How to design Intercultural Conferences to promote dialogue and participation
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This design for conferences on Intercultural Dialogue (ICD Conference Design) has been developed in the course of 5 model ICD Conferences during the project "weReurope – European Lifelong Learning by Intercultural Dialogue".

It is the aim of 8 project partners, supported by experts from all 27 EU member states, 2 from associated countries (Norway and Turkey) and 456 participants from EU and non-EU countries, to provide a collection of methods that help promote intercultural dialogue and participation in various settings because they all had identified such need.

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What is it?

ICD is the acronym for Intercultural Dialogue. This brochure contains the ICD Conference Design (rationale, description modules and methods used in Conferences on Intercultural Dialogue) as well as an outline of the framework (purpose, context and situation) taking into account the interplay of various factors at work when planning an intercultural conference (regional, organisational, personal and topical frame conditions). Additional material can be found on the CD-ROM attached to the brochure.

Who is it for?

The ICD brochure and CD-ROM are intended for all those who organise events, conferences, seminars, trainings and courses for people with various cultural backgrounds, in particular organisations in charge of adult education in the widest sense (adult education and youth centres, local authorities, companies, museums and other cultural institutions etc.).

What is it for?

The ICD brochure and ICD Conference Design was made to help design one-day (short term) conferences/seminars with groups of diverse background. The presented design for intercultural conferences may be adapted for the purpose of all institutions that may make use of it. The aim is to better capitalize on the complementary potential of participants through interactivity, by interweaving methodology and content.

This project has been funded with support from the European Commission. This publication reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.
Why do you attend conferences?

Do you prefer a loose get-together, fine expertise lecturing, lavish meetings or, do you venture to participate in an interactive multi-stakeholder process for a short given period of time?

Usually participants want all – to learn about new products and services and to meet other actors in the field, share ideas and develop productive relationships, they go for the tangible and intangible benefits of meetings.

The project weR europe tried to redefine conference design, to create greater “customer”-value, as participants rather want to be engaged participants, not passive recipients of information (*Death by PowerPoint* mode) – even more so with culturally diverse target audiences.

The goal of the ICD Conference design is to involve participants in a learning process for one day, so that they profit not only from each others topical expertise but capitalize from their diverse cultural background through (facilitated) effective human interaction.

Factors and Actors

On the side of the organizers, considering frame conditions for an ICD Conference means:

- Adaptive planning,
- Collaborative action and
- Reflexive monitoring.

This means taking into account the interplay of various factors and actors at work: **regional, organisational, personal and topical frame conditions**. It combines ideas of systems thinking, (societal) learning and multi-stakeholder participation. These ideas are the underpinning rationale of the ICD Graph above, and its components will be elaborated step by step bottom up in the following.

However, according to the project’s principle that it matters who is there, the actors of the play *Developing a Design for Conferences on Intercultural Dialogue* will be presented first.
I. Roles and Actors

The 8 core partners who carried out this Grundtvig project have different working background and areas of influence on national and international level in adult learning, research, experience with marginalised groups, business communication and in culture. For some of the partners ICD is a priority, for others work in the field is a more subordinate task.

According to many contemporary scientists (i.e. Bolten, 2007 and Hansen, 2009), culture instead is an open and dynamic system. This is fed by the permanent interacting of individuals, which are themselves dynamic product of continuous exchanges in manifold contexts and collectives (which have their own cultures – collective memory, common codes).

Human beings live in diversities and they are themselves characterized by it. Everyone masters different codes and knows different implicit rules, which allow him/her to deal in an acquainted way within particular collectives. Identity is plural as different and apparently contradictory elements coexist. It is also dynamic since new traits are continuously developed and others abandoned. Perceiving the other under this perspective means entering in the logic of transdifference (Lösch, 2005), which is the conscious process of building bridges as well as cutting borders between individuals by choosing common as well as different identity-trait in order to destabilize this static, artificial binary thinking of either alike or different.

Interculturality is therefore itself a learning, creative process in which the actors find new codes and develops synergy.

2. Project Partner’s personal views

The following 8 organisations formed the partner consortium and jointly developed and tested the ICD Conference Design. All partners were invited to write a personal statement or philosophy. Find a choice of their different voices here:

ibw, Institute For Research On Qualifications And Training Of The Austrian Economy, AT

Lead Agency, host of 1st ICD Conference in Vienna, coordinator, administration, contracting, monitoring; participated in all conferences and is responsible for all project products and outcomes and the dissemination of the ICD Conference idea and strategies.

Persons involved: Monika Thum-Kraft, Judith Cerwenka, Gabriele Stöger

The Power of Communication

“No matter. Try again. Fail again. Fail better ..”

Samuel Beckett

I am committed to the power of communication as a lever, if based on mutual respect and appreciation; in all my work, I try to face the challenge of creating connectivity among different actors. Working as a communicator often proves to be a catalyst, to be a mobilising agent behind the scene, rather than being part of the happening – a rainmaker My life motto is about embracing opposites, trying to experience them as complementary rather than exclusive of each other, it is about surmounting differences.
realizing, dealing with and finally enjoying the suspense of the simultaneous existence of paradoxical/antagonist/dialectic forces

I believe in the power of numerous and unspectacular small-scale steps to sum up to a critical mass. My vision is simple understanding.

Judith Cerverenka

Difference is Vital

There are as many “cultures” as different communities exist in society. During the last 25 years I have been part of a development in Austria, called “cultural mediation”.

It has a few things in common with intercultural dialogue, since its aim always has been to bridge gaps between different cultures, not in a “missionary” way but on the fundament of mutual understanding and respect.

I once had the chance to meet Augusto Boal (founder of the invisible theatre and a lot of participatory theatre methods: Forum theatre e.g.) in a workshop in Vienna. One of his first remarks was that drama needs conflict. If A makes a statement and B says, I agree, there is no more dialogue necessary. Referring to Intercultural dialogue this means: difference and the awareness of differences are vital. If we all had the same point of view we would not be able to learn from each other.

I have for long been interested in creating dialogues between different groups and cultures as well as in methods that help promote or even require participation, the project weR Europe gives me the opportunity to experiment with and to assess new approaches.

Gabriele Stöger

ZSI/ASO Zentrum für Soziale Innovation, Austrian Science and Research Liaison Office, Sofia, BG

Host of 4th IC D Conference in Sofia, participated in all other conferences and contributed to the development of all project products and supported dissemination through networks, especially in South Eastern Europe.

Persons involved: Maria Schwarz-Wölzl, Felix Gajdusek, Zlatka Pandeva (Dirk Maier until Dec 2009)

Time and Encouragement

Cultural diversity is a pleasure if it succeeds.

“Everyone who really dares to become involved in true diversity and inclusion, will, as a rule, confirm the highly positive changes that are associated with it.” (Pauser 2010, translated by Schwarz-Wölzl)

This is easier said than done, and it means confronting oneself with a number of challenges. People – without wanting to over-simplify – tend to be egocentric and feel positive about their environment when it is familiar to them. They seek the company of others who are as similar to them as possible; for reasons of insecurity, fear and a lack of self-confidence they often resist changes and try to re(construct) a state of homogeneity. Displaying tolerance (“I do not discriminate against anybody”) is not enough – the important thing is to recognize, accept and value the existing cultural diversity (and to use it as a productive force in economic life). Open-mindedness and a reflective awareness of one’s own mindset and behavioural patterns are prerequisite for appreciating diversity in daily life.

My mission:

Firstly, understanding the personal and societal advantage of cultural diversity needs time and encourage-ment because people’s minds have to change, and this does not happen in one day.

Secondly, IC D is an instrument of balancing diversity on the one hand and conformity on the other, which in turn produces a democratized social order. True democracy develops when people associate themselves in mutual respect and appreciation of their diversity.

Thirdly, IC D does not at all make the question of gender irrelevant. Rather, an approach is called for that analyzes the differences, interests, problems and options from both the perspectives of culture and gender.

The project weR Europe gives innovative impulses to this process. At the ICD Conferences, we could see great readiness to “associate appreciatingly with each other” as soon as structures offer a protective and/or encouraging framework.

Mari Schwarz-Wölzl

Kanaal 127, BE

Host of final ICD Conference in Kortrijk Belgium’s presidency of the EU; participated in all other conferences and contributed to all project products and outcomes and dissemination of the ICD Conference idea and strategies.

Persons involved: Rik Desmet, Nicolas Claus, Laurent Dewilde

Openness, Empathy, Self-awareness and Respect

If we analyse literally what intercultural dialogue means, we can see that it is about talking (Greek: dialegesthai) in two ways (Greek: dialektikos) between two cultures. The fact that it’s about talking in two ways is an important nuance, as interculturality does not exist without the other. If we want to be successful in our intercultural dialogue, various factors come into play, be it on the personal, societal or global level, be the dialogue for educational, business, political or whatever purposes.

Key factors in the process according to me are openness, empathy, self-awareness and respect. Openness because one has to be receptive for the message of the other; empathy, because only by putting yourself in the place of the other can we truly enrich ourselves with different perspectives; self-awareness, because only if we know what is our own culturally defined set of peculiarities can we look at other cultures; and respect, because without that successful intercultural dialogue is doomed to fail.
The Global Dialogical Individual

"Identity can’t be compartmentalised. You can’t divide it up into halves or thirds or any other separate segments. I haven’t got several identities: I’ve got just one, made up of many components in a mixture that is unique to me, just as other people’s identity is unique to them as individuals.”

Amin Maalouf, 2001

Categories might be useful but they can also be dangerous: perceiving people depending on how they look like, where they come from, how they speak or act is normal. It is though dangerous to put unchangeable labels on them. I am fascinated by the concept of dynamic individuals: everyone is a product of an intersection of dialogical processes, which involve the person directly or indirectly. The global dialogical individual: we are who we are because of and thanks to the others. This vision helps to open up and solve the conception of yourself and of the people around you as separate blocks. An ego-centric perspective turns into a solitary one, competition turns into collaboration, exclusion into inclusion.

Project philosophy

Discovering new horizons by sharing thoughts, ideas, experiences and visions in a context of different backgrounds and strengths; come together and create synergy through formal and informal, participative and creative methods. Taking this experience back in your own environment will further stimulate its development in a continuous dialogical process.

Luisa Conti

It is our challenge to the future to take into account these various factors if we want to succeed in the project of a multicultural, globalising, ever changing and culturally challenging world.

Nicolas Claus

University Jena/Intercultural Business Communication, DE

Designing, hosting and technical administration of the website; contributed with its competence in inter-cultural training for the development of the ICD Conference Design; participated in all conferences, theoretical inputs for intercultural learning and business communication; dissemination of project idea and outcomes via networks, website and media.

Persons involved: Jürgen Bolten, Luisa Conti, Florian Frommelt, Susann Juch

ARCI – Italian Association for Recreation and Creativity, IT

Host of 2nd ICD Conference in Rome; participated in all other conferences and contributed to the development of the ICD Design and all other project products as well as to their dissemination by using its wide network.

Persons involved: Ilaria Graziano, Milena Scioscia, Natalia Mariani, Milvia Rastrelli

Curiosity

Curiosity is essential to intercultural interaction; curiosity implies opening our minds and being ready to change. Unknown things represent new motivating forces only for enlight-ened people, as Ugo di San Vittore – a French philosopher of the XII century – asserted: in his Didascalicon he well explained that the perfect man looks at the whole world as a foreign country, being able not to concentrate his love in a single place in the world. That’s to say that the bond with our habits, traditions and customs is obviously precious, but the great value of a well-trained mind is learning, step by step, to change itself, without concentrating on temporary things; to perform, and then to transform. I’m deeply convinced that any encounter and accident in our lives can be transformed into potential and endless opportunities to know and discover. This is my approach: interculture happens, without warning before. And that’s why it is so precious to really know each other in depth.

Ilaria Graziano

Interaction

Interculturality implies, by definition, interaction. The concept of interculturality supposes the existence of a relation between different people, who belong to various cultural groups; indeed, the same cultural groups do not produce all the same effects or consequences. As well as the identity, the culture is not a stationary concept: it moves and it evolves only thanks to the contact with the other, but this last can be considered in various ways. First of all, a useful key to promote a real intercultural dialogue could be finding a new way to read ourselves, knowing better the practises of our culture and taking notice of what it produces, realizing how all this is surprisingly intercultural. Interculturality is not uniquely linked up with immigration. With the term interculturality I mean not some fixed contents but a specific approach: interculturality is a method, a way to build up a positive comparison, a methodological choice aimed to promote a positive intercultural dialogue between different human resources. Intercultural dialogue just happens. In my (long) experience as intercultural trainer and teacher, I’ve realised that it is possible to teach everything through a cooperative approach and that teaching always means learning together something new, thanks to (good) leader’s inputs. It means teaching starting from each one’s experience and knowledge as useful inputs for everyone. This is my daily way to improve intercultural learning through the intercultural dialogue, in a curious and helpful perspective.

Milena Scioscia
Transcending Boundaries through Music

There was a time when the music of Pink Floyd was an important part of my life: particularly into their early years I never really tried or wanted to “hear” what came after Barrett. I was my teens and in what only became clear later a period of orthodox musical taste which didn’t allow for much “other” music than a rather narrow selection of “proper” music.

Then I went to see The Wall and decided it was good and gradually started to appreciate other Pink Floyd music as well as music beyond the genre walls. There was a time when the music of Pink Floyd was an important part of my life: particularly into their early years I never really tried or wanted to “hear” what came after Barrett. I was...

An important aspect of music preferences is identity management – “tell me what you listen to and I tell you who you are.” It is via listening to particular music that one can become part of the social, sub/cultural tissue of a collectivity, be it nation- or peer-wise, and thus engage in a wider collectivity of temporally and spatially dislocated fellow-listeners who share the same referential framework, taste, values ...

Yet, it is the transcending of musical boundaries that may provide one an opportunity to catch, if they will, but a fleeting glimpse of “another” world, another language, culture, another place and another time. In the diversity of genre, instrumental arrangements, lyrics one can find not so much a bridge "to" another world of souls but rather a bridge "from" their own. It is, in a way, a process of "radicalisation" of self (as in "free radical", from chemistry) ...

Pink Floyd’s The Wall offers an interesting read: one can spend a lifetime building a self-representation or identity, laying up fragile-imaginary brick upon fragile-imaginary brick ... And as one does so, preferably facing the bricks “the prettier side in”, it is the “outside” world that gets obscure, marginalised, over-shadowed by the grandiose self-illumination ... and the inner recluse all neat and pretty ... or so it seems. This is applicable to individuals, collectives and nations, not at all rarely these days.

