to illustrate their memory.

	<p>5.Drawing in Pairs:</p> <ul style="list-style-type: none"> • Once everyone has completed their drawings, have participants pair up. • Distribute a red pen to each pair. • Encourage partners to describe their drawings to each other and ask questions. If new information emerges during the discussion that is not represented in the drawing, participants can add it using the red pen. <p>6.Sharing in the Large Group:</p> <ul style="list-style-type: none"> • Gather all participants together and invite them to share their drawings and the details they remembered from the questions. This step offers a deeper understanding of the diverse ways in which landscapes can evoke personal strength, comfort, and inspiration.
<p>Tips and Recommendations</p>	<p>If a visit to the museum is not feasible for any reason, pictures, images, or videos can be utilized as an alternative and presented to the participants in a room that best suits the theme.</p>
<p>Blended elements / Tutorial</p>	<p>The activity is blended as it is - at least partly - realised in the museum.</p>
<p>Expected results/outcomes</p>	<p>Participants share meaningful stories and reflect on memories. Sharing and identifying common feelings fosters a sense of security and peace among participants.</p>
<p>References, useful websites</p>	<p>A blog post about inspiration through art: Blog.post</p>

3.4.8 Intertwined Worlds: Body, Nature and Narrative in Collage

Title (Unit Name)	INTERTWINED WORLDS: BODY, NATURE AND NARRATIVE IN COLLAGE
Keywords (to browse the unit)	Collage, art, creative, natural objects, discovery, introduction
Learning objectives	<ul style="list-style-type: none"> • Learning a special collage technique and experiencing how nature and personal stories are interwoven both visually and emotionally. • Discovering how this connection can be a source of strength and inspiration.
Skills and Competencies	Visual creation, collage technique, intercultural communication, storytelling, empathy, listening, observation.
Tips on participants profile	The activity is more suitable for a group of people aged 14 and over. For a comfortable work and discussion, the best recommended size of the group is 10-13 people, but can be more depending on the aim of the activity.
Minimum duration	3 hours

<p>Space and accessibility</p>	<p>A room with enough tables and chairs to comfortably accommodate all participants.</p>
<p>Trainer preparation needs</p>	<ul style="list-style-type: none"> • Gathering materials and books and assembling a sample collage using the collected materials ahead of the training session is essential. • Gain some instruction on collage techniques, ensuring they grasp the fundamentals. In cases where the trainer lacks expertise in specific techniques deemed valuable for the group, the assistance of an experienced artist can be invaluable.
<p>Tools and materials needed</p>	<ul style="list-style-type: none"> • Dried plants and natural objects collected by the participants and/or decorations drawn by participants on the paper. • Books containing photographs and images of natural objects, as well as images inspired by natural elements. • Materials: Coloured pencils ; Black markers ; A4 transparent paper ; Glue ; Printer (for black and white prints in A4 format)

Description of the process (Step-by-Step)

1. Collection/Preparation (Blended Part):

- Gather various plants, flowers, and herbs encountered in the months leading up to the training. Encourage participants to do the same, selecting items like herbs and spices used in cooking, flowers gathered during summer trips or received as gifts, and plants with personal significance.
- Dry the plants and instruct participants to do the same, ensuring they are preserved for the workshop.

2. Photo-Taking:

- At the onset of the workshop, have participants pair up and take full-body photos of each other in various poses.
- Print the photos in black and white on A4 or A3 paper.

3.Design:

- Provide participants with black and white photo prints, pens, coloured paper, tracing paper, and glue.
- Prompt them to alter their representations in the photos, including figures, clothing, and surroundings. Encourage them to achieve this through drawing or affixing dried plants, herbs, and spices to specific parts of the photo. For further inspiration, suggest using books featuring images of plants, insects, and animals.

4.Reflection and Discussion:

- Facilitate discussions where participants share their thoughts on the artworks and the significance of the chosen plants.
- Prompt them to reflect on how nature intertwines with their life stories, particularly in the context of migration or flight, and how it aids them in overcoming challenges. The following key questions can deepen the discourse:
 - What do the selected plants symbolize in your personal narrative?
 - What memories do these plants evoke, particularly regarding migration or flight?
 - How has nature supported you in overcoming obstacles?
 - What role does nature currently play in your life, and how might it influence your future?

<p>Tips and Recommendations (Variations and adaptations to trainer resources and objectives)</p>	<p>This activity serves as an introductory tool to gain deeper insights into the participants' backgrounds through the integration of collected objects within a creative workshop.</p> <p>You can incorporate this workshop into a broader project that entails multiple sessions, or it can be utilized independently. Additionally, it can be seamlessly integrated with a museum visit to enhance the overall experience.</p>
<p>Blended elements / Tutorial</p>	<p>The collection of natural materials is done individually by the participants.</p>
<p>Expected results/outcomes</p>	<p>Participants engage in crafting artistic collages using the natural objects they've gathered, imbuing them with personal significance.</p>
<p>References, useful websites</p>	<p>Here are a few ideas for collages with natural materials: Idea 1 & Idea 2</p> <p>And some tips: Tip 1 & Tip 2</p>

3.5. Digital creation/storytelling

3.5.1 Stop Motion

Title (Unit Name)	STOP MOTION
Keywords (to browse the unit)	Storytelling, sequence of movements
Learning objectives	<p>Participants will develop proficiency in using a smartphone camera specifically for stop motion animation, mastering techniques for capturing high-quality images and effectively utilizing stop motion applications. Participants will enhance their storytelling skills and refine their ability to plan and sequence movements within their animations, creating engaging narratives that unfold seamlessly.</p> <p>Collaborative skills will be strengthened as participants work in pairs, with one individual managing movements and the other capturing photos. This collaborative dynamic promotes effective teamwork and communication.</p> <p>Participants will hone their problem-solving abilities, particularly in addressing challenges related to camera stability and finding innovative solutions to optimize their individual filmmaking processes.</p>
Skills and Competencies	Collaborative skills, creative skills, digital skills, storytelling skills