What is absent here is proper interaction, interpersonal, international, intercultural, not only dialogue that would tell the one inside that the wall is not at all appeasing from the outside (tearing down, as they go along, their own wall). Rather, dialogue that would help deconstruct the self-seal image and point the way to laying the bricks so as to build a bridge reaching out ...

Senses and feelings alert, open, tasting, feeling, touching, smelling, interceptive, receptive, radiating. Radically.

Martin Pogačar

Culture Above the Glass Ceiling

“Yes, of course it hurts when buds are breaking.
Why else would the springtime falter?
Why would all our ardent longing
bind itself in frozen, bitter pallor?
After all, the bud was covered all the winter.
What new thing is it that bursts and wears?
Yes, of course it hurts when buds are breaking,
hurts for that which grows
and that which bars.”

Karin Boye (Translation from Swedish into English: David McDuff)

For me, intercultural learning is the same thing as cultures learning among themselves. This is learning that can result in assimilation, which is learning that helps us fit new experiences into our old thought patterns, or in accommodation, which means we change our old thought patterns in favour of new impressions and experiences. I believe the difference in how we perceive the meaning in cultural encounters is important in terms of our motivation and ability to create mutual contacts with people who have a cultural background that is different to our own. At the same time that the encounter should include curiosity and goodwill, there may be a fear of losing one’s own culture, control over oneself and part of one’s identity to something new and unknown. There may be fear of everything becoming too mainstream instead of an attitude of modest openness and willingness to allow space in oneself for something new where the cultural encounter can offer enrichment and synergy effects.

The concept of culture is important within pedagogics, especially since cultural behaviour and values are communicated through socialization and upbringing. Over the course of my work with cultural heritage, one pedagogical challenge has involved taking advantage of the variable, ambiguous and changing nature of culture – far more vast than the traditional, ethnic frame of understanding – so it can function as a tool for people. Culture has the capacity to help us identify and reinforce our own self perceptions (we do indeed have several!), at the same time that it connects us – high above the glass ceiling.

Lena Johansson
Intercultural exchange of experience, knowledge and skills is centred on a integration process (that does not seek to eliminate differences) and is not multicultural (respect for ethnic cultural diversity that takes precedence over the imperatives of collective integration). While monocultural behaviour is defined as the practice of growing a single crop in a field or larger area, I am not sure what “monoculture” is in the cultural context but I think this definition provides a good metaphor.

Interculture – Not Monoculture or Multi-Culture

These are personal views but I think they are shared by other project partners – and a personal philosophy is surely only useful if it can be shared with others. The common belief of the project partners is that we do share a common cultural heritage on which a shared future vision of Europe can be built; that “we are Europe.” We know who we are, but what do we have in common? I would hope we have a common understanding of what we are trying to achieve, a shared belief that participation in intercultural dialogue, using arts and everyday culture as a vehicle, can break down barriers between people and create something new from the experience – that is, if you do it right...

Dialogue (not monologue or polylogue) why?

Dialogue is needed for intensive cultural exchange. A one way (monologue) may serve to tell you something you do not know but it is not an exchange which produces something new. So can you have any combinations of any of these – multicultural monologues and dialogues? Yes ... but in interculture, only dialogue will do (in my view).

Intercultural dialogue – why?

Because ICD, the way, should produce something new for the participants, through intensive exchange of experience, knowledge, skills and ideas (culture) through dialogue. Participative methods stimulate this intensive intercultural exchange.

Finbar Lillis

Persons involved: Finbar Lillis

3. Experts involved

Each host of one of the 5 model ICD Conferences invited experts from neighbouring countries, who contributed with inputs on a variety of topics. Organisations of different kind from all 27 member states and 2 associated countries (Norway and Turkey) thus contributed to the development of the ICD Conference Design, the Carpet of Symbols and Memories and European pedagogical strategies to motivate marginalised groups with various cultural backgrounds. They acted as pilot audiences, as multipliers in their organisations and for dissemination via their networks.

BE
Mr. Arie Vos, Corgo and Mr. Luc Vande Walle, Activa Belgium

BG
Mrs. Emilia Ilieva, Nelfema Ltd

CY
Mr. Savvas Katsikides, Department of Social and Political Sciences, University of Cyprus

CZ
Mr. Tomáš Chovanec, CjKP – Centre for Community Organizing South Bohemia

DK
Mrs. Lisbeth Hastrup, The Danish School of Education, Århus University

EE
Mrs. Riina Küt, NGO Centre for Development of Public Administration

EL
Mr. Marios Efthymiopoulos, Strategy International

ES
Mr. Pedro Aguilera Cortés, Fundación José Ortega y Gasset

FI
Mrs. Minna Hautio, HUMAK, University of Applied Sciences

FR
Mr. Jean-Louis Carvès, IBM France

HU
Mrs. Éva Judit Kovács, Institute of Sociology, Hungarian Academy of Sciences

IR
Mrs. Helen O'Donoghue, IMMA – Irish Museum of Modern Art

LT
Mrs. Neringa Miniotienė, College of Social Sciences, Lithuania

LU
Mr. Marc Müller, Motion – Education for Social Change

LV
Mrs. Ingrīda Mikisko, Director of LAEA (Latvian Adult Education Association)

MT
Mr. Joseph Gjorgjimain, University of Malta, Department of Education Studies, Faculty of Education

NL
Mrs. Leila Jaffar, Jaffar Consultancy

NO
Mrs. Zahr Moini, Norwegian Center for Multicultural Value Creation

PL
Mrs. Elżbieta Strelecka, WSIFN – Wyzsza Szkoła Informatyki

PT
Mrs. Clara Camacho, Instituto dos Museus e da Conservação

RO
Mr. Calin Rus, Intercultural Institute of Timisoara, Expert at the Council of Europe, University Banatului Timisoara

SK
Mrs. Anna Okruhlíková, Parliamentary Institute

TR
Mr. Emre İpek, Mimar Sinan University

1 http://www.europe.eu/partner.html
2 http://www.accommodements.qc.ca/documentation/glossaire-en.html
3 http://encarta.msn.com/dictionary_1861839130/monoculture.html
4. Associated Partners

The consortium had invited a number of associated partners from different countries to attend and contribute to the ICD Conferences, to the development of the ICD Design and to the European pedagogical strategies as well as to support the dissemination of the projects results:

AT Mrs. Gabriele Schmid, Arbeiterkammer (AK) Wien
AT Mr. Michael Landertshammer, Wirtschaftskammer Österreich
BE Mr. Jan Despieghelaere, Streekfonds
IT Mr. Axel Rütten, D-ArtT (Cultural Association on Art and Therapy)
HU Mr. Viktor Szabados, FDE (Association of Hungarian Student Organisations)

5. Conference Participants

More than 450 individuals from 27 EU and 12 non-EU member states (Macedonia, Bosnia and Herzegovina, Montenegro, Albania, Serbia and Turkey and even from countries outside Europe like Cameroon, Morocco, Democratic Republic of the Congo, Tanzania and Brazil) have been participating in one of the ICD Conferences organised throughout the project.

Via interactive, learner centred methodology in all ICD Conferences, participants got the opportunity to engage from the beginning and to play an active part throughout the conference (not only during breaks).

Participants influenced the process and their contributions (rather than those of prominent speakers) determined the success of the event. They were not just anonymous, silent audiences for presentations that tend to run down as monologues – due to lack of time, but took part in discussions and workshops, influencing topics according to their previous experiences and interest. In order to give them enough space and to support participation, communication took place in smaller groups (12–15 persons).

Experts’ Abstracts on Lifelong Learning and work with Marginalised Groups see CD-ROM
II. Setting the Stage for ICD Conferences
by Judith Cerwenka with contributions by other authors

A digest of the following chapters is available in Bulgarian, English, French, German, Italian and Slovenian language (see CD-ROM).

When organising an ICD Conference, practice (planning, content and methodology) has to fit both context and situation.

1. Theoretical Assumptions/Philosophy

A conference, like any multi-stakeholder process, is an interdisciplinary, cross-sectional and multi-level undertaking and based on a tacit or outspoken set of theory and philosophy. All actors (organizers, speakers, participants), entering such process, bring along a whole baggage of conscious or unconscious theoretical assumptions and - as they learn together - embark on a questioning, challenging and reconfiguring process (learn, unlearn, relearn).

What is the underpinning theory on the intercultural of this ICD Conference Design and the consortiums’ shared understanding of Interculturality, Intercultural Dialogue and Intercultural Learning?

1.1. The Underpinning Theory

by Luisa Conti, Susann Juch and Milena Scioscia

Interculturality

Starting with the linguistic meaning of the word “interculturality”, it can be seen as an “in between of cultures”, not meant though as synthesis but as synergy: Interculturality thus shows different features than the original cultures (Bolten 1999), as it is not a simple mix of the involved cultures but a creative product of a unique interaction. Therefore interculturality puts in evidence that differences between cultures are nevertheless opportunities to exchange and to develop something new, something that is not covered by either of the concerned cultures. Cultures come together when individuals with different cultural backgrounds interact and so interdependencies between them can emerge (cf. Wierlacher & Hudson-Wiedemann 2003), distances and differences start to become familiar, processes of understanding are initiated: “Interculturality” can arise and if consequently developed become culture. One has to take into account that culture and therefore “Interculture” are strongly linked to communication (Bolten 1999, Rathje 2004), culture being product of communication and at the same time communication being product of culture. In fact culture is continuously created and recreated through communication processes among individuals, which though interact on the base of own cultural schemes. Interculturality can thus be defined as a special case of communication (Hansen 2000), as the interacting partners are members of culturally diverse environments: the actors get into a direct or indirect exchange in the context of their dynamic relationship (Bolten 1998). The concept of interculturality implies, by definition, interaction as well as supposes the existence of a relation between different people belonging to various cultural groups, whose interaction creates additional value.

This introduction about interculturality opens up a very fundamental question: what is culture? Reporting the complex debate about culture which characterizes the social sciences since the 50es would surely go beyond the scope of this paper. Therefore we’ll limit the answer to some short reflections, which give an insight of the most interesting scientific and practical perspectives.

Just like identity, culture is not a stationary concept: it is a dynamic entity, transforming and evolving itself through permanent contacts with the other. This exchange among cultures is actually mediated through individuals, who are themselves, dynamic beings: thanks to the exchange with other people and their experience in different collectives they can continuously develop their own identity (Hansen 2009).

The contact with differences stimulates the evolution of singular individuals and by reflex of entire collective groups. Exchange of goods and ideas among different communities has always been vital for their evolution (Conti, Rodriguez 2010). Therefore we cannot imagine cultures as separate blocks: they are more comparable with open and dynamic networks (Bolten 2009), woven into each other. The same happens for human beings, who are members of different collectives and therefore cultures – if we understand culture as the standardization practices widespread within collectives (Hansen 2009). Therefore it is particularly interesting...
to play with the concept of transdifference (Lösch 2005): drawing imaginary lines, which build bridges/boundaries between people (i.e. a man and a woman coming from the same city. They will perceive each other as in-group/out-group, if they give more importance to the fact that they come from the same city/they belong to different genders). Transdifference helps becoming aware of the own interior diversity on one side and on the other side of the interior diversity of “the other”, whom one surely shares common features with. Getting “the other” out of a static and superficial categorization helps to get away from the use of binary logic for self-definition by contrast with the other. Opening to the other means bringing the own “normality” into consideration: what is normal to one person it is not necessarily normal to the other; understanding the other means being able to learn new codes for interpretation.

The bet for interculturality means to work for respectful and fruitful encounters between identities and cultures. In order “to win” this kind of challenge, it is fundamental to become aware of the interculturality around us: interculturality is our daily experience of interacting diversities. Manifold processes, permanently crossing our reality, need to be fostered in order to avoid conflicts and to create additional value. Any culture is a product of interculture. Immigration is just one of the various phenomena enhancing it. Playing with the concept of transdifference helps making the diversity around us evident: this is the first step to change the approach towards the others promoting lifelong learning through interculturality.

**Intercultural Dialogue**

Opening ourselves towards “the others” is a natural and profitable process, which is though often blocked by different kinds of barriers, like i.e. geo-political, social and psychological borders (Balducci 2005). This presence of rigid artificial boundaries separating people is though in collision with what we have seeing being natural, namely dynamic individuals who through the exchange with diversity are able to evolve and let their communities develop (Conti, Rodriguez 2010). The tendency of associating “difference” with danger reflects onto the borders which individuals and collectivities persistently build up. Intercultural dialogue, instead, makes diversity a resource. The term dialogue refers to a communication process which doesn’t necessarily need to be verbal. As Wastiauw (1961) essentialized: “One cannot not communicate”. Discussing, playing, sharing memories are all possible ways of realizing a dialogue. The willingness of opening oneself to the perceived “other” and experiencing something together with him/her makes an encounter a dialogue.

The desirable dissemination of new positive memories will help to slowly dismantle also the widespread visible and invisible walls which are present in the own collectives and society (Conti 2010).

The intercultural dialogue as a communication process implies a de-construction of categories and models through the ability to listen and decode. The barriers and the margins which separate people are as well imaginary as true: the existing diversity might become an insurmountable obstacle by perceiving cultural borders as walls. If we take the macro-perspective of national cultures, it is evident how even countries (i.e. Italy), which moved from an out-migration to an in-migration status, aren’t using their handed on experience to benefit from diversity, creating instead a fertile ground for intercultural conflicts. History counts endless alterations among diverse groups, as wars among nations as well as among ethnicities or collisions between upper and working class, between diverse genders or between generations, for instance.

Being different is a resource for everyone when the right of being different is respected and when each different identity is really put in condition to dialogue: this means participating at the life of a social community, interacting in its context, joining the planning of new tools and aims thanks to a shared self-empowerment value. In order to promote this reciprocal knowledge, exchanges must be supported in each range of social life, starting with various welcoming occasions of gathering wherein it is possible to share what makes us peers as well as different: memories, stories, emotions, knowledge, abilities, expectations, positions, experiences, predilections... Having the chances to express ourselves through the embodiment and the exchange of these elements makes anxiety and fear of diversity decrease. Getting into dialogue with others and learning from and with them means to share and to write a new common plan.

A useful key to reach a real intercultural dialogue is finding new ways of reading ourselves, investigating practices of our own culture(s), observing its development and cultural products and finally realizing how all this is surprisingly intercultural: once again, interculturality is not uniquely linked up with immigration.