Tips on participants profile	<p>Any person can participate</p>
Minimum duration	<p>2 hours</p>
Space and accessibility	<p>This activity can take place at home or in a workshop environment. There is an adaptable variation that allows people with physical limitations to take part in this activity.</p>
Trainer preparation needs	<p>Ensuring to have a solid understanding of the principles of stop motion animation, including frame-by-frame movement and the illusion of continuous motion.</p>
Tools and materials needed	<p>Smartphone/iPad, Stop motion application, objects for filming, stabilization tools (optional), computer or device with internet access, personal storage device</p>

Description of the process (Step-by-Step)

1. Introduction and Setting the Scene:

- Encourage participants to brainstorm and plan the storyline or sequence of movements they wish to depict in their stop motion animation, considering the objects they have selected.
- Instruct participants to download a stop motion application (e.g., Stop Motion Studio) and launch it on their smartphones.
- Guide participants through the process of creating a new movie within the stop motion application, preparing the platform for their animation.
- For those opting for an alternative method, provide guidance on capturing photos with their smartphones and later converting them into a GIF file using an online tool like EZGIF.COM.
- Direct participants to set up a designated area or backdrop for filming, capturing the initial scene without any objects present.

2. Stop Motion Capturing:

- Invite participants to begin moving their chosen objects piece by piece to depict the desired sequence, capturing each movement by taking individual photos.
- For pairs, suggest that one participant focuses on making step-by-step movements while the other takes photos and stabilizes the camera.
- Stress the importance of removing hands or obstructions from the filming area before capturing each picture.
- Recommend taking at least 10 pictures per second to achieve the illusion of smooth movement in the stop motion animation.
- For individuals, encourage inventive methods to stabilize smartphones during filming, such as using stable surfaces or improvised stabilizers.
- Guide participants to periodically review their progress through the stop motion application, ensuring the animation develops as intended.
- Instruct participants to export and save their completed stop motion animation to their personal folder or storage device.

Description of the process (Step-by-Step)

3. Sharing:

- Request participants to share their downloaded videos in a common folder.
- Arrange a screening of the videos.
- Invite participants to share their experiences with the activity and their ideas on how they might utilize this tool in the future.

<p>Tips and Recommendations (Variations and adaptation to trainer resources and objectives)</p>	<p>*Align the stop motion workshop with specific themes or topics relevant to the participants' interests or industry, ensuring that the content is tailored to their needs and objectives.</p> <p>*Offer flexibility in the workshop structure, allowing participants to explore areas of specific interest and align with their learning goals, empowering them to personalize their learning experience and maximize engagement.</p>
<p>Blended elements / Tutorial</p>	<p>Re-Cult Micro Lessons Stop motion: Video</p>
<p>Expected results/outcomes</p>	<ul style="list-style-type: none"> • Participants will acquire proficiency in utilizing smartphones and stop motion applications, gaining practical experience in capturing and editing stop motion animations. • Participants will express their creativity through storytelling, animation planning, and the incorporation of various objects to convey a narrative or sequence of movement. • For participants working in pairs, collaboration skills will be enhanced as they coordinate movements and photography, fostering teamwork and effective communication. • Participants will develop problem-solving skills related to ensuring camera stability and devising inventive solutions to overcome challenges encountered during the animation process.
<p>References, useful websites</p>	<p>Stop Motion Studio: Cateater & Tinkerlab</p>

3.5.2 Macro Photos of Personal Objects

Title (Unit Name)	MACRO PHOTOS OF PERSONAL OBJECTS USING A PORTABLE MICROSCOPE
Keywords (to browse the unit)	Microscope, microscopic images, personal story, digital
Learning objectives	By connecting the digital microscope to a smartphone, participants can discover the microstructure of the objects.
Skills and Competencies	Experience with a portable digital microscope would be an advantage.
Tips on participants profile	A portable digital microscope can be used by adults and children over the age of 6.
Minimum duration	1 hour
Space and accessibility	A room with enough tables and chairs to accommodate all participants.

Tools and materials needed	Digital pocket microscope, mobile phone clip, objects to observe
Trainer preparation needs	A printable set of instructions or video tutorials on the use of a pocket digital microscope in different languages may be helpful.
Description of the process (Step-by-Step)	<ul style="list-style-type: none"> • Prepare all materials on the table: digital microscope, mobile phone clip, objects to observe • Press the LED button to turn on the microscope light • Position the specimen under the microscope lens • Use the focusing ring and zoom wheel to get the desired result • One may need a second person to take a picture • Attach the clip to the mobile phone camera • Connect the clip to the microscope eyepiece • Use the settings of your smartphone application to get the desired image • Take a photo or record a video of "walking" on an object • Transfer images or video clips to a computer
Tips and Recommendations (Variations and adaptations to trainer resources and objectives)	<p>One can use the micro lens of a smartphone or a magnifying glass to get a closer look at objects. In the case of a magnifying glass, it may be necessary to draw the image on a piece of paper to be scanned later to be transferred to the digital format if necessary, or to take a photo with any camera available to the participants.</p>

<p>Blended elements / Tutorial</p>	<p>Microphotographs can be taken outdoors during a walk, or by participants individually at home or outside their home.</p>
<p>Expected results/outcomes</p>	<p>The microscopic images allow participants to look at the objects from a different angle, discovering new shapes and "landscapes" that bring back memories of the past. It helps to connect the past with the present.</p>
<p>References, useful websites</p>	<p>YouTube video tutorial: Video</p>

3.5.3 Body Image Dialogue through Theatre Performance

Title (Unit Name)	BODY IMAGE DIALOGUE THROUGH A THEATRE PERFORMANCE
Keywords (to browse the unit)	Theatre, performance, safe space, creative
Learning objectives	The theatrical performance allows participants to interact without using words, just body language. The communication with the help of the cloth creates a connection between the people and gives them a feeling of a safe place. Round images create a connection with worry beads.
Skills and Competencies	Minor technical skills to work with computer, beamer, image manipulation skills to adapt images for projection depending on the idea; no other special skills and competences required.
Tips on participants profile	The workshop is suitable for anyone who needs to feel safe, relaxed and connected to other people without the need to use language. A group of maximum 6 people would work best.
Minimum duration	1,5 hours