**Intercultural Learning**

Close to the concept of intercultural dialogue is the one of intercultural learning: coping with differences is an extraordinary learning experience. Intercultural dialogue can be realized in different ways; so does intercultural learning, which is the result of different dynamics.

Intercultural Learning is a natural and necessary process in which the involved actors get the chance to open up their mind, discovering different perspectives and new dimensions. So intercultural learning takes place when individuals from different cultures interact – which means actively participating to the process, by giving input and elaborating received input – and get to reflect, qualify and appreciate that own system of orientation is only one of many possible diverse systems of perception of the “reality”. This reciprocal learning based on intercultural exchange corresponds to the natural developing mechanism of any society: as we have seen, culture is a product of interculture.

Therefore an important outcome of intercultural learning consists in understanding the limits of the own system of interpretation which is surely viable for experiences within the own cultural background but not necessarily shared in interactions with individuals from different cultures. In such a context it is important to be open and to treat the communication partners with respect and appreciation, being also aware of different understandings and – in formal learning-situations, meant as organized learning activities in contrast with spontaneous exchanges – of different learning styles (Bolten 2007).

Intercultural learning consists in fact often – but not always – of an unwavering process activated by numerous inputs which are daily spread everywhere: information given by mass media, education at school, contacts with foreign people in physical and virtual worlds. Surely, intercultural learning are also those intentional processes promoted with the aim of helping to foster a positive attitude of collaboration in the integration process.
In this way, intercultural learning can be encouraged in several settings: at school (i.e. facilitating the interaction with students and with parents in local classrooms) as well as at work (i.e. developing integrating systems of knowledge management) but also in the free-time (i.e. by interacting with the neighbours or volunteering for associations). In the context of immigration, the work of non-governmental organizations dealing with immigration and welcome politics related to the national contexts is particularly interesting: giving foreigners the chance to learn the national language, getting a professional orientation, employment integration and computer literacy are elementary ways to create the basics for more profitable exchanges.

Strategies and tools for education and pre-professional training for foreigners are given to get beyond the emergency and let them have real chances to become able to participate in the life of a community, making a deliberate change in it: that is the condition to make the whole society benefit of the potential living in itself.

Intercultural learning is a lifelong process that nowadays involves individuals – as educators, operators and teachers – besides social organizations and state institutions, in each level of a society and in-between them. The presence of trained facilitators, cultural and linguistic mediators can be helpful to reach the mutual understanding. Becoming aware of prejudices, working on deconstructing them and profitting of the experience of the others is the most important and essential requirement of successful intercultural learning.

Bibliography

2. Regional/Institutional Background
HOW are interactions between people USUALLY done/organized in our framework?

Different participants (stakeholders of the conference) have different paradigms. ICD Conferences aim at fostering interaction and dialogue among participants, for which well prepared facilitation and methodology is critical, in order to make participants aware of their own paradigms, able to reflect on them, make them explicit; as well as seeing other’s paradigms.

2.1. Regional Culture
Against which background of regional culture is the meeting organized?
The Lifelong Learning Landscape of a region is a governance task. How is it shaped, to which extent does the region foster (has the country a tradition of)
- comprehensive activities in favour of the continuing education of the people;
- networking among the educational capacities of the region (e.g. schools, universities, vocational training services) in order to upgrade the educational infrastructure of the region and to enlarge the knowledge base of the region;
- ongoing investments to integrate all the regional subsystems and institutions into a sustainable process of mutual learning and innovation. (Baumfeld 2005)
This third definition gets us near to the concept of learning organisations.

2.2. Organisational/Institutional Culture
Against which background of organisational/institutional culture is the meeting organized?
According to Peter Senge (1990), “learning organizations are organizations where people continually expand their capacity to create the results they truly desire, where new and expansive patterns of thinking are nurtured, where collective aspiration is set free, and where people are continually learning to see the whole together.” A learning organization integrates three levels of learning, that of individuals, teams and the institution as a whole.
What is the current thinking practice (linear – systemic) in your organisation, when it comes to interactive processes?
3. Inter/personal (Cultural) Capacity (Competence)

Against which background of personal capacities of participants is the meeting/conference organized?

What is the participants’ predisposition/expectation, with regard to his/her technical skills and inter-relational competences ... (apart from their topical expertise and interest)? ICD Conferences want to address the interaction between persons from a similar topical but diverse “cultural” background, focusing on the interfaces of interaction between the persons involved.

3.1. Facilitating interaction

Make people talk about what is important to them, share their tacit knowledge, use ICD as delivery mechanism for collective thought (and the underlying processes that seem to govern it) - as a practice of cooperation with the one who is different, as an educational process, a way to learn in a microcosmic environment how to live in a multicultural society.

Therefore ICD Conferences will plan and execute processes well by

- interweaving context and methodology that enhance collective efforts and learning
- building trusting environments and relationships where people can express their differences openly, without any effort to reconcile them, but avoiding win-lose debates
- designing an agenda in which learning and free flows of viewpoints can take place safely
- having a basically structured agenda, but for parts of the process, especially when people begin to interact, allow for a freer exchange of communication
- advancing communication, dialogue and relational learning
- ways of cross-cultural, cross-functional and cross-discipline working to see the “complete picture”
- allowing adequate time for the above – which brings us to the role of the facilitator

3.2. Facilitator’s skills and tasks

In ICD Conference processes the facilitator has an important role to play and his/her competences are one critical success factor.

Apart from sound subject matter expertise, organizational and time management skills, the facilitator needs to

- elicit behaviour effectively, both individually and within groups, to gain support and commitment for the duration of the conference
- keep the momentum and encourage attendees to participate
- know when to create opportunities for interactive processes, when to step aside to let participants get on with it, when to intervene and resolve conflicts between conference-stakeholders

5 Europe Summaries of EU Legislation, see: http://europa.eu/legislation_summaries/education_training/youth/lifelong_learning/c11090_en.htm

**be aware of his/her own paradigms (e.g. know about theories that underpin his/her intervention strategies, for example theories about intercultural dialogue or conflict management etc), be able to reflect on it, and make it explicit; as well as seeing other’s paradigms**

**deploy a good mix of**

- participant oriented free flow methodology
- theory driven, up front (classic design) methodology
- cognitive and non-cognitive methodology

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**3.3. What “Competences” do people need to be able to promote and use intercultural dialogue in their work?**

by Laurent Dewilde, Susann Juch and Finbar Lillis

In this section we briefly explore the relationship between “social competence” defined within the European Qualifications Framework (EQF), the key competences for lifelong learning in EU legislation and the competences described in interviews conducted in the summer of 2010 with five managers of social enterprises in Belgium.

We wanted to find out:

- What social competences did employees need to be able to use and promote intercultural dialogue?
- Were these social competences in any way additional to those needed for basic competence in the jobs discussed?
- Is there a need to show how (these identified) social competences have relevance or need interpretation for IC D?

**What is the EQF?**

The European Qualifications Framework for Lifelong Learning (EQF) is an overarching qualifications framework, or common European reference framework, which links countries’ qualifications systems together, acting as a translation device to make qualifications more readable and understandable across different countries and systems in Europe.

The core of the EQF consists of 8 qualification levels which are described through learning outcomes (knowledge, skill and competence). The principal aims of the EQF are to promote citizens’ mobility between countries and to facilitate their lifelong learning.

In the EQF a learning outcome is defined as a statement of what a learner knows, understands and is able to do on completion of a learning process. The EQF therefore emphasizes the results of learning rather than focusing on inputs such as length of study. Learning outcomes are specified in three categories – as knowledge, skills and competence. This signals that qualifications – in different combinations – capture a broad scope of learning outcomes, including theoretical knowledge, practical and technical skills, and social competences where the ability to work with others will be crucial.

There are 8 key competences for lifelong learning and each of these is inter-related. Social and civic competences resonate with the concepts and recommended pedagogy and practice identified in the WIRINENNE project.

“Social and civic competences. Social competence refers to personal, interpersonal and intercultural competence and all forms of behaviour that equip individuals to participate in an effective and constructive way in social and working life. It is linked to personal and social well-being. An understanding of codes of conduct and customs in the different environments in which individuals operate is essential. Civic competence, and particularly knowledge of social and political concepts and structures (democracy, justice, equality, citizenship and civil rights) equips individuals to engage in active and democratic participation”.

**The interviews:**

Steven Degraeve (Lecturer, Erasmus Hogeschool Brussels), Jan Hespel (Coordinator, vzw Veerkracht IV Menen), Serge Labeeuw (Manager vzw Con Brio Gent), Arne Deblauwé (Counsellor vzw De Duinenwacht Oostende) and Peter Bossu (ex Counsellor cvba De Werkhoek Oostende) all have an affinity with the following:

“Social and cultural competences are very important for people working in an intercultural environment. It is not easy to find personnel to guide low skilled people in different social economy projects. These people have to work in an educational context with [members of] ‘marginalized’ groups. The groups are mostly very mixed: with different languages, different religions, from different backgrounds, different life experiences, and different cultures. The focus is education on the ground; the goal is finding a job later and encouraging social integration”.

In the interviews with the five managers they identified the following social competences as essential for people working in an intercultural context:

I. Dealing with others

- Assertiveness
- Good fellowship
- Communication
- Empathy
- Customer focused
- Listening
- Networking

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5 Europe Summaries of EU Legislation, see: http://europa.eu/legislation_summaries/education_training/youth/lifelong_learning/c11090_en.htm
The composition of the groups is important. The groups are mostly very mixed: different languages, different religions, different backgrounds, different life experiences, different cultures. It’s different when you work with a group with the more or less the same background. Motivation is an important condition for intercultural competences. Without a willingness to acquiring knowledge and develop social competence skills it would be difficult for interaction through ICD to work.

You have to be aware that people, who have different backgrounds act and think in another reference framework. If not, misunderstanding and frustration could take the upper hand.

Active listening and dialogue are important skills in an intercultural encounter. Empathy is important when you are looking for what one person wants or not, for what one person means, or not. Do not assume one person represents his/her community; look at people as individuals with their own experiences and personalities.

So what does this tell us about the “competences” that people need to be able to promote and use intercultural dialogue in their work?

The responses from interviewees suggest that the social competences identified for intercultural dialogue are not on the surface additional to social competences required to do any job where interaction with people is required. However the comments made by interviewees suggest that how these competences are developed and used in an intercultural context may be somehow special or different; the assumption that those who are marginalised in some way need their individual identity and culture to be respected and understood; that personal interaction between workers is the key to intercultural understanding; that

At the same time interviewees wanted to add some important comments. These can be summarised as follows:

- Intercultural competence can be understood as the interaction of personal, social, method- and professional competences in an intercultural encounter.
- Two levels can further be differentiated: the personal level and the interactional level.
- It is rather important to note that the many sub competences, respectively their dimensions (personal, social etc.) are interdependent, so that they will become dynamic variables in the intercultural interaction process – which is never static and foreseeable, but always a negotiation process between participants.
- Therefore you could say that the sub competences or skills listed above are within criteria of an intercultural competence in social economy projects. These have to be displayed in the process of interaction with the participants in intercultural communication situations.
- Development of the various social competences is only one part of becoming an interculturally competent social worker. These social skills have to be applied in intercultural encounters; being able to interact interculturally (successfully) with significant others is the best test of social competence.
- As Intercultural exchange is never unilateral and always requires at least two people, social competence skills have to meet the needs of the person one is interacting with.
- Therefore the list of skills turns out to be an orientation in intercultural encounters, but one cannot only rely on the “skills to be successful”. Moreover it will be important to get to a continuation of the communication with the others, to learn about and accept the differences, build up a relationship and arrange the processes of interaction. Using this understanding one can also come from an intercultural encounter to an intracultural situation, if normality and plausibility is established and one has formed a shared working culture maybe. One could call this the most important goal of the intercultural competences.

Persuasiveness
Collaboration
Sociability

II. Leadership
1. Determination
2. Leadership
3. Motivation and coaching

III. Organization focused
1. Engagement
2. Acting with respect and loyalty

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people should be understood and listened to individually and not regarded as representative of a “margin-
alised” group.

Being (for example) “assertive” or “acting with respect” therefore needs interpretation for successful development of such competences for ICD. It is not enough to be socially competent in a general way for ICD to work (though it helps). What is needed is an understanding of ICD and what it means for everyday life and work – the know how about using and applying social competences for successful ICD.

The paper on Learning Outcomes for ICD explores this issue and makes some suggestions on how to develop social competences in the context of ICD.

→ see CD-ROM

3.4. Summary

Summarizing regional, organisational, personal frame conditions for an ICD Conference means

- to implement/build on flexible and adaptive (regional, organisational, personal) structures so as to enhance intercultural, collective learning
- to design an adequate mix of context, process, content and form, as well as the interaction level between the persons involved in the process (participants, speakers, facilitator – conference stakeholders)
- to reflect, how to reach out for the (usually) absent ones
  − have these persons been excluded from participation (hidden agenda, access …) or have they chosen not to participate (are these people, who think they are not capable enough or just not interested)

Thus, the design of an ICD Conference will be one (of several) promising routes to create a professionalized platform for intercultural interaction, balanced between organisational, situational and contextual needs.

4. Learning Dynamics

As will be further elaborated, the element of learning dynamics focuses on the approaches and methodologies that can be used to engage conference stakeholders in developing their own competencies for collective learning.

What kind of learning – apart from listening to subject matter expertise – is achievable in a short period of time? And do participants want to get actively involved or rather “consume”? – The goal of the ICD Conference design, is to engage participants in a learning process of one day, so that they profit not only from each others topical expertise but capitalize from their diverse cultural background.

What are possible learning outcomes in one day when we (re)consider, where invitees and speakers are located on the “learning society landscape”, with a view to

- strengthening learners’ personal responsibility and self-management
- motivating disadvantaged groups that are currently less involved in education
- strengthening inter-sectoral and cross-level relations, cooperation and networking

As ICD Conference processes are designed to be dynamic and adaptive, knowing how to design and facilitate this process will also depend on how well the institutional/regional context has been understood, as institutional factors, themselves, might represent a critical constraint

Ultimately, effective human interaction in ICD processes depends on the capacities of individuals; on their capacities for communication, self reflection, understanding and trust, readiness to participate, willingness to learn, curiosity ...

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All websites retrieved May 2010
Learning can be planned and institutional, what is known as formal learning, or more unintentional and autonomous, what is known as informal learning.

The decisive factor is how the learning process takes place that is how I as an individual can interact with my surroundings; the lower the degree of existing freedom in my learning process, the larger the degree of learning for adaptation (Ellström). This type of learning results in an increased level of competence that consists of routine and rules-based action. If my learning process has a high degree of freedom, it results in more learning for development (Ellström), which increases my level of competence in terms of performing actions based on knowledge or reflective action.