<p>Space and accessibility</p>	<p>An open room with a table and a chair for a person in charge of technical equipment and with a dark coloured wall, maybe a few cushions or comfortable chairs for the participants to discuss the process and to relax if necessary.</p>
<p>Trainer preparation needs</p>	<p>If there is no common language to clarify the task, the trainer has to think of ways to describe the activity and its aims. One can either invite interpreters, or prepare printed materials in different languages, or show videos.</p>
<p>Description of the process (Step-by-Step)</p>	<p>Connect the computer with images or videos to the projector.</p> <p>Project video onto white/grey/black wall</p> <p>Invite the participants to interact with the images and the cloth according to how they feel. Images can be rotated, scaled or moved using tools on the computer.</p>

<p>Tools and materials needed</p>	<p>One piece of cotton fabric about 1.4 x 3m, a laptop, a projector. You may also need a camera to record a performance and discuss it afterwards.</p>
<p>Tips and Recommendations (Variations and adaptations to trainer resources and objectives)</p>	<p>The group can use an audio accompaniment with music or the reading of the text in the background. The audio should have a meaning for the participants. Instead of dancing with the fabric, the group can paint on it together if the fabric can be fixed to the wall. The microscopic images can also be projected onto the fabric on the wall and used as a basis for inspiration.</p>
<p>Blended elements / Tutorial</p>	<p>The performance ideas can be collected during an online session, during a walk or after a visit to a museum or theatre.</p>
<p>Expected results/outcomes</p>	<p>Connection between the people and a feeling of a safe place.</p>
<p>References, useful websites</p>	<p>A project that creates a safe artistic space for asylum seekers: Teada Project</p> <p>A paper that introduces the Inc's Peace Project that builds a community safe spaces also via theatrical performances: Article</p>

3.5.4 Video Storytelling

Title (Unit Name)	VIDEO STORYTELLING - UNDERSTANDING MULTIPLE MEANINGS OF CONCEPTS THROUGH VIDEO EDITING
Keywords (to browse the unit)	Environment, visual skills, digital creation
Learning objectives	Gaining skills in critical thinking through confronting ideas and thinking of the different interpretations of a same notion, improving digital skills, understanding text and image relationship.
Skills and Competencies	Storytelling and communication skills, digital skills, skills in visual content making and video editing
Tips on participants profile	Anyone can be involved
Minimum duration	2-3 hours
Space and accessibility	A room where participants can work on their videos.

**Trainer preparation
needs**

Organising a city exploration and a visual brainstorming session, familiarising and testing easy to use video editing applications.

**Tools and materials
needed**

Smartphones or computers, easy to use editing application such as CANVA or YouCut

Description of the process (Step-by-Step)

1. Organise a visual brainstorming about a topic, a concept or idea you want your participants to get more familiar with. I topic such as "circularity" or "borders". Explore the multiplicity of the possible meanings. Confront positive and negative and neutral connotations and functions. (Example: a border might be a tool to protect but also to exclude.)
2. Prepare your participants to collect short videos by explaining the 7 most important points of video making with smart phone: [Article](#)
3. Collect short video captions in the framework of a city exploration tour linked to your topic.
4. Share and review the captions you made during the city tour and discuss their meanings. 5. Download the YouCut or the Canva application. Explain how it works (Video tutorial: how to use YouCut: [Video 2](#) and on how to use CANVA for video editing: [Video 1](#)
6. Let the participants to explore the application and juxtapose their video captions. Tell them to give title and add it to each of them. You can also add music.
7. Share and watch the videos.
8. Share your feedback and ask the participant about what they have learnt during the activity. It is highly recommended to explore and test all the tools that you are going to use during the workshop in advance, such as following the recommendations to make quality captions, and one of the video editing applications. The test results can also be used as examples that you can share with the participants to show them what their videos will look like.

<p>Tips and Recommendations (Variations and adaptations to trainer resources and objectives)</p>	<p>It is highly recommended to explore and test all the tools that you are going to use during the workshop in advance, such as following the recommendations to make quality captions, and one of the video editing applications. The test results can also be used as examples that you can share with the participants to show them what their videos will look like.</p>
<p>Blended elements / Tutorial</p>	<p>If needed, the both the city exploration and the video editing part can be set up as a blended activity: participants can be asked to collect their video captions on their own or to finalise their edited videos independently.</p>
<p>Expected results/outcomes</p>	<p>Participants improve their analytical skills through confronting different meanings, functions and connotations linked to a specific phenomenon such as border or circularity, they learn how to make quality video captions, they improve their digital skills and learn the basics of video editing</p>
<p>References, useful websites</p>	<p>Tips for quality video captions: Re-Cult</p> <p>Tutorials about the use of video editing applications: YouCut Video & Canva Video</p> <p>Examples for video storytelling about circularity: Video 1 & Video 2</p>

4'- MICRO LESSONS VIDEOS TUTORIALS

As mentioned above, one of the main embedded elements of the Re-Cult method is the micro lesson video tutorials. The videos have been co-created by the Re-Cult consortium as part of a longer process, as follows:

- **Conceptualization and creation of the video scripts:** Over a period of two months, including several online meetings, partners selected the themes of the tutorials, co-designed the main structure of the tutorials' scripts, and identified the main materials needed for filming the tutorials. They used a MIRO board to gather all the information.
- The shooting of the raw versions of the videos took place at the first transnational training event, held in Bari in January 2022. Partners were divided into smaller groups and worked individually and in groups to finalize the scripts and shoot the raw materials for the videos.
- The post-production of the videos was coordinated by COTA, and the technical work was carried out by COTA. The finalization of the videos' texts and the subtitling in different languages was co-designed by the partners.

The videos are available for open access on the Re-Cult YouTube channel and the project website. Below is a short description and the exact URL of each video:

1. LEGO® Bricks Workshop for Re-Cult:

Participants learn how to construct meaningful models using LEGO® bricks, employing metaphors to convey deeper meanings. Challenges progress from building a tower to crafting models representing their current community and an idealized version, fostering discussion and idea generation for community improvement, ultimately activating citizenship and collective transformation.