Depending on which type of learning is to be promoted, different demands are placed on designing the learning process.

### Learning for Adaptation

To learn something with basis in given tasks, goal and preconditions – without, questioning or try to change the situation.

### Learning for Development

The tasks, goal or preconditions are not/is not taken for/granted. Own responsibility for identifying, interpreting and expressing the issue.

### Different degrees of freedom in learning

The degrees of freedom in learning can be identified by how much room for action the individual has in terms of choice and interpretation of task/aim, methods for resolving these and an evaluation of the obtained results. Depending on which degrees of freedom the learning situation offers in these respects – if they are given or not given – it is possible to differentiate between different types of learning and thus what types of competence development are offered.

### Consequences of learning

As previously mentioned, from a learning perspective, routinization is one consequence of learning for adaptation. This is one type of learning that is needed to enable quick and effective completion of the routine tasks we are faced with on a daily basis. Routinization, however, has a number of dysfunctional consequences. For example, the likelihood of learning for development occurring, which is a prerequisite of creative and innovative thinking, is diminished on individual, organizational or societal level.

Renewal presupposes readiness to question and reinterpret tasks, goals and conditions in the external world. The same is true of experimentation, risk taking and tolerance for different opinions and action patterns that are generally associated with innovation. As a result of too little scope for variation in thinking and action, excessive routinization and emphasis on learning for adaptation form a barrier to more radical change.

### At the same time, excessive emphasis on learning for development is naturally not entirely positive on individual, organizational or societal level.

To the extent it is possible to discuss an ideal learning situation, it should be possible to achieve a kind of balance and pendulation between learning for adaptation and learning for development, and thus between routinized, habit-based action and knowledge-based, reflective action.

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4.2. Preferred Learning Styles and Intercultural Dialogue

by Finbar Lillis

I am fascinated by the concept of dynamic individuals: everyone is a product of an intersection of dialogical processes which involve the person directly or indirectly. The global dialogical individual: we are who we are because of and thanks to the others. (Luísa Conti)

What does this understanding mean for the experience of teaching and learning? In formal, non formal and informal learning, whether for example through conferences, in the classroom or in online networks of all kinds, if we are who we are because of and thanks to others, learning from and about each other is an essential and constant feature of the learning experience, whatever it is we are supposed to be learning.

One task of the pedagogue then is to seek to stimulate intercultural exchanges of experience, knowledge and skills among learners. Seeking to stimulate such a dialogical exchange in a way that integrates (but
What is the optimal learning environment for intercultural dialogue?

Learning experience; promotes mutual understanding between learners and between learners and pedagogue; influences how pedagogues teach, what they teach and when, and what are the most effective learning environments to work for individuals. As well as considering what they want learners to learn.

Thinking about how you prefer to learn and how others around you prefer to learn influences the whole learning experience; promotes mutual understanding between learners and between learners and pedagogue; influences how pedagogues teach, what they teach and when, and what are the most effective ways of assessing progress and achievement. And once this understanding is shared, a consensus about how learning will be experienced is a natural next step; not a majority view but a consensus.

The description of this exercise that follows takes us a little way down that road.

What is the optimal learning environment for intercultural dialogue?

You don’t need to join a course or a learning programme to learn. We create or stimulate or even simulate learning environments where predictable and unpredictable learning is meant to happen. For intercultural learning environments to work we need dialogue. So whatever learning environment we create or manage, it must be participative, stimulating, and interactive and each time you should learn something new from the experience.

For this we need a learner-centred approach; one which uses pedagogical methods that only work when learners actively participate in learning.

“Learning Styles” is a term that has different meanings, depending on what you read. Since Kolb (1984) “learning styles” has come to mean how we prefer to learn at different stages in a learning cycle and at different stages in our lives. Kolb’s concepts are accepted, though we won’t look at their implications for what we say here – you can do that yourself. 6

How do you prefer to learn?

It would be easy to jump to some quick conclusions – that there ways of learning that are by default participative and which should therefore be used to create that optimal learning environment for intercultural dialogue. But is that true? Do we all like to join in, to everything? Would drawing a picture of how you feel work for you? Would you doze off in a lecture or systematically take notes? Are you active in a seminar group or do you prefer a one to one tutorial or peer learning session?

The truth is we all like to learn in different ways – and we may have different preferences at different stages of our (Kolbian) learning cycle and our lives; so how we like to learn is not static either.

Exercise: What is the “optimal learning environment” for intercultural dialogue? – Methodology and results from the “learning styles” workshop, Stockholm/November 2009

The workshop had three objectives:

1. For the participants to explore their preferred learning styles and those of their peers
2. To consider the implications of the exercise for their pedagogy – how it would affect their practice
3. To think about the implications of the exercise for intercultural dialogue and learning

The exercise is participative – you exchange information in a group – it is about you (the expert on yourself) and does not depend on any specific external knowledge, experience or theory. We have all learned, even if we have never been to school.

Stage 1

Each participant identified their favourite learning styles, which they might share (or not) and inserted them into the left hand column of a grid they drew on a flip chart (e.g. learning by doing; good lectures; discussion if participative; reading; web surfing; experimenting; observing; story telling; role playing; painting/drawing; writing … ). Even in small, superficially homogeneous groups, the participants shared some preferred learning styles and not others.

Stage 2

They each then added their own comments, indicating their positive and negative preferences using ✔ ✗ and added their reason why, if they could.

Stage 3

They then used a ± to indicate which styles were most preferred (in this group).

What can we find out from this example?

A follow up exercise for you:

Study the results for one group (see CD-ROM) and think about your own practice:

1. Would the preferred learning styles of the group you have chosen affect the way you would plan an activity or learning programme? If so how?
2. Might there be any implications for peer learning?
3. Would you consider using this exercise with learners/participants?
4. What would be the advantages or disadvantages?
5. For you? For each learner? For the group as a whole?
6. Could the exercise be used to explore and promote intercultural dialogue and learning? If so how?

In our search for the “optimal learning environment for ICD” I think we have found: Participative pedagogical methods are more conducive to intercultural dialogue than others. The Carpet of Symbols and Memories, the Talking Stone and the Video workshop (see IV. Performing the Acts, C.5., p. 50) all involve intercultural exchange and everyone must participate for these methods to work. So no-one is left out, it matters that you are involved, everyone’s contribution has equal value and everyone learns something new. Interaction operates across and between all participants. The activity may be introduced but only to explain “the rules of the game” not to lead and feed.
1. Participation as Basic Principle

by Gabriele Stöger

Participation is a way of working and a kind of relationship between people that can take effect in any situation. It is about sharing responsibility, sharing knowledge and sharing power. This includes passing on power. Participation is the process of involving people in projects, policy reviews or ideas to encourage decision-making, ownership of opinion and influence in services and issues that affect them and promote inclusion (particularly used amongst marginalized groups). It is about sharing power, but usually takes place under control of the “dominant” culture, which means that motivation, invitation and encouragement to participate do not originate from inside the excluded (marginalised) groups.

But it can also mean to take an active part in the process of social (social-political) decision making, especially of those who are usually excluded. If a share of the power is claimed by a group we can talk about self-empowerment.

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We can distinguish two broad purposes:

- Participation as a means: a process by which development can be more effectively implemented, the progress is supported and a successful outcome can be ensured. Different participatory methods and techniques can be used to incorporate people’s ideas in the development plans and activities.
- Participation as a goal: empowering the people by helping them to acquire skills, knowledge and experience to take greater responsibility (ownership) for their development. Often this asks for a more structural relationship and participation is the instrument of change.

The stages of participation range from being informed about processes and possibilities to become involved to self-organising.

<table>
<thead>
<tr>
<th>Being active</th>
<th>Engaging</th>
<th>Co-determination</th>
<th>Co-designing</th>
<th>Self-organising</th>
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(see Ehmayer, C. 2002)

During our 5 ICD Conferences, people had been informed through partners’ networks and had decided to participate in one of the conferences.
“Participation” took place on the following levels:
Before registration, participants decided to become part of the event and had to choose an object for the Carpet of Symbols and Memories – they were active and started to engage in the subject.
Venue, date, ICD Design however, were determined by the organizers, participants part was to accept. There was little space for alterations during the ICD Conferences, although in some cases the moderators were asked for shifts by the audience or changes that were discussed and agreed according to majority votes.
The Conference-Design insofar was fixed and completely prepared, but the organizers flexibility allowed changes at almost any time if required and reasonable. In addition the results were not determined and could not be foreseen, e.g. in the case of the artistic laboratories or the open space workshops. It was the participants’ decision what the video would show at the end and whether there would be a dance and theatre performance with conference participants at the end.

In the context of our ICD Conference Design some key questions were:
◆ What encourages participation?
The purpose of interactivity from the beginning of an ICD Conference was to open the space and encourage involvement (which could lead to but was not yet participation).
◆ Does it matter who is there?
Do we find methods to initiate communication and interaction, where people can engage and influence the process and its result?
Do we create opportunities for exchanging experience and interaction instead of expecting transfer of knowledge from speakers to audiences?
◆ Do participants actively engage?
Are we addressing participants and do we provide space for their experiences and backgrounds? Are we addressing issues that are interesting and motivating for participants to contribute?
◆ Is it possible for them to influence the process/the result?
Is the design fixed and determined from the beginning or is there (open) space for the Conference participants to influence timing, contents, results and presentation of results?
◆ Is there enough time and space to reflect and give feedback?
Do we just act or do we collect the results and opinions on the process. Do we keep record of participants’ feedback to integrate it in the conference planning next time?
If the majority of questions can be answered with “yes” there is some chance to make it a participatory experience for organizers and audience, rather than just an event, where everybody is active.

◆ Participation” took place on the following levels:
Before registration, participants decided to become part of the event and had to choose an object for the Carpet of Symbols and Memories – they were active and started to engage in the subject.
Venue, date, ICD Design however, were determined by the organizers, participants part was to accept. There was little space for alterations during the ICD Conferences, although in some cases the moderators were asked for shifts by the audience or changes that were discussed and agreed according to majority votes.
The Conference-Design insofar was fixed and completely prepared, but the organizers flexibility allowed changes at almost any time if required and reasonable. In addition the results were not determined and could not be foreseen, e.g. in the case of the artistic laboratories or the open space workshops. It was the participants’ decision what the video would show at the end and whether there would be a dance and theatre performance with conference participants at the end.

In the context of our ICD Conference Design some key questions were:
◆ What encourages participation?
The purpose of interactivity from the beginning of an ICD Conference was to open the space and encourage involvement (which could lead to but was not yet participation).
◆ Does it matter who is there?
Do we find methods to initiate communication and interaction, where people can engage and influence the process and its result?
Do we create opportunities for exchanging experience and interaction instead of expecting transfer of knowledge from speakers to audiences?
◆ Do participants actively engage?
Are we addressing participants and do we provide space for their experiences and backgrounds? Are we addressing issues that are interesting and motivating for participants to contribute?
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Do we just act or do we collect the results and opinions on the process. Do we keep record of participants’ feedback to integrate it in the conference planning next time?
If the majority of questions can be answered with “yes” there is some chance to make it a participatory experience for organizers and audience, rather than just an event, where everybody is active.

The ICD Conference design as a framework also includes a generic process ICD Toolbox. This toolbox offers a set of process methodologies grouped according to four iterative phases and rated according to their appropriateness for intercultural dialogue. These elements have been derived from partners’ and projects experiences, and bullet pointed in the Essential Ingredients for ICD Conferences (see p. 95). The point here is not to offer any sort of blue-print for the multi-stakeholder processes of an ICD Conference, rather it is to provide ideas, principles and tools that can be used to create processes appropriate to a unique conference/stakeholder situation as is shown in examples given.

ICD Design is shaped by a couple of key objectives:
◆ To capitalize from participants diverse cultural points of take-off
◆ To keep IC dialogue going, so that inputs from participants can shape the conference content
◆ To make room for diverse learning styles through a variety of methods, facilitating learning for conference participants
◆ To serve as a catalyst for continuing connection and future dialogues around topics of ongoing signifi-
cance
◆ Ubuntu

These objectives require a design that promotes interaction, flow, change, surprise, set-back, innovation, creative thinking, collective and individual learning.

Bibliography
Baker, Rachel and Hinton, Rachel (1999) Do focus groups facilitate meaningful participation in social re-

2. The ICD Conference Script

„Tell me, I forget. Show me, I remember. Involve me, I understand. “
Ancient Chinese Proverb

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Bibliography
Baker, Rachel and Hinton, Rachel (1999) Do focus groups facilitate meaningful participation in social re-
Not your usual “sit and listen” conference!

ICD Conferences are meant to be more participative, more stimulating and more interactive (this does not mean you cannot learn from usual conferences!). It matters who is there and everyone shall go home inspired having learned something new. This means taking a learner-centred approach: one that uses pedagogical methods, which only work when learners actively participate in learning.

(ICD) methods refer to the elements used in an intercultural scenario or frame a pedagogic strategy. It is not always obvious to distinguish methods from tools. A number of well-established as well as innovative methods were applied in the ICD Conferences. Our aim was to analyse different methods in regard to their potential as tools for intercultural learning or dialogue.

Developed as a branded tool each ICD Conference consists of a couple of standard elements:

Methods:
A. Introduction
B. Presentation: Input on particular topics
C. Workshop for working on results/products (by and with participants)
D. Reflection, Feedback

Topics:
Presented by host or experts (local, EU and from neighbouring countries), according to the organiser’s objectives and main areas of work

Mixture of formal/informal processes:
❖ Communication during coffee breaks
❖ Possible networking

Actors/audience: have the role of giving and taking
❖ Host = stage director, moderator, facilitator
❖ Partners, co-organisers
❖ Experts
❖ Participants

In 5 “Intercultural Dialogue Conferences” (ICD Conferences), which project partners have initiated, this ICD process was set on track to learn and test new methodology by interweaving it with conference-topics, by adaptive planning, collaborative action and reflexive monitoring, using lessons learned for improvement: Our focus was on considering regional, organisational, personal and topical frame conditions and how to take into account the interplay of these various factors at work to promote more and more successful (intercultural) dialogue on the occasion of a conference in a short given period of time.

In the ICD Conference design the topic and the methods are closely interconnected and based on the principle of participation. We expect that through the use of new or already tried and tested (non-cognitive) methods, better and more sustainable results can be achieved than in traditional conferences: all participants shall be actively involved, given space for experience, exchange and reflection.