Link: <https://youtu.be/8RWUcjEa-1k?si=UKR7XLuZs5Ax4FND>

2. Micro Lessons - Body Mapping:

This tutorial explores cultural identity through visual expression, encouraging participants to depict emotions, memories, and perceptions of borders on body maps. By linking feelings and thoughts to specific body parts, participants not only enhance their visual communication skills but also deepen their understanding of the relationship between body, emotions, and memories.

Link: <https://youtu.be/uDmo9k6xlnI?si=C3PfxUZds0d251y5>

3. Micro Lessons Mapping Tote Bag:

"Mapping on Tote Bags - a recycled urban souvenir" is a creative endeavour that connects participants to their city, utilizing upcycled tote bags to visually represent favourite locations through drawing, painting, and embroidery. By capturing cityscapes in photographs and translating them onto tote bags, participants not only enhance their orientation skills but also foster a deeper connection with their surroundings while engaging in sustainable art practices.

Link: <https://youtu.be/FPwO4brGUI4?si=KMbDQCBB5bLScQt3>

4. Micro Lessons - City tour Overcoming Borders:

This tutorial encourages participants to explore the multifaceted nature of borders in their city environment, fostering reflection on social, cultural, ethnic, and political barriers. Through visual imagination and creativity, learners engage in discussions and activities to uncover diverse perceptions and emotions associated with borders, ultimately striving towards the collective goal of transcending these boundaries for unity and openness.

Link: <https://youtu.be/8vZVD6TKhW8?si=5qP6NkASFbPkRkX>

5. Micro Lessons - How to Use Microscopic Images for Theatre Performance:

This tutorial explores the use of microscopic images in theatre performance as a means to foster connection and dialogue among participants. Through interaction with projected images onto fabric, participants engage in non-verbal communication, creating a sense of safety and connection akin to a shared experience, enhanced by the round images reminiscent of worry beads.

[Link](#)

6. Micro Lessons - How to Make Your Own Worry Beads with a Personal Meaning:

This tutorial guides you through the process of creating personalized worry beads using transparent resin and personal objects. By assembling these beads with meaning, individuals can find relaxation, enjoyment, and a sense of connection to their personal experiences, offering a tool for calming down, relaxation, and passing the time, especially valuable for those in transit.

[Link](#)

7. Micro Lessons - How to Discover Personal Stories Through Objects:

Participants explore personal narratives through objects, using various creative methods such as storytelling, nonverbal expression, photography, and writing. By sharing meaningful objects and the stories behind them, participants engage in discussions about their cultural and personal identities, fostering connections and understanding among each other.

[Link](#)

8. Micro Lessons - How to Use a Portable Microscope to Take a Macro Photograph of a Personal Object:

This tutorial demonstrates how to use a portable microscope to capture macro photographs of personal objects, enabling participants to explore the microstructures and hidden details of their possessions. By connecting the digital microscope to a smartphone and adjusting settings, individuals can uncover new perspectives, unlocking memories and fostering connections between past and present experiences.

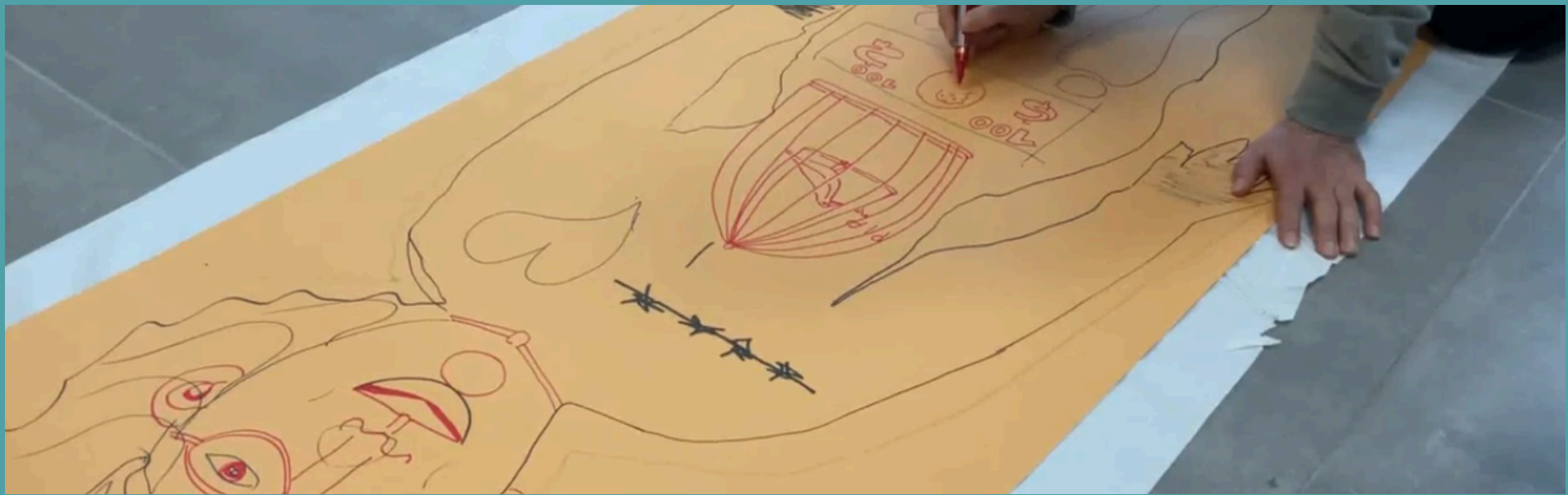
[Link](#)

9. Micro Lessons Stop Motion:

This Stop Motion Micro Lesson requires only a smartphone and a free Stop Motion Studio Application. Participants can bring objects to film and use the app to create captivating stop motion animations, fostering creativity and storytelling through simple step-by-step movements captured in photographs.

[Link](#)





Re-Cult

III. How to Use

the Re-Cult Learning Method ?

Learning Paths and Recommendations

I- General Recommendations for Trainers, Educators and Artists

1.1. Understand your Group and Create a Supportive Environment

Understanding the people forming the target group of the exercises presented above is of high importance, especially as they usually come from different cultural and linguistic backgrounds and have experienced trauma and displacement. Empathy and understanding are critical because they help build trust, which is the foundation for any effective engagement. When people feel safe and understood, they are more likely to open up and engage deeply in activities, creating a more conducive environment for learning and healing.

It's also important to be aware of the languages and cultural backgrounds of the participants in the exercises. This intercultural understanding helps facilitators avoid misunderstandings and ensures that the activities are tailored to the participants. Choosing activities with cultural sensitivity makes them more engaging and meaningful to the participants: beyond supporting their active participation, it also shows them that the facilitators respect and value their cultural perspectives. This fosters an inclusive atmosphere.

For people who have been through trauma, the activities can be important for their recovery and personal growth. By selecting methods that reflect participants' real-life experiences, one can provide therapeutic benefits that aid in healing, reduce stress, and promote a sense of normalcy and community among participants. This approach ensures that interventions are finely attuned to meet the specific emotional and cultural needs of the group, ultimately supporting a more holistic recovery and learning process.

Some useful tips are as follows:

- Always begin the exercises or trainings with an introduction (see The Re-Cult Learning Units – p.27). Take the time to get to know your participants and find out about their cultural backgrounds, languages, hobbies, and occupations. Introduce yourself and the team by taking part in the same activities you offer the group.

- Spend time observing participant interactions and behaviors during initial activities. This non-intrusive approach can provide clues about their comfort levels, social dynamics, and personal interests.
- Foster an atmosphere of respect and inclusion. Make sure that everyone feels valued and understood. Provide clear instructions in several languages if necessary and support throughout the activities, allowing space for individual expression and group interaction.
- Learn about the participants and present yourself by using group art projects. Encourage the group to create artworks that represent people's cultural heritage or personal stories. This method helps reveal their identities and values in a creative and open-ended way (for examples see the unit descriptions above, p.27).
- Organize small group discussions around a piece of art, music, or a common theme if you have a group who share a common language or have a translator. This setting is a great way to share personal experiences and cultural backgrounds in a more natural and less formal environment. Engage with local migrant NGOs and invite people who can not only translate but also communicate the cultural topics relevant to participants.
- Offer workshops where participants can express themselves through different media such as painting, drawing, sculpture, or Lego models. Observing what people choose to do in these workshops provides insights into their personal preferences and emotional states.



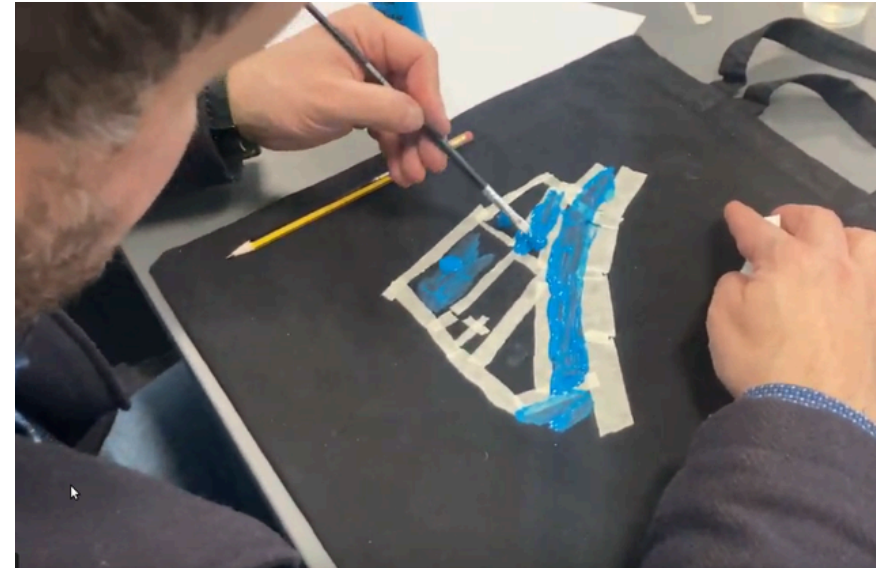
1.2. Design Activities Inclusively

The principle of Inclusive Design helps in planning activities by ensuring that everyone takes part and gets the most out of the experience, regardless of their individual differences. Inclusive design involves considering different abilities and limitations, making venues accessible to everyone, using inclusive technological solutions, and taking into account different cultural backgrounds, languages, and learning styles. This approach complies with ethical and legal standards, enhances engagement by making content relevant and accessible to everyone, promotes active involvement, and reinforces the value of each participant's perspective.

Moreover, inclusive design fosters equality and fairness within a group by providing every participant with an equal opportunity to succeed. It helps break down social barriers and stereotypes, facilitating a cohesive community where differences are celebrated and leveraged. It makes everyone feel more included and part of the group, allowing them to do their best and have a say in what happens, leading to richer discussions, more creative outcomes, and a deeper collective understanding. As a result of this thoughtful approach, participants may feel more included and have a good experience. The approach might need to be readapted at any time according to the needs of the group.

1.3. Engage and Motivate

- Use activities that truly resonate with the participants' personal experiences, needs, and expectations. Mixing units of discovery, artistic creation, digital exploration, and blended modules into a long-term project or learning path can help keep people interested and encourage their involvement.
- Always take some time to engage in a conversation with the participants about the aims, expected learning outcomes, and results of the activities. Initiate a discussion after the activity by asking some general questions, such as, "What do you think this activity was designed for?" or "How do you think this activity can help you in your work?" Such discussions help participants adapt the activities to their work in the future and can also be used for evaluating the activities (find examples of learning paths below).



1.4. Evaluate and Adapt

- Keep an eye on how well your activities are working by asking your participants for feedback. Then, make any changes necessary to ensure you are meeting everyone's needs.
- Use non-verbal methods such as smiley face scales, thumbs up/down, or color-coded cards (green for good, yellow for okay, red for not good) to allow participants to express their satisfaction or concerns visually.
- Invite participants to create a small artwork or symbol that represents their experience in the activity. This could be a drawing, collage, simple clay model, or Lego bricks model.
- Provide a suggestion box where participants can drop anonymous notes about their experience. These can be written in any language.
- Use multilingual digital surveys or apps that allow for simple feedback through icons, emojis, or voice recordings.
- Engage with local migrant NGOs and invite people who can translate and interpret the cultural nuances of feedback from participants.