3. The ICD Conference Experience – Dress Rehearsal

The basic ICD Design was the same in all 5 model conferences but there were particular topics and modules which had been prepared by partners, corresponding with their institutions’ work focuses and expertise, to be discussed by participants.

All ICD Conferences aimed at:
❖ fostering unity in diversity addressing issues of shared and individual everyday culture/s
❖ bridging common history but different interpretations thereof
❖ enhancing LLL by means of culture and art
❖ giving EU Citizens the chance to learn together about Europe and from each other

Participants’ Expectations

I’d like to meet people with another background, with another view on lifelong learning and intercultural questions …

To enter the dialogue, to take up also a little risk: perhaps there will come a surprise and in the end a piece of collectivity and change.

… apart form the structures available (on paper and via new media), think that meeting in person brings a completely different and important momentum to things being undertaken. I expect a lot of energy and crucial connections with meeting people today.

… synergy among us, some new insights for me, maybe to learn something new.

Fun.

I hope to find an answer to some questions relating to Intercultural Dialogue.

I hope to come back home with something new on my mind.
3.1. Overcoming Borders – Getting along with Diversity
Vienna (Austria), 30th January 2009

The 1st model ICD Conference (Conference on Intercultural Dialogue) in the course of the project KAPSEL – European Lifelong Learning by Intercultural Dialogue was organised by ibw. It took place with more than 60 participants and core partners (from 12 EU and non-EU countries, among them experts from Czech Republic, Slovenia, Slovakia and Poland) in Vienna’s Museum für Volkskunde (The Austrian Museum of Folk Life and Folk Art).

The overarching theme was "(Past and Present) Border Conflicts and Intercultural Competence" focusing on geographical as well as on social borders, different educational and cultural backgrounds and on European policy as laid down in the Lisbon Treaty. Following a philosophy of participation, all participants had an active role to play to make the conference a success.

As a first of a series of five intercultural dialogue conferences (ICD), the Vienna conference combined relevant content with the presentation and application of innovative interactive methods for:

- Getting Acquainted
- Imparting Knowledge
- Collective Delivery of Outcomes as well as for
- Feedback and Evaluation.

3.2. Culture and Arts – Lifelong Learning Pathways and Creative Environments for Intercultural Growth and Inclusion
Rome (Italy), 26th June 2009

The arts are languages that most people speak, cutting through individual differences in culture, educational background and ability. Each art promotes unique ways of knowing and suggests creative strategies for lifelong learning. The 2nd ICD Conference was based on these convictions: its theoretical framework lay in the Recommendation on the European Parliament and of the Council (2006/982/EC), which considers "cultural awareness and expression" one of the eight key competences for lifelong learning: the creative expression of ideas, experiences and emotions is looked as "essential to understand the cultural and linguistic diversity in Europe and other regions of the world". This statement perfectly reflects ARCl’s approach on the topic of cultural expression, which acts as a privileged tool to communicate with people and encourage intercultural interaction.

Our ICD Conference model tried to combine a more theoretical part – in order to give the general framework on the topic – and a wide practical session, animated by the Carpet of Symbols and Memories and three artistic workshops – Roma dance, intercultural theatre and visual arts/participatory video – led by three trainers-artists; the main intent was to demonstrate that artistic expression is a precious training source, able to promote inclusion, motivation to learn, self-consciousness and self esteem. In our idea culture and arts represent extraordinary means to empower people and make them aware of their potential: they overcome cultural barriers – thanks to the use of multiple languages and senses – and make people able to learn in creative ways, enhancing curiosity and participation. They also constantly encourage processes of social recognition, providing opportunities to test abilities and attitudes of individuals. Thus, learning through creative opportunities becomes essential: it stimulates brains and senses, helping to find the creative power within us and shape our destinies.

In Rome, 55 participants and core partners from 16 nations (EU and non-EU) shared activating methods of artistic expression and contributed to the development of the ICD Script.

3.3. When Past is Present – About how Cultural Heritage and Learning can enhance each other
Stockholm (Sweden), 20th November 2009

The 3rd model ICD Conference took place in Stockholm at Skeppsholmens Folk High School and was organised by the Swedish National Heritage Board (Riksantikvarieämbetet, RAA). The Conference “When Past is Present” gave the chance to study problems and issues related to different forms of learning, particularly in the context of cultural heritage and to explore Sweden’s rich folklore traditions – a cultural heritage in itself. The conference provided an opportunity to get inspired by other peoples’ projects and experiences discussing questions like:

- Can individual memories and symbols be important “door-openers” to other worlds and values?
- Is it possible to create common cultural heritages?
- Do we want to?
- How is cultural heritage used in order to build a sense of community or to disintegrate?

“When Past is Present” turned, in the first instance, to professional organisers of intercultural meetings rather than the immediate target group. In addition it was also different to the other ICD Conferences in its way of cooperating with the invited experts. In Stockholm, in characteristic of folklore traditions, the experts mainly contributed as active participants. Their assignment was to contribute with all their expertise by collaboration with the other participants, a deliberate choice to stress the pedagogical issue of learning as interaction.

50 persons had enrolled from 14 EU and non-EU countries, mostly working in the fields of cultural heritage, museums and education (university e.g.), including invited experts from Denmark, Finland, Lithuania and Estonia.
South Eastern Europe (SEE) countries are among the most ethnically plural and diverse societies in Europe. Their development in the past 20 years has been determined by severe economic, social and political crises, the transition from communism and – in some countries – wars. The region is very complex, with several distinct categories of states according to economic development, recent migration history and formal relationship to the EU.

The improvement of research and practical knowledge on ICD is a key factor for the sustainable development of this region keeping in mind integration into the EU. Several pilot activities in SEE have shown the value of intercultural competence for the SEE societies, practical activities have helped to gain experiences, analytical tools to assess the value of the implemented projects are going to be developed.

In the course of the 4th ICD Conference the general goal was to bring together practitioners (in running projects) and researchers both focusing on intercultural dialogue by means of participatory approaches for an open dialogue in the context of SEE. For that ambitious aim the time was extended from 1 to 2 days.

In particular, the conference aimed to take stock of practical experiences gained in the last decade, as well as identifying the research needs related to different issues of ICD, such as Multi-Ethnicity, Research, ICD and Religion, Gender and Intersectionality and Participation.

Further, the conference wished to strengthen future cooperation amongst researchers and practitioners. 54 persons from 18 countries (12 EU and 6 non-EU member countries) were actually participating at this conference.
A. Act 1 - Introduction

The „intro“-module serves as icebreaker and opens the space for the topic of the conference and participants getting acquainted. They shall feel welcome and know that they are not just entering a lecture hall, where they could come and go anonymously without being noticed (except at the registration). From the outset it shall be clear that who is there makes a difference.

A.1. Carpet of Symbols and Memories

Persons from different (cultural) background meeting in a trans-national context
Useful: travel experience
No age limit, can work also with children
Min. number of participants: 8 per table/group

Each participant brings one object, which is linked to a personal memory of or experience in another country (it could be any or limited to certain countries, like one of the neighbouring countries, other involved partner countries etc.). It definitely should not be relating to the home country, in order to refer to an intercultural experience. Participants sit around tables, in circles (max. 8 persons) and put their objects in front of them on the table. A moderator starts by asking one person, whose object she/he is curious about.

The person addressed tells her/his story, the personal memory and the meaning of the object for herself/himself. Having told the own story, participants are invited to ask further questions. Then the speaker continues by asking somebody else about her/his object. To be continued until everybody has presented the object/story.

At the end all objects are displayed on a real carpet on the floor (or on a table) to make them visible to participants of other groups. For this purpose labels shall be added to the objects showing name of owner (nationality) as well as name of object and the country it relates to.
Why do we recommend using this method for intercultural learning/promoting intercultural dialogue?

In order to choose an object to bring along, participants have to remember an experience with and their relations with another culture. The exercise challenges consciousness about (the own and other) countries and culture(s):

- In the small group, participants sit together with people from other cultures who share the same task. There might even be someone from the country your object relates to.

As an icebreaker it allows stepping in easily and creates motivation and interest for further dialogue, it stimulates reflection and can be driven emotionally, but also intellectually.

Through the task participants can meet on a personal level while they talk about another subject. They get to know each other from a different perspective than the usual exchange of professional or biographical facts.

What are participants supposed to learn?

Warming up and approach to the other conference participants

- Learn about each other, what others have been doing and what their feelings were
- Creative cognitive approach to a particular country

Which resources are required?

- 1 moderator per table/small group
- Space for 8 people to sit around a table
- Enough tables, if the group is bigger
- Felt pens, pencils
- Form or paper for written object stories
- Carpet on the floor: 2–3 m²
- Labels for objects (name of owner/nationality; name of object/country it relates to)

Time required

- 45 minutes for the group, 15 minutes for the carpet

Critical success factors

- The methods work well at the beginning of a working session to warm up and to get in contact with people (on random) you do not know at all.
- The task (without a model how “to do it right”), in some cases made participants feel uncomfortable. But – to go beyond stereotypes means to endure some uncertainty.
- Some participants thought, it might be too personal (still, everybody chooses the object and memory by herself/himself, and decides how intimate it should be). On the other hand, since it is personal, there is less danger of generalising and supporting prejudice (in case of bad memories).
- The Carpet opens different perspectives on a country. But it requires a trusty atmosphere.

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- The Carpet opens different perspectives on a country. But it requires a trusty atmosphere.
Imagining the Future together with Roma and Sinti Youngsters
An experience with the Carpet of Symbols and Memories
by Milena Scioscia

The yearly International Antiracist Meeting organised by ARCI is one of the most important events against racism and xenophobia involving national and international agencies. Several different activities and a lot of workshops, seminars and cultural events are foreseen for people at any age and nationality.

"Imagining the Future together with Roma and Sinti Youngsters" was one of the workshops and it aimed to develop collaboration among Roma, Sinti and Gagè youngsters by encouraging the achievement of common goals, the use of information media and group work. The thirty participants came from different Italian areas (Rome, Sicily, Pescara, Prato, Macerata, Genova, and many more). Most were teenagers and there was also a 9 year old child. There were their parents, too (30–40 years old) and 3 or 4 “old” ones. There were women and men, and some Italians non-Roma girls and boys, named Gagè by Roma people.

It is obvious that Roma and Sinti are marginalised groups in the most part of European Countries and maybe also outside Europe. But Roma and Sinti people have still some problems when they have to unite for a common purpose. This is the reason why the first lesson was about stereotypes and prejudices awareness and the sense of self.

The interesting thing was that each participant had the feeling to come from somewhere else, even if the majority was born in Italy: their symbols and memories were tightly linked to Serbia, Macedonia, Kosovo and to their kith and kin living in Albania, Romania, Germany and Belgium.

The Carpet of Symbols and Memories is a very good way of learning something about each other starting from everybody's personal experiences. In this case, it was the best method of putting together the sense of self and the sense of the other ones. None of the participants had had a similar experience before. I tried to let them talk about themselves and about their feeling of being (or not) “Roma people”, through a meaningful object correlated with their memories and their provenance.

At the end, I asked them to write or say just one sentence telling the group what they felt during or after the experience:
The objects are telling us about life experiences and let us find each other more similar then we were supposed to be.

My greatest emotion was feeling the other’s memories and fears ... we really ought to trust each other more.

This meeting let us know about a lot of interesting stories, some sad one too ... all of them will always be part of everyone of us, in our hearts.

I was feeling a lot of other’s emotions and feeling emotions is the same for everyone.

A.2. Keynote Address – Dialogue Form
In the case of the 4th ICD Conference in Sofia keynote addresses in dialogue format were envisaged

Who is it for?
- All stakeholders of the conference
- All ages
- 2-3 speakers

Brief Description
One speaker starts with one or more theory/theories and exemplifies it (them) with national or regional practices/examples, the second speaker – with a different cultural or national background – provides examples from her/his background and continues with/references to alternative theory/theories and so on ...

Why do we recommend using this method for intercultural learning/promoting intercultural dialogue?
It provides a multitude of theories, opinions, examples and conclusions derived from different cultural backgrounds. It is supposed to link theories with the personal cultural background of the respective speaker. It may be a look at or review of some frequent quoted and/or controversially discussed theories; it may provide a general introduction to the conference’s topic and may provide an overview of the state of the art.

What are participants supposed to learn?
Theories are relative and are interlinked with the cultural background.

Which resources are required?
- 2-3 speakers
- Sound preparation: the concept of dialogue has to be defined among the speakers
- Round table
- Maybe moderated

Time required
- 20-30 minutes
A.3. Count 1-2-3 – A Warming-Up Method

Who is it for?
- Useful for all target groups (also for younger people)
- For all stakeholders, independent of educational level
- From 10 people to large groups

Brief Description
A moderator introduces the exercise with the aid of a participant first. Two persons with different mother tongues (who do not know each other) go together as a pair (in a standing position). In one of the two languages, the first person says “1”, second persons “2”, first person “3”, second says “1”, first “2” and so on. After 3 to 4 rounds the pair continues with the other language. Again, after 3 to 4 rounds, the pair counts in both languages alternating.

Why do we recommend using this method for intercultural learning/promoting intercultural dialogue?
The participants get a little bit familiar with the mother tongues of the others. It serves as energizer e. g. for the morning session of a conference’s next day.

What are participants supposed to learn?
Participants may become better concentrated for the upcoming tasks.

A.4. Sociometry – Differences, Commonalities and Scales

Who is it for?
- For all target groups, however, physical movement is mostly required
- For all ages
- From 10 to 100 persons

Brief Description
Sociometry is quantitative method for measuring differences, commonalities and scales within a particular group. Participants are asked specific questions and they scale themselves according to their “answers” and correspondingly place themselves on different sides or in different corners of the room. Types of scaling are:
- agreement – refusal (yes/no)
- Rating (barometer) related to: satisfaction, information, needs, interests, etc.
Typical questions (especially when starting this exercise and before going to the core questions) are concerning the age, geographical origin, professional groups, family situation, etc. One question in Sofia was, “Who comes from the East/West”?

Why do we recommend using this method for intercultural learning/promoting intercultural dialogue?
It showcases that everybody has differences AND commonalities with others, she/he is different AND similar with others. In this sense this method may overcome stereotype concepts like “we and the other”. It demonstrates that everyone has diverse identities and belongs to certain groups at the same time (“transdifference”, see chapter 1.1, p. 20f.). It has various functions, such as energizer, icebreaker and it highlights groups within a group.