2- Re-Cult Learning Paths Examples and Recommendations

"Learning Path" refers to a series of longer training or workshop activities provided for an established group. The workshops can be organized over one or several sessions, depending on the group's availability and the activities planned (see also page 20). The learning paths are created by linking different units and exercises described above in this curriculum, tailored to the needs, capacities, cultural, and other backgrounds of the participants. The learning paths can be of various lengths according to objectives and circumstances. In the following chapter, four examples are presented on how these learning paths can be used: two of them involving participants on a longer period, two involving them in the frame of a shorter workshop. All the learning paths were developed and tested by the Re-Cult partners with their own target groups.

2.1. Example 1: Dialog in Action

General Framework

Settings: Training and testing of the learning path within the framework of the Re-Cult project in Bari, Italy.

Participants: The group consisted of 5 people, 4 of whom were active members in their local NGOs working with people from migrant backgrounds, and people with scientific backgrounds (social sciences, molecular biology, geography), adult and children's educators, facilitators, an artist; another member of the group was an artist who engages with people through mural art. When the group designed the activity, we imagined a group of people who are new to the country. Perhaps it is not their final destination yet, but people want to communicate, share their stories, and regain the feeling of safety and comfort.

Objectives: The set of activities we offered should help the participants get to know each other through dialogue, sharing their personal stories, and using objects that are meaningful to the participants throughout the activities.

Duration: 3 days.

Structure of the Learning Path:

Introduction: Personal Stories and Objects

During this part, participants got to know each other through the presentation of personal objects and stories with cultural elements. We had a necklace from a grandmother, illustrated with a digital photo, garlic and a drawing of it with the words in German "my grandfather smelled of garlic", a traditional shirt that a participant wore and told a story about the ornaments on it, a set of dried flowers from an artist that had a special meaning that he represented by drawing, and a pomegranate fruit, the meaning and symbolism of which a participant described in writing and told a story from her childhood.

Unit description p.32

[Video tutorial link](#)

Discovery/Digital - Macro Photographs of Personal Objects Using a Portable Microscope

The aim was to take a closer look at the objects brought by the participants, observing them under the microscope and capturing photos and videos with our mobile phones. Working in pairs, participants shared their experiences of what they saw in the photos. The microscopic images enabled them to examine the objects from a different perspective, discovering new shapes and "landscapes" that evoked memories of the past. This activity facilitated a connection between the past and the present.

Unit description p.99

[Video tutorial link](#)

Creative - Personal Stories in a Pearl

During this segment, participants created epoxy beads imbued with personal significance. Each bead contained a small fragment of an object representing a memory from our childhood, our preferences, or something pertinent to their culture. For instance, they encapsulated a recipe on a small piece of paper, poems or stories, seeds, various plant parts, spices, fragments of drawings, and even a piece of wool. Some of them assembled these beads into personal bracelets, while others crafted epoxy beads simply because they held sentimental value. These beads evoked childhood memories, family church visits, or cherished cultural experiences, providing a calming and meditative activity as they counted the beads in our hands.

Unit description p.61

[Video tutorial link](#)

Creative/Digital - Dialogue Through a Theatre Performance

Drama can serve as a powerful form of art therapy, requiring few words, if any, to express feelings and emotions and foster meaningful communication and connection with others. For this final segment, the macro photographs made of the personal objects were curated into a cohesive form, and connected with the beads crafted on the preceding day. These images were transferred to a computer and projected onto the wall using a beamer as an interactive medium. Each participant selected an image that resonated with them, while the facilitators designated an operator to manipulate the images on the computer, engaging with the person interacting with their personal image projection on the wall. These images could be rotated, scaled, or moved using computer tools. A piece of white cloth was introduced to encourage interaction among participants through improvised dance. As children, many of them built their own secret places or tents at home with sheets. Here, they sought to recreate that sense of safety and personal space shared among close friends. Each of them wrote a text about their personal object, which was displayed as an image in their preferred language. They recorded audio narrations of these texts, using them as background sound to accompany the performance. The dance movements were improvised, and participants verbally interacted to synchronize certain movements. In the end, it was an inspiring experience that brought everyone closer to each other and instilled confidence in their ability to continue working as a cohesive group.

[Video tutorial link](#)

Tips and Adaptation

The group can enhance the experience by incorporating audio accompaniment, such as music or the reading of texts, in the background. The audio should hold significance for the participants, adding depth to the activity. Alternatively, instead of dancing with the fabric, the group can collectively paint on it if the fabric can be affixed to the wall. Additionally, the microscopic images can be projected onto the fabric and serve as a source of inspiration for the painting activity.



2.2. Example 2: Stories in Stitches

General Framework

Settings: Working with an established group of women from the sewing workshop of the Kurdish Parents' Association Yekmal e.V. in collaboration with the museum (Berlinische Galerie). In the exhibition area of the Berlinische Galerie, there is a space specifically dedicated to cultural education. The women's group was invited to work in this space twice a month, to visit exhibitions, and to produce their own art.



Participants: The group consisted of 10 women aged between 25 and 40, although the group size varied from 6 to 15 depending on the activities and the schedules of the women in the group. The group has a leader who keeps the group together, organizes activities for and with the women, speaks Soranî and German, and was a great help in communicating cultural nuances during the discussion sessions. The women in the group have diverse educational backgrounds, ranging from basic schooling to higher education (university level). They come from Kurdistan (Iraq) and speak Kurdish, mainly Sorani dialect. Some ladies speak some German, while some do not speak German. All the women came together because they shared a passion for sewing traditional Kurdish clothes. The facilitator team consisted of two trainers with scientific backgrounds in geography and biology, an artist, and an artistic director of the Atelier Bunter Jakob at the Berlinische Galerie, who is responsible for public engagement activities in the museum.

Objectives: The range of activities offered by the team aimed to engage the group in visiting the museum and to demonstrate a range of art practices that were new to the women, inspiring them to collaboratively create a collection of art objects that could represent their culture and stories told in a new way. The museum also offered the group help in preparing and setting up an exhibition in the museum space to present the work they produced during the project to a wider audience. The intention of these activities was to facilitate networking between the women and local stakeholders and to give them and their culture a voice and exposure.

Duration: The process lasted 8 months and consisted of 12 meetings about twice a month, excluding holidays. It included 5 meetings at the museum with exhibition visits and workshops there, 5 meetings at the community center, their usual place for activities, 1 visit to the Koopkultur workshop space, and 1 walk in the forest to collect natural objects. The women also received tasks to find objects and worked individually and as a group when sewing the clothes for the final event. The project concluded with an exhibition at the Berlinische Galerie. The exhibition was designed and set up during 2 meetings together with the group.

Structure of the Learning Path

Introduction - Personal Stories and Objects

During this part, participants got to know each other through the presentation of personal objects and stories with cultural elements. In a preliminary discussion with the group leader, it was determined that, in addition to their passion for Kurdish clothing, the topic of nature, particularly the use of natural materials in fashion, might also be of interest to the group. Moreover, this topic allows for an exchange that includes various cultural perspectives.

The facilitator started by describing the purposes and tasks for the evening, then introduced herself with her name and described the object she had brought. Then she chose an object on the table that she found interesting. The lady who had brought the object introduced herself and described the object she had brought. Then she chose something she found interesting, etc. The objects on the table represented not only the individuals personally, but also what they do and their interests. Due to time limitations, it was not possible to go through all the objects, but the facilitators made sure that everyone introduced themselves and described what they had brought.

During this session, participants learned a lot about plants and their properties grown in different parts of the country where the ladies came from and also from the home countries of the facilitators. The lady who led the group also translated a lot and helped the women to express themselves.

The task participants received 1 week before the meeting (Blended part):

„Please bring a natural object (or a photo of it) that you associate with your birthplace or family traditions. It could be a plant, root, spice, flower, fruit, vegetable, etc. This object may have a healing effect or remind you of a story from your childhood.”

The organizers/facilitators also were asked to bring different natural objects with a personal connection and/or to present other projects that the facilitation team has done.

They could also share a traditional dress; or can bring an actual item or a photo of it.

Unit description p.32.

[Video tutorial link](#)

Discovery/Planning Phase/Creative Workshop/Storytelling and Sharing - Exhibition Visits in the Museum

This part was covered in a series of workshops at the museum. The workshops included tours of the exhibition as well as creative exercises. The aim was to come up with an idea for a final object that the group would work on together, inspired by the exhibition, discussions, and workshops.

1. Visit to the fashion exhibition at the Berlinische Galerie: After the exhibition and a discussion about the clothes saw there, the group was given a task: "Draw a piece of clothing that you would like to wear or that tells something about you. Then present your drawings and stories.
2. Visit to the landscape exhibition at the Berlinische Galerie. The group was guided through the exhibition and asked to choose a picture or landscape during this visit for a session afterward. See unit description p.53

Creative (as part of the Discovery/Planning Phase as well) - Clothes and Landscapes

Introduction: The facilitator brought several pictures of different landscapes and pictures of clothes. The participants were asked to combine the clothes with the

landscapes.

They then presented their combinations and explained why they had chosen them. Prior to the activities, participants were reminded that there was no right or wrong ideas.

Game-like task (group work): At the last meeting, each woman drew a landscape that gave her strength and comfort. These drawings were shown again and participants were asked to bring together the landscapes and the clothes.

Dialogue painting: Create several landscapes that all work together in a sequence, enriching each other's ideas. Participants sat around a table, each participant was given a piece of A5 paper. The participants started to draw a landscape, trying to use the simplest forms. Within 5 minutes, each woman gave her drawing to a neighbour on the left and received a landscape from a neighbour on the right. Now the task was to enrich the neighbour's landscape. When all participants have completed the circle, the landscapes are pinned on a large board. Trainers and participants tried to create a story based on this common landscape and try to think of a cloth that would fit it.



Creative/Digital - Intertwined Worlds: Body, Nature and Narrative in Collage and Ornaments

The final segment of the workshop started with a brainstorming of ideas for the final products (clothes). The women were taught basic creative techniques such as collage-making and working with ornaments, alongside exercises in designing artwork and drawing inspiration from abstract forms.

The collages were created over two sessions. In the first session, participants were introduced to the technique and explored various possibilities. The second session took place in the museum, where, before continuing with the collages, the group visited an exhibition. While exploring the artworks, they focused on individual ornaments, drawing and enhancing them. This exercise lasted about 15 minutes, after which they presented their work.

Evaluation revealed that the women did not only engage with the ornaments but also drew elements from the pictures that evoked memories or personal connections. Following this exercise, they continued to work on the collages, enriching them with ornaments and other elements. As they created more collages, they became more experimental and daring.



Be Inspired by Nature Around You (Blended part):

The creative workshop was the last before the summer holidays, and the women were given the task of collecting flowers, plants, and natural objects that have a special meaning to them or that bring back memories. The plants could be collected in the women's own gardens or wherever they spend their summer holidays. The aim is to create a personal "archive" that has special value. The whole group had a wonderful time sharing their summer experiences.

Creative/Digital - Intertwined Worlds: Body, Nature and Narrative in Collage and Ornaments

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The collages were then displayed on the wall, and a discussion ensued about the inspiration they provided for future fashion designs. The group deliberated on which elements might be interesting for this purpose and which materials they would like to work with.

Discussion - Collect All the Works and Discuss What Kind of Product the Group Would like to Make.

Questions to consider:

- Would you prefer to collaborate as a group or work individually on this project
- What vision do you have for the final product?
- Have you determined the size specifications for the clothing?
- Who is the intended wearer of the attire? (e.g., child, man, woman)

The group reached a consensus to design a full-size Kurdish-style woman's dress with certain modifications. These modifications entail using linen fabric, a departure from the typical festive clothing materials. Additionally, the dress will incorporate homemade wool accessories such as a hat and a jacket, along with embellishments like a butterfly on the shoulder, homemade beads crafted from natural materials, and natural objects adorned with gold coloring.