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Critical success factors
Compared to the classical model of key note addresses – where the general outline of the speeches may be enough to know from the organiser’s perspective – here, a more solid preparation is crucial. In order to bring together an interesting mixture of theories, lines of arguments, national/regional practice examples, in short, an animated input, you need to know the speakers’ academic background very well. It may be wise not only to look carefully to the speakers CVs and review their scientific publications, but also to check their communication skills. Some time should be dedicated to the preparation of the speakers (briefing) and for getting them in touch with each other beforehand.

Author(s), References – Where to find out more?
No references were found – method developed by the conference organisers in Sofia (Felix Gajdusek, Maria Schwarz-Wölzl)

Refers to “Group division/Differenzierung”
The method may serve as an icebreaker and energizer, it provides an overview about the group structure, however it produces trust among the participants. They learn about diversities and commonalities within themselves, within the group and that these all can change at any time.

People do not only get (theoretically) immersed in the conference’s subject, but are also forced to reconsider their attitudes and opinions.

Large room for plenary debate (approx. 200 people)
Spot for keynote with microphone, a number of chairs for the experts in the plenary debate
Good, charismatic and experienced moderator, familiar with the subject, who manages to provoke constructive dispute
Approx. 1 hour – 1 hour 15 (max. 20 minutes for keynote speech) 40 – 60 minutes for discussion

The choice of the key-note speaker is of course the most important factor. His introduction should be the start and provide the necessary input for a subsequent lively debate.

Why do we recommend using this method for intercultural learning/promoting intercultural dialogue
People are forced to think about certain matters that previously they maybe took for granted. As such, they can get new insights.

What are participants supposed to learn?
People do not only get (theoretically) immersed in the conference’s subject, but are also forced to reconsider their attitudes and opinions.

What are participants supposed to learn?

A moderator with a set of well prepared questions
Depending on the size of the participating group: a microphone
The venue should provide enough space for physical movements and group building processes
Approx. 15 – 20 minutes

Critical success factors
Start with emotionally less affecting questions before proceeding to the core questions related to the conference. Participants could also be invited to put a suitable question to all others. 4 to 6 sequential rounds may be enough.

Author(s), References – Where to find out more?
The method description was taken from a note of a workshop about participative user design, held by Ilse Marschalek. See http://en.wikipedia.org/wiki/Sociometry Find more at the International Sociometry Training Network: http://www.sociometry.net/

A.5. Challenging Key Note Speaker + A.6. Plenary Debate with 5 Experts

Who is it for?
This method can be used in front of bigger groups as a preparation or warm-up for subsequent active participation and interaction in a plenary debate. (Theoretical) framework knowledge is combined with instigation for active thinking.

Brief Description
The method of the key note speaker, who challenges not only the public but also, and maybe foremost, the experts, who will take part in the subsequent debate, was applied in the Kortrijk conference. The purpose of this method is to introduce the subject with an expert who is an authority on the matter and puts forward challenging statements which invokes deeper thinking on certain aspects regarding the subject.

Which resources are required?
Large room for plenary debate (approx. 200 people)
Spot for keynote with microphone, a number of chairs for the experts in the plenary debate
Good, charismatic and experienced moderator, familiar with the subject, who manages to provoke constructive dispute

Time required
Approx. 1 hour – 1 hour 15 (max. 20 minutes for keynote speech) 40 – 60 minutes for discussion

Critical success factors
The choice of the key-note speaker is of course the most important factor. His introduction should be the start and provide the necessary input for a subsequent lively debate.
The audience is introduced to various people or viewpoints at the same session. The audience can ask questions to experts for clarification. A panel discussion can be used to develop ability of problem solving and logical thinking.

A panel discussion develops the capacity to respect others ideas and feelings and the ability to tolerate provides opportunities of assimilation of theme and content helps in creative thinking.

Abstract of their different viewpoints prepared in advance are helpful.

Panels discussions, if well conducted, are usually more interesting to the audience than is the single-speaker forum. They provide sufficiently varied clash of opinion and presentation of facts to give even the quiet members of the audience a feeling of vicarious participation.

The disadvantage of the method is that it confines most of the discussion to the panel itself. The audience listens and is given a chance to ask questions, but for the most part is passive and receptive. It will not work well, if there is just agreement on the panel, controversial statements make it livelier and will motivate involvement by the audience.

The panel works, if you want to discuss different even contradictory positions. Do not use it for presentations, where there is little to be discussed.

What are participants supposed to learn?

A grid to civilized leisure by Harry Allen Overstreet, 1934

http://www.slideshare.net/joena.as/j/panel-discussion-presentation
### B.2. Living Books

<table>
<thead>
<tr>
<th>Who is it for?</th>
</tr>
</thead>
<tbody>
<tr>
<td>◦ All participants from different background, all cultures</td>
</tr>
<tr>
<td>◦ All ages</td>
</tr>
<tr>
<td>◦ Min. number of participants: 10</td>
</tr>
<tr>
<td>◦ Min. 1 reader per book, max. 2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A “Living Book” is a person, who acts as representative of a certain group, willing to discuss her/his values with others. As a “Living Book”, you are prepared and make yourself available for “readers”. “Readers” have the opportunity to ask another person for a given time, and ask the “book” actively what they want to know. Readers may choose from a list of available books. At the conference in Sofia book-titles were displayed on a string with a coloured T-shirt (as gift for the book). Then readers receive readers’ cards describing the rules for reading. “Books” and “readers” subsequently are invited to sit down on a lot of small places prepared in advance to minimize disturbance. An alternative might be to hand out a “literature index” to all participants beforehand, indicating where the “book” is to be found (table number); thus, “readers” could approach their “book” directly at his or her table.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Why do we recommend using this method for intercultural learning/promoting intercultural dialogue?</th>
</tr>
</thead>
<tbody>
<tr>
<td>It is a method designed to promote dialogue, reduce prejudices and encourage understanding. “Living Books” are people sharing their experiences and willing to discuss their values with others. It provides an insight into the experiences, opinions, view points and attitudes of persons with different cultural backgrounds, often representing certain social groups. This method provides with information that can help to understand things and people better.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What are participants supposed to learn?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listening to the story of somebody from a different background; it is a challenge to beliefs, prejudices, stereotypes and fears and builds bridges through dialogue.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Which resources are required?</th>
</tr>
</thead>
<tbody>
<tr>
<td>◦ Beforehand, a clear instruction for the potential “books” and the collection of them has to be prepared</td>
</tr>
<tr>
<td>◦ Moderator</td>
</tr>
<tr>
<td>◦ Reader’s card, instructions,</td>
</tr>
<tr>
<td>◦ List of book descriptions (book catalogue)</td>
</tr>
<tr>
<td>◦ (Public) space for each group (book/reader/s) to talk in privacy</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time required</th>
</tr>
</thead>
<tbody>
<tr>
<td>◦ 15 minutes instruction</td>
</tr>
<tr>
<td>◦ 45 minutes per round (not less than 25 minutes)</td>
</tr>
</tbody>
</table>

### Critical success factors

Clear instruction to “books” about the aims of this activity, clear (written and verbally explained) rules on the communication process, it is important to consider the best approach of how-the-readers-find-their-books. If the book-selection processes are between the “reading” sessions, no reader card may be necessary. Only in case all books become selected before the reading series by readers, reader cards may be helpful. To provide too many books – the process of the-readers-find-their-books may become too long-lasting and complicated. An option would be to provide the list of books to the participants already before the event. Check if everybody, who has registered as a book, really attends the session, to make sure that all books displayed are available.

### Additional material

Reader’s card, List of book titles from Sofia
Assessment of method in Sofia by quick voting on scales: perception and difference in both roles of “reader” and “book”.

→ see CD-ROM

### Author(s), References – Where to find out more?

Tobias Rosenberg Jørgensen, Sune Bang, Asma Mouna, Dany Abergel, Philip Lipski Einstein, Christoffer Erichsen and Ronni Abergel, Denmark (1993)
http://humanlibrary.org/the-history.html
http://humanlibrary.org/
http://www.livingbooks.at
B.3. Lecture + Discussion
on Lisbon treaty at 1st ICD Conference in Vienna

Who is it for?
- Large audiences
- Limited only by space

Brief Description
A lecture is an oral presentation intended to present information or to teach people about a particular subject. Lectures are used to convey critical information, history, background, theories and equations. A politician’s speech, a minister’s sermon, or even a businessman’s sales presentation may be similar in form to a lecture. Usually the lecturer will stand at the front of the room and recite information relevant to the lecture’s content.

Why do we recommend using this method for intercultural learning/promoting intercultural dialogue?
Quick, cheap and efficient way of introducing large numbers of persons to a particular field of knowledge.
Keynote lecture to deliver the core message or most important revelation of the event.

What are participants supposed to learn?
Listen to expert’s presentation and opinion.

Which resources are required?
- Podium
- Microphone
- Optionally beamer and screen

Time required
- 20–30 minutes lecture and time (30 minutes) for discussion afterwards

Critical success factors
Critics point out that lecturing is mainly a one-way method of communication that does not involve significant audience participation. Therefore, lecturing is often contrasted to active learning.

Some participants in ICD Conferences appreciated to have time to listen (during a lecture) in between periods of demanding activity. Although lectures may be a one-way method of communication it makes a difference if the speaker addresses the audience and thus creates a relationship or if she/he

My Success – The Living Book Experience
By Dragomira Shuleva

ENTERPRISE magazine in cooperation with CEED Bulgaria (Centre for Entrepreneurship and Executive Development) and Together Ltd. organized the First Best Business Practices Forum in Bulgaria where leading Bulgarian companies provided their advice – “For Your Success – practical experience from the TOP managers of the leading Bulgarian companies”.

CEOs of different Bulgarian companies participated as lecturers on the event. They shared their Success stories as invaluable experiences conforming to our cultural and behavioural characteristics as they have always worked in Bulgaria. They are not famous theoretical experts who have advice not always applicable to our reality; they are people who fought for their success every day. The guest had the opportunity to listen to the best successfully established business models in the TOP fully Bulgarian owned companies from all economic sectors and obtain practical guidance how to implement projects successfully.

The event was visited by 230 participants – from different Business fields and they have experienced the Living book method for the first time except one top manager from UK.

Networking sessions allowed forum participants to meet and talk with the lecturers in the forum. One of these sessions presented the Living Book Method for the very first time in Bulgarian business context. Dragomira Shuleva and Emilia Ilieva promoted the idea to become a book or a reader as follows: “Imagine, I have an idea and you have an idea – we exchange them and then we both have two ideas each (if not more). Look around. All these people around you have ideas to share. Let’s use all that potential in the hall.”

We called the last forum session “Living Book of My Success”. Each participant was able to become a “Book” and to tell a success story as an “author”, about his business challenges, his new ideas, etc. In this way people had the opportunity to present themselves, exchange ideas and get to know “Who’s in the Room?”

We had 11 books – with at least five readers each (one of our “bestsellers” with the title “You have to overcome your limits in order to succeed”, presented by a start-up student – young entrepreneur, gathered about 15 readers). Participants appreciated the privilege to ask their questions and exchange ideas in real time and actually together with the authors to keep writing their books. A lot of the participants kept “reading” long after the event end and outside the event room.

Find more information on www.mysuccess.bg
B.4. Bubble of Voices

Who is it for?
- It is a method for experts and/or workshop chairs to provide the participants with a snappy overview of all workshop topics and goals available
- For adult participants
- 6 to 10 experts

Brief Description
The “bubble of voices” (an equivalent term is “chit-chat”) means sequential presentations by experts (or chairs of workshops) about their topics and/or their goals of presentations and/or workshops. Due to strict time limits presentations have to be short and concise (no longer than 2 minutes), this is, where the advantage of this method lies; it avoids wordy and wearisome speeches, the so-called “death by Power-Point” syndrome. It forces presenters to condensate their topic and message in a nutshell and reduces interruptions during the presentations. It can be used to support the participants in their choice between different workshop topics.

Why do we recommend using this method for intercultural learning/promoting intercultural dialogue?
Generally, it can be used for any kind of conference topic, where people are supposed to exchange knowledge, experiences and opinions. It may be especially useful for expert conferences (symposia) where thematic outcomes are envisaged, such as strategies, policy guidelines, etc.

What are participants supposed to learn?
They learn at a glance the topics (like of a following parallel workshop session), the message and – last but not least – the person of the presenter.

Which resources are required?
- It is important that all slides are recorded on the PC (used for the presentations) beforehand; technically caused interruptions are extremely counterproductive, especially for this method

Time required
- 2 minutes (!) per presentation

Critical success factors
- Preferably, the slides should be made with individual style sheets, to attract better attention.
- Strict time control by a chair/moderator is essential.

Author(s), References – Where to find out more?
This method is derived from the Japanese method “pecha kucha”
Tips of presenters can be found at: http://www.aqworks.com/2007/07/03/guide-to-better-pecha-kucha-presentations/

B.5. Lectures by Experts

Presentation by 3 experts at the ICD Conference in Rome on the same subject: Lifelong Learning and Marginalised target groups

Who is it for?
- Large audiences, interested in deepening a specific subject

Brief Description
A lecture is an oral presentation intended to present information or to teach people about a particular subject.
In the case of a lecture by experts (ideally three/four, not more), they are invited to speak on the same subject from different perspectives, starting from their fields of work, competencies, social and cultural background, etc.
In this way, a lecture by experts will be particularly useful to gain different approaches/opinions/ experiences on a unique specific subject: the experts are asked to provide for a personal presentation of the topic concerned (i.e. “lifelong learning”), starting from a personal application/interpretation/knowledge. Usually the lecturers will stand in front of the public, in a visible position of the room (i.e. podium).

Why do we recommend using this method for intercultural learning/promoting intercultural dialogue?
Quick, cheap and efficient way of introducing large numbers of persons to a particular field of knowledge, showing different perspectives and interpretation by the experts involved.
We recommend using this method in contexts (events, conferences) where active participation is required (through workshops, role plays, etc.): in such a way, a lecture by experts should introduce the core topic of the event in an intercultural perspective, thanks to different experts’ approaches and cultural backgrounds.

Author(s), References – Where to find out more?
http://en.wikipedia.org/wiki/Lecture
C. Act 3 – Workshop

In the course of ICD Conferences workshops are meant to actively involve people focusing on a particular subject. Everyone present is requested to interact and actively participate and give her/his opinion. Sometimes a speaker, moderator or instructor (facilitator) is introduced to provide an input. Participants however influence or decide about the intensity of the discussion, possible (individual) learning outcomes and results of the group work.

The workshop “Relations in Borderlands, Identity Conflict and Intercultural Competence” was held by Dr. Hania M. Fedorowicz, M.A. (CA/PL). She addressed a complex topic, giving a short theoretical input on identity needs and intercultural encounters. Holding a workshop like this requires theoretical and methodological competence.

For our purpose we take 2 methodological tools out of the complex process that may be of use for intercultural and other group discussions.

C.3. Group Discussion – Workshop on European Identity

by Hania M. Fedorowicz

Who is it for?

- Inhomogeneous and discordant groups
- People belonging to groups with a history of avoidance or conflict
- People who wish to become a working team which welcomes differences, while building on things in common
- Min. number: 10–25 persons

Brief Description

Participants are invited to discuss a number of challenging questions around different tables.

Arrangement: Each person at a table gets a letter for identification (A, B, C ...). Persons who act as “anchors” have the letter A and will not move, all others may sooner or later. After the first round, participants with the letter B move one table further, D moves 4 tables further, clockwise. Those persons moving act as “ambassadors” taking headlines received from other at the previous table to the next table. Similar movements take place after each round, so that results at all tables are communicated all over the room. There is a reporting period and a new question in each round (at each new table).

1st round: participants around the table introduce themselves (can be part of answering the 1st question), e.g. the first task is to define one’s own social identity (state, town, place of origin, gender, colour, or whatever, what makes up your identity?) and to take notes on prepared sheets. (10’) Individual answers are collected and put into a list (10’).

Critical success factors

Critics point out that lecturing is mainly a one-way method of communication that does not involve significant audience participation. Therefore, lecturing is often contrasted to active learning.

Some participants in ICD Conferences appreciated to have time to listen (during a lecture) in between periods of demanding activity.

Although lectures may be a one-way method of communication it makes a difference if the speaker addresses the audience and thus creates a relationship or if she/he takes for granted that the audience has to be interested in her/his speech. Even a lecture means negotiating attentiveness and involving the listeners: ideally, the lecturer should encourage questions and interventions by the participants (preferably at the end of her/his presentation).

The lecture inspired, however, teacher’s and learner’s perspectives are different. (partner)
2nd round: 2 individuals from each group (except A) move to different other tables. The groups mix. The list with answers from the original table, where people were sitting in the first round, is reported to the new group. New question: People reflect on what they all have in common and make notes. Again the list is written down on paper.

3rd round: Again 2 new individuals move from each table to new tables, results are passed on to others by newcomers and a new question is discussed. E. g. is there anything like “European Identity”. What is it? How to acquire European identity?

4th round: Participants split into groups of 3 persons and reflect the process of interacting in changing group constellations.

E. g. how did you feel about communicating, what makes a good dialogue? “To enter into dialogue with others” means … (choose the most important elements from a list provided)

C.2. Talking Stone/Talking Object

by Hania M. Fedorowicz

After a short and thought-provoking presentation, participants are invited to bring their thoughts and feelings to the dialogue in small groups. Given the diversity of the assembled group, the exercise aims at stimulating dialogic interaction on questions such as identity and identity conflict in order to elicit many different answers in a non-polarizing way.

The coming and going of new participants and their reports leads to an experience of giving and taking. To mix people from different tables is important to give people the opportunity of coming into contact with persons one might otherwise not meet or perhaps even avoid. The process mirrors the experience of cultural mobility and migration, leaving the safety of “home” and engaging with new contexts. The role of the welcoming community is a central experience.

That diversity does not preclude discovering things in common, that differences can be enjoyable, that a structured framework and sequenced movement opens free spaces for interaction and group synergy. Experientially, participants often go beyond reductionist identity claims or naïve realism to increased cognitive flexibility and a spirit of enquiry.

Which resources are required?
- Instructor/Moderator
- 5-8 Tables for 10-25 persons
- Paper, felt pens
- Copies with instructions
- Copies with questions

Time required
- Min. 3–4 hours, including reflection

Critical success factors
- Good introduction of tasks, structure and purpose of the exercise
- No time pressure!
- Enough time for reflection

Additional material
- Copies with questions (Vienna): (PDFs)
- Intercultural introductions (Diagrams summarizing identity needs)
- “To enter into dialogue with others” means … (Form) → see CD-ROM

Author(s), References – Where to find out more?
- European Institute for Community-Based Conflict Resolution (CBCR) – Salzburg (Austria)
  http://www.conflict-resolution.at/

Why do we recommend using this method for intercultural learning/promoting intercultural dialogue?

- Inhomogeneous groups
- People who do not know each other too well, people who wish to become a working team
- Groups wishing to discuss conflicts or any relevant theme in a mediated and coconstructive manner

Who is it for?

Brief Description

A “talking object” (in this case, a stone) is put on the table. Anybody, who feels the impulse to speak, does so by taking the stone/object and holding it respectfully for the duration of their intervention, mindful of others waiting for their turn.

The talking object can be any object engendering commitment to the convention of the circle (a stuffed toy, a branch or flower, a decorated piece of wood or plastic). This talking object is placed in the centre of the circle. The custodian of the circle asks for agreement on the time to be taken for the dialogue.

A talking circle is a method used by a group to discuss a topic in an egalitarian and non-confrontational manner. The group members sit in a circle and comment on the topic of discussion following a small number of rules:

- Instruction/Moderator
- 5-8 Tables for 10-25 persons
- Paper, felt pens
- Copies with instructions
- Copies with questions

- Min. 3–4 hours, including reflection

- Good introduction of tasks, structure and purpose of the exercise
- No time pressure!
- Enough time for reflection

- Copies with questions (Vienna): (PDFs)
- Intercultural introductions (Diagrams summarizing identity needs)
- “To enter into dialogue with others” means … (Form) → see CD-ROM

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C.3. Roma Dance Workshop

Who is it for?

- A group of people of any age and nationality
- Generally, the group should not exceed 20 participants
- No matter for gender of participants, even though probably women will be exceeding
- No specific dance expertise is required, just curiosity and desire to learn

Brief Description

The Roma dance workshop method can be considered in the set of popular dances’ workshops, which express peculiarities of a lot of populations in the world. In this kind of workshop the dancers are called to embody traditional styles of various cultures, simply managing with music and rhythm. In our case, traditional Roma dance has been chosen to exemplify this kind of workshop, Sevia Sejidic from Bosnia being the teacher. Generally – after a brief introduction on the Roma dance’s history – the first step is especially devoted to the beginners: the dancer-trainer includes fundamental break-downs of the rhythm and the technique, and the participants are expected to familiarize with the flair and feeling of this expressive folk dance. Soon after, second step, the group tries to acquire more complicated dancing steps, to understand their meaning and the layering of expressions: there are a variety of hand gestures involved which make the dance tell a story. The third step will evolve through different moves and interpretations, depending on the group’s harmony and level. After a useful break to breathe and drink some water, the last step is to perform a complete (simple) choreography.

Why do we recommend using this method for intercultural learning/promoting intercultural dialogue?

Dancing is a very important way of expression all over the world and at the same time it is the most “natural way” to get in touch with foreign people. Roma dance, in particular, is full of meanings and encourages to learn about genders, rituals and traditions without speaking, just sharing energy and finding a common way of moving. We recommend to use dance workshops (Roma dance or other ones) because dancing together is an excellent means to deal with important issues (value of differences, racism, prejudices, etc.) in an unusual way, exploiting the body’s expression and encouraging learners’ interaction.
Participants are supposed to familiarize with the basic breakdowns of Roma dance, its rhythm and style. They also learn to familiarize with beauty in difference – as underlined by one of the participants – approaching a new culture, its peculiarities and traditions.

What are participants supposed to learn?

Which resources are required?
- Ideally: traditional Roma skirts/long and wide skirts,
- Alternatively: comfortable clothes
- Coloured hip scarves and/or sashes
- A stereo with Roma music
- A comfortable room (with a warm and dry floor)
- Some bottles of water

Time required
- 2 hours time + half an hour to take a break

Critical success factors
The trainer’s experience is the most important success factor: this method works well if the conductor is expert enough to involve and stimulate the participants in a balanced way.
She/he should be aware of some reticence and emotional blocks, showing patiently respect and interest to each one of the participants. There will always be someone shy around to welcome and someone else to stop!

Some aspects of Roma culture could be very far from some peoples’ way of thinking. The trainer should be able not to “stereotype” behaviours, in order to find a common way of feeling a new very special groove.

Suggestion: Ask for feedback
At the end of the experience, feedback should be given just through a “gift-word”: everyone in circle, each participant leaves “the word” to express something to the others. The word should be linked to a positive or negative emotion, or any word he/she wants to choose (“thank you”, “never again” etc.).

I learned a lot thanks to the meeting with Sevla and her daughter Romina. I was really impressed by the sharing of such an identity treat as dance between two generations ... Beautiful! Beautiful! Beautiful! Thank you! (participant)

Who is it for?
- A group of people of any age and nationality
- The theatre’s workshop method is open to everyone: no previous experiences are requested, but just the desire to get in the game, discovering one’s creativity and curiosity and meet new people and cultures
- The number of participants varies on the basis of the workshop duration: smaller numbers for shorter durations, greater in case of longer timing, in order to secure the same attention to all participants
- Generally, the group should not exceed 20 participants
- A varied group composition is recommended, especially referred to different cultural backgrounds and ethnic groups

Brief Description
The intercultural theatre is a creative theatre, which is based on training, dance, singing, rhythm and improvisation coming from different cultures. More specifically, the work done on the body, the voice and the character acts as a tool to overcome linguistic barriers and closed codes, in order to experiment alternative ways of communication. In such a way, the intercultural theatre becomes a universal experience that can be shared everywhere and with anyone.

An application of intercultural theatre workshop – our conference’s case – works as follows, actress Felicité Mbézele from Cameroon acting as intercultural mediator: after some minutes of stretching in a circle, the conductor provides inputs using all the objects available in the workshop room: each participant selects and wears one of them. The aim is to discover and put together the acts linked to the emotions, the habits and the memories of participants, using objects unlike anyone else depending on the different inputs received. Each participant is stimulated to perform in a free way, following emotions and thoughts; at the end, the “history” made up by the group does not resemble each participant, while it reflects a part of every one of them.

Why do we recommend using this method for intercultural learning/promoting intercultural dialogue?
Theatrical methods might be applied as artistic means to integrate and include people coming from different cultures, through the body language, narration and forms of verbal expression. Creativity improves empathy skills, furthering learning processes, the ability to listen to the others, telling about people’s personal stories and lives, building confidence and knowledge.

A genuine “intercultural dialogue” should promote a different way of discovering and reading each one’s deepest feelings, ideas, assumptions, preconceptions etc. in order to put everyone in someone else’s shoes.

C.4. Intercultural Theatre Workshop

Authors:
http://www.romanobersh.com/?q=en/year-gypsy-culture-program-romano-bersh
http://archivioromanolili.blog.tiscali.it/tag/attraverso/
The participants learn to focus on their personal emotions, memories and experiences, finding their own peculiar way of sharing all of this with the others, generating a new “common language”, overcoming with their original mother-tongues and diverse artistic skills. The Intercultural Workshop learning and experience touches notably the behaviour and personality of young people, because they usually are more expressive about their life. The participants are guided to discover the power of art and theatre as a medium to express real life stories and as a bridge that can create global understanding with other nations, through common languages (body, stories, experiences, emotions).

**Critical success factors**

- The conductor’s experience is the most important success factor: this method works well if the conductor is expert enough to involve and stimulate the participants in a balanced way. She/he should be aware of some reticence and emotional blocks, showing patiently respect and interest to each one of the participants. There will always be someone shy around to welcome and someone else to stop!
- Suggestion: Ask for Feedback (see "gift-word", p. 74)

**Which resources are required?**

- Comfortable clothes
- Comfortable room (with a warm and dry floor) equipped with objects of common use
- The place should be neither noisy nor a passageway
- Music
- A couple of chairs
- A mirror

**Time required**

- 2 hours min./4 hours max. (depending on the number of participants)

**Author(s), References - Where to find out more?**

On intercultural theatre:
- http://www.narrazioneinterculturale.org/index.eng.htm

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**C.5. Participatory Video Workshop**

**Who is it for?**

- A group or community of people of any age and nationality
- There is no fixed number/hypology of participants: the method is used all over the world and is applied in different contexts/situations

**Brief Description**

Participatory Video (PV) is a method based on a set of techniques through which groups and communities can create their own film. The idea behind is that this kind of “participatory media” is a great tool to bring people together to explore issues and needs, or simply to be creative and tell stories. This process is also really effective to empower and stimulate people, enabling groups and communities to be active and face problems, finding out creative solutions. In addition, PV can represent an effective tool to encourage and mobilize marginalized groups and people at risk of exclusion, thanks to its empathic and creative way of work and its validity to promote personal forms of sustainable development based on specific needs.

In the case of our conference, a group of 10 people worked with Maria Rosa Jijon, a visual artist from Ecuador: each participant was asked to write a sentence about “home” in her/his mother language. Then they exchanged their papers, and each person read in a language she/he didn’t know and was filmed at the same time. At the end they managed to produce a video using all the different languages in the group. The trainer supported each step, especially the final one devoted to the video editing.

**Why do we recommend using this method for intercultural learning/promoting intercultural dialogue?**

As introduced above, PV has several possible applications for different purposes: from community development to therapeutic work; from promotion of local innovation to communication with policy makers; from monitoring and evaluation to action research. But what is really important is that PV can be considered a tool for positive social change, a process that encourages people to take control of their destiny. Like any participatory process, all community members have equal access to the process, and all voices are expressed and heard. Video is a medium easily transposable, replicated and shared, representing an extraordinary tool for intercultural interaction and the promotion of intercultural dialogue. Completed films can be used to promote awareness and exchange between various different target groups; they also can be used to encourage vertical communication with decision-makers.

In our conference, the workshop was explicitly focused on narratives of diversity.

**What are participants supposed to learn?**

Participants rapidly learn how to use video equipment through games and exercises; they are supported by the trainer(s) in identifying and analysing important issues in their group; they rapidly learn to direct and film short videos and messages. Thus, a dynamic process of community learning and sharing is set in motion.
As previously introduced, PV is an excellent tool to encourage people in documenting local experience, enhancing needs and hopes from their own perspectives. It initiates a process of analysis and change that celebrates local knowledge and practice, stimulating creativity and participation.

**Which resources are required?**
- 1 trainer (at least), expert in PV method
- Mini DV video camera
- Speaker to plug into video camera
- Spare video batteries
- Microphones
- Camera tripod
- TV (to show the video)
- VCR video recorder or similar (to make copies)
- Source of power
- Consumables (blank Mini DV cassettes)

**Time required**
- 2 hours min./4 hours max. (depending on the number of participants)

**Critical success factors**
- There is no fixed way in which PV has to be done: these are some general principles to remember before setting up a PV workshop:
  - Plan the objectives clearly and write them down
  - Explain the objectives simply (i.e. "to have fun", "to create a document", "to share knowledge/experiences")
  - If necessary, get acquainted with cultural norms before
  - If you face a refusal, leave the door open
  - Be friendly, smile, be yourself, be open
  - PV is meant to enable the community/group to show their achievements
  - to help participants in expressing what they feel and the knowledge they have
  - to increase participants’ awareness
  - to empower

The process was participative in terms of contributions but there was no opportunity to have influence on the process itself. In particular the questions asked to all participants might have been defined by the workshop participants themselves. (participant)

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**C.6. Is the Past a Foreign Country? – A study circle based workshop**

**Who is it for?**
- Everyone who wants to reach an intercultural dialogue through history and its relation to present time

**Brief Description**
- During the ICD Conference in Stockholm we discussed society and democracy in Europe today – and in the future – by a part of our common European cultural heritage, Bronze Age object replicas. The workshop was conducted by a well prepared leader, Kajsia Althen from Linköping University.
- Participants divided into small groups, chose one artefact and discussed its meaning in relation to intercultural dialogue and to consider whether there is anything like eternal values. What have we taken along from middle ages? A map of Europe on slide illustrated the connections in Europe 4000 years ago, by which means and for which purpose did objects travel from South to North?
- Results of the discussions were shared among the groups.

**Why do we recommend using this method for intercultural learning/promoting intercultural dialogue?**
- The method encourages dialogue about something we all – in some way – have a relationship to, the past. The method is suitable for questions of vital importance, identity, happiness, trust, love, democracy and so on.
- In the workshop "Is the Past a Foreign Country" we used copies of archaeological artefacts though it is fascinating to touch and use archaeological artefacts. All participants were for the first time introduced to the material and by that on equal terms with it. That in itself opens doors towards intercultural dialogue.
- But it’s also possible to use other types of material to connect the participants with the theme/issue (read more below).

**What are participants supposed to learn?**
- By dialogue with others you will get new perspectives. What the learning outcomes are is depending on the issues that are raised during the workshop. Workshops like this suppose to start a process, not to end it.

**What resources are required?**
- Small groups with max. 6-8 persons (compare to study circles) recommended.
- Suggestion: if you are more, divide the group into smaller ones

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**Additional material**

- Video Homemade! Available under [www.wereurope.eu](http://www.wereurope.eu)
- [http://insightshare.org/](http://insightshare.org/)
- [http://www.zalab.tv/it](http://www.zalab.tv/it)
- [http://tv.oneworld.net](http://tv.oneworld.net)
At the ICD Conference the workshop was conducted by Stefan Parkman (professor in choir conducting at Uppsala University)

**Why do we recommend using this method for intercultural learning/promoting intercultural dialogue?**

Choir-singing has the advantage that it bridges over a confusion of languages. By singing together one can feel solidarity even if it's difficult to speak with each other. The individual performance has to stand aside for the mutual. By singing in a choir people build something together but it is still important that it is not participating. It is important to feel save enough to be able to get further into intercultural meetings and to reconsider our sets of values (our knowledge of, our attitudes towards, experiences etc. with other cultures).

**What are participants supposed to learn?**

That people unite irrespective of their culture

**Which resources are required?**

- You will need a democratic person who likes to act as choirmaster. Look around you, there is a lot of people engaged in choir-singing, maybe one or two could help you with the conducting
- Prepare a repertory (it can be just one song!) with songs fitting you. Consider language, do you have any language in common or should it be scales or sounds?

**Critical success factors**

It can be important to put the purpose of choir-singing into your context. In some cultures and/or among some persons singing is uncomfortable, in others it is part of the social relations. By explaining what you want with it, it might be much easier for them to participate.

**C.7. Choir-Singing**

**Who is it for?**

For those who are prepared to try unconventional learning methods to reach intercultural dialogue and learning

**Brief Description**

Choir-singing is an important part of Sweden's intangible cultural heritage. It's simply people singing together, more or less ambitious! In Sweden there is a slogan "Everyone can sing!"

**Time required**

Be generous with time so that all participants have the chance to interact and get into the main issue you want to stress by the workshop

**Recommended:** 1.5–2 hours

**Critical success factors**

Even though the content in the workshop is very much decided by the participants, the leader plays a crucial role. She/he should be well prepared, have a clear aim with the work. It’s important that the workshop leader is able to initiate, encourage and draw conclusions in the process in order to support learning and its environment.

**Author(s), References – Where to find out more?**

Recommended: further reading about the "study circle" as learning method, see http://en.wikipedia.org/wiki/Study_circle and for facts on folkbildning http://folkbildning.se/foolkildning/oversattningar
C.8. Market Place – A method for parallel workshop session

Also called “World Cafe”

<table>
<thead>
<tr>
<th>Who is it for?</th>
</tr>
</thead>
<tbody>
<tr>
<td>♦ For all stakeholder groups</td>
</tr>
<tr>
<td>♦ For adult people</td>
</tr>
<tr>
<td>♦ 10–350 people</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants are divided into groups (of 4–6 persons), sit down at the tables or in chair circles; each group is dealing with particular topic(s), summarising the discussion outcome on pin board or flipchart, rotation of the groups after 30–45 minutes (facilitator, note taker, experts and/or resource person remain at the table while participants move to the next table); at the new table/chair circle: either dealing with the same topic(s) or with results from the previous group, again summarising the discussion outcome on pin board or flipchart. The number of rotations is optional, standard is 2–3 rotations.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Why do we recommend using this method for intercultural learning/promoting intercultural dialogue?</th>
</tr>
</thead>
<tbody>
<tr>
<td>This method was initially designed for large group moderation (up to 350 persons). Exchange of knowledge, experiences and opinions in smaller groups of people coming from different cultural backgrounds. This method is especially effective with heterogenic participants if they all are affected by a common topic10.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What are participants supposed to learn?</th>
</tr>
</thead>
<tbody>
<tr>
<td>♦ In a relaxed atmosphere the participants may learn new opinions and perspectives and share knowledge (collective intelligence)</td>
</tr>
<tr>
<td>♦ Table groups may be facilitated by the following roles (optional): 1. Facilitator – leads the process 2. Note taker – ensures that everything is captured and safely stored 3. Expert – provides an input to the discussion 4. Resource person – takes care of the “reality check” if needed or wanted</td>
</tr>
<tr>
<td>♦ Enough space that one group does not interfere acoustically with the others</td>
</tr>
<tr>
<td>♦ Flipchart or pin board</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Which resources are required?</th>
</tr>
</thead>
<tbody>
<tr>
<td>♦ Time per discussion round: 30–45 minutes, the standard process has a duration of 2–3 hours in total</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Critical success factors</th>
</tr>
</thead>
<tbody>
<tr>
<td>♦ At the beginning, participants should introduce themselves in a playful way and the facilitator should invite participants to ask if there are any questions about the process or their role.</td>
</tr>
<tr>
<td>♦ Beforehand, the facilitator must be well prepared (the goals of this exercise must be explained clearly), clear instruction of all different roles.</td>
</tr>
<tr>
<td>♦ Disadvantage, in case the participants can choose spontaneously the table group: unbalanced numbers of participants may occur.</td>
</tr>
</tbody>
</table>

Author(s), References – Where to find out more?


Website dedicated to the method World Cafe: http://www.theworldcafe.com/

C.9. Fishbowl

<table>
<thead>
<tr>
<th>Who is it for?</th>
</tr>
</thead>
<tbody>
<tr>
<td>♦ For all stakeholders</td>
</tr>
<tr>
<td>♦ Adult age</td>
</tr>
<tr>
<td>♦ Up to 20 persons, in principle for large groups</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>The fishbowl is a participant-driven, innovative method of dialog that can be used when discussing topics within large groups. 4–5 participants (either volunteer or appointed) are sitting in an inner circle of chairs (this is the fishbowl), surrounded by one or more outer circles of chairs for the audience. One chair in the fishbowl is left empty, because any member of the audience can, at any time, occupy the empty chair and join the fishbowl. When this happens, one actual member of the fishbowl must voluntarily leave and free a chair. The discussion continues with participants frequently entering and leaving the inner circle. The moderator introduces the topic and the participants start discussing it. The audience outside the fishbowl listens to the discussion and participants join in actively whenever they consider it appropriate or necessary.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>References – Where to find out more?</th>
</tr>
</thead>
</table>
| ♦ See wikipedia: http://de.wikipedia.org/wiki/World_Cafe%C3%8C

10 See wikipedia: http://de.wikipedia.org/wiki/World_Cafe%23C9%23A8
### C.10. Open Space Workshops

<table>
<thead>
<tr>
<th>Who is it for?</th>
</tr>
</thead>
<tbody>
<tr>
<td>– Open space workshops are open to just about anyone</td>
</tr>
<tr>
<td>– 20 participants is a min., can go up to 100 participants max.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Brief Description</th>
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<tbody>
<tr>
<td>Open Space Technology creates the conditions for respectful conversation. It is a powerful way of bringing people together to search for solutions to complex issues. All participants have the opportunity to express what they consider to be important and to take responsibility for their passions; in doing so they discover new ways of working cooperatively. Working in Open Space is a novel experience for many people. Yet one of its special features is how it promotes cooperation by allowing learning of new ways of working and being together in a relaxed and natural manner. For the visitors of the Open Space Workshops to know what the discussion at a certain moment is all about, the ongoing subject or theme is projected on a large screen.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Why do we recommend using this method for intercultural learning/promoting intercultural dialogue?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open space is a very active, dynamic, creative and open informal way of holding a workshop. Participants determine what their discussion is all about and if they don’t like it, are free to switch to another workshop.</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>What are participants supposed to learn?</th>
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<tbody>
<tr>
<td>Participants are stimulated to listen to each other and actively participate. As such they do not only learn from the “expert”, who is in front of the “space”, but are also gaining new insights from each other.</td>
</tr>
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<th>Which resources are required?</th>
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<td>– 4-6 chairs</td>
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<td>– A set of stimulating questions</td>
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<tbody>
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<tr>
<th>Critical success factors</th>
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<td>Let the content emerge from the comments and questions of the group, rather than controlling the flow of ideas. The facilitator/moderator should be open to unconventional ideas/contributions. The distance between the fishbowl and the surrounding circle should be small. It is not useful for decision making processes, because the numbers of agreements/disagreements can not be identified via this method. Avoid the use of microphones (if possible) to provoke the audience for an easy step into the discussion group in the centre.</td>
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<td>It is a participative approach, which tends to de-personalize the issue and to reduce the stress level, making people’s statements more cogent. The fishbowl exercise is a technique for discussing difficult and controversial issues between two groups of people who may be in disagreement. It overcomes barriers to communication such as pressure to conform from peers, “professional detachment” and intimidation. It is a good alternative to panel discussions.</td>
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### Additional Information


12. See: [http://www.co-intelligence.org/y2k_fishbowl.html](http://www.co-intelligence.org/y2k_fishbowl.html)
Food shows a great deal about one’s culture. Cooking and eating together will create a group forming and relaxed atmosphere yet full of new things to learn. Preparing food jointly is a participative experience, yet requires good organisation and leadership competences.

Forming groups from different countries allows learning from each other how to prepare a dish. 

Suggestion: Go shopping or visit the local market as an intercultural experience.

- Chefs who know to prepare the dish
- Kitchen facilities for up to 6 groups and enough space for each one to prepare their dish
- Cooking plates and baking oven
- A nice place to eat together and to relax after the effort

3 hours min.
Open end recommended!

Each group member should try every dish, so as to “taste” unity in diversity; (people should not cook for too many).

Good planning before the event (shopping list, list of required equipments).
Self organised division of tasks.

Invitation to the Cooking experience
List of Kitchen tools

“Crazy Cooking” has been developed as an interactive non-formal learning method in the course of the project ARTEMIS (Adult Regional Training for Education in Multicultural and Interactive Study Circles). More information on “The Artemis-Toolkit”, published 2005, is available at office.hietzing@vhs.at
D. Act 4 – Evaluation/Feedback
Especially when applying new methods, feedback and evaluation are valuable instruments not only to find out what worked and what did not, but also for which reasons. Participants’ instantaneous feedback gives a moment’s impression after the event, whereas evaluation by an independent observer can give systematic assessment of the whole process using criteria against a set of standards to see what was achieved compared to what was intended.

D.1. Conference Observer
Who is it for?
- Conferences where new methods are tested, and when there is little time for reflection.
- Approx. 1 observer per 25 persons

Brief Description
Conference observers are introduced to the participants’ right at the beginning. If they use media like camera or audio equipment, participants’ permission is required and has to be signed on registration. Observers partly participate and move around during the conference breaks to take video or audio interviews or ask questions without equipment. They ask for expectations at the beginning, accompany the proceedings and ask again at the end to which extent expectations have been met. During the concluding plenary they give their impressions and comments.

Why do we recommend using this method for intercultural learning/promoting intercultural dialogue?
Interaction may happen unconsciously and can easier be noticed and described by an observer from outside.

What are participants supposed to learn?
Reflect expectations and results through interview questions.

Which resources are required?
- Copies of permissions to be filmed and interviewed
- Audio-tape recorder/MP3-recorder
- Video camera/handycam

Time required
Observers shall be present throughout the whole event

---

D.2. Flashlight
Who is it for?
- For all stakeholders
- From adolescence onwards
- Up to 10 persons

Brief Description
This method is used to identify the opinion, motives and mood within a group of people. The participants give short statements – one sentence or two – about a clearly defined topic. “Flashlights” can take place at the beginning, in-between (to adequately react to interruptions, passivity and/or aggression of participants in order to recreate an agreeable working climate for all) and at the end of the event (to receive feedback on the question if the event met the expectations e.g.).

There are several rules everyone has to follow:
- A participant only talks about him-/herself, about his/her personal perceptions and expectations
- All statements are related to the posed question and shall be made saying “I … /My …”
- Statements aren’t allowed to be longer than one to two sentences
- Statements aren’t commented, criticized or interpreted
- Whenever one speaks, the others listen
- Everyone should say something

---

Critical success factors
Especially when working in an experimental way, it is helpful to gain an outside view and have the opportunity to collect as much material as possible from participants’ perspective.
Observers shall be presented at the beginning to make them visible to everybody and to clearly present their tasks and requests to the participants. Observers shall be present throughout the whole