Collecting Natural Materials for the Dress (Blended Part), Location Grunewald Forest, Berlin

Collect berries and small parts of plants suitable for bead-making. The women, accompanied by a museum trainer, ventured out as a group and spent two hours gathering materials during their walk.

Creative Part - Natural Objects in a Pearl

To preserve natural objects like berries or small leaves and flowers, epoxy resin can be used. A similar technique to the one described in the unit here can be employed. The women particularly enjoyed preserving small acorns as beads for their dresses. Additionally, they dyed leaves and large acorns with gold to embellish the dress.

Creative part - independent work by the group to produce a final product for the exhibition.

The group had three meetings, each lasting 4-5 hours, to collaborate on the garments for the exhibition. During these sessions, the group worked independently, learning from each other, sharing techniques such as working with

wool and making additional epoxy beads for personal jewelry. They also took photos and videos to document the process

Final Phase of the Process - Exhibition at the Berlinische Galerie

The process concluded with a month-long exhibition that commenced with an opening event, showcasing all the creative outcomes. Additionally, the women contributed their personal stories, written in Kurdish, to the exhibition. During the opening, the women adorned homemade traditional festive dresses and even had the chance to sing their songs. The exhibition garnered significant attention from museum visitors, marking a resounding success. The women expressed immense joy and empowerment as a result of the project, with their self-esteem greatly boosted. Encouraged by their experience, discussions about initiating their own business ventures began among the group.

Tips and Adaptation

The trainers observed that tasks involving abstraction posed challenges for the group. Therefore, it's crucial when designing tasks to comprehend the group's capabilities and to remain flexible enough to modify tasks or break them down into smaller, more manageable components. If visiting a museum with the group isn't feasible, alternative options include arranging a virtual museum tour or presenting a series of pictures or albums that serve the same purpose.



2.3. Example 3: Seeing Things from a New Perspective - Short Project Example

General Framework

Settings: Introduction and Testing of the Learning Path in Berlin with a Group of New Trainers for the Re-Cult Project.

Participants: The workshop for testing the learning path involved trainers and facilitators engaged with CRN in adult and youth education programs. The 13 participants constituted a diverse group, varying in age and background. Primarily comprising young individuals, the group included migrants from both Europe and beyond, as well as stakeholders from various sectors such as higher education, NGO work, and the arts.

Objectives of the Activities: The primary goal of the learning path was to foster understanding and expression of one's cultural and personal backgrounds, while also encouraging participants to adopt different perspectives and to perceive and present familiar concepts from diverse angles.

Duration: 3 hours.



Structure of the Learning Path

Introduction - Personal Stories and Objects

Participants were requested to bring a personal object that holds special significance for them. During the introductory round, they were invited to introduce themselves and share the story behind the emotional attachment to their item. This segment lasted a total of 20 minutes.

Unit description p.33

[Video tutorial link](#)

Discovery/Digital - Macro Photographs of Personal Objects Using a Portable Microscope

The objective of this activity was to examine the object brought by the participants by exploring its intricacies and patterns using the macro photography function of their mobile phones. This exercise enabled participants to discern details within their object and to uncover new visual interpretations, messages, and approaches to the same object. After preparing the photos, participants presented them, elucidating what the newfound detail signifies to them, how it alters their overall perception of the object, and the personal significance of this change. This exercise had been adapted from two learning units.

Unit description p.99

[Video tutorial link](#)

Creative - Draw Your Personal Object

Participants were encouraged to draw or paint a selected detail from their macro photo. At the conclusion of the activity, all the artworks were presented as a small "ad hoc" exhibition.

Tips and Adaptation

Instead of using macro photography, participants can utilize a microscope connected to their computer. The creative aspect can be undertaken individually or in groups. In the latter scenario, the "ornamental mapping" exercise can be

followed, and participants can draw inspiration from the macro photos they have prepared. Alternatively, the activity can mimic "From Ornament to Adornment," where participants create a collage based on their individual photos and/or drawings. Working in groups allows participants to share thoughts and skills, enhancing their co-creation abilities.

2.4. Example 4: Stop Motion Exercise - Training Activity Example

General Framework

Settings: Training and testing of the learning path within the Re-Cult project framework in Nicosia, Cyprus.

Participants: The learning path test workshop was conducted with 3 VET trainers and facilitators affiliated with STANDO, who offer training to immigrants and refugees.

Objectives: By the conclusion of this training, participants were expected to grasp the fundamental principles of storyboarding and stop-motion techniques and apply them practically.

Duration: 2 hours

Structure of the Learning Path

Discovery - Stop Motion and Storyboarding.

Introduction and setting the scene (20 minutes): Participants were introduced to the basics of stop motion and its applications. They shared their expectations and previous experience with stop motion.

Planning and Storyboarding (30 minutes): Trainers brainstormed with the participants and created storyboards for their stop motion projects. The focus was on planning each scene, the sequence of movements, and the overall narrative.

Creative -Filming, Editing and Finalising.

Creating Stop Motion (50 minutes): Participants used smartphones/iPads and stop-motion applications to capture their scenes. They arranged objects and took sequential photos to create the animation.

Editing and Finalizing (20 minutes): Participants edited their stop-motion videos, adding any necessary effects or audio. The final products were reviewed, and participants shared their work and experiences, giving feedback on each other's work.

Unit description p.94.

[Video tutorial link](#)

Tips and Adaptation

The exercise is open to all participants and target groups. The trainer just needs to ensure that the room is accessible and comfortable for all participants.

The trainer should also inquire about the background of the group and determine if a translator or graphic materials are needed to ensure that all participants understand the theory.

If participants don't know each other, the trainer should organize an introductory session where everyone can get to know each other and understand the motivation and interests of the group. This will help offer topics that are relevant and inspiring to them. Stop motion requires different materials depending on the idea, so the trainer should be prepared to provide them and demonstrate how to work with them.

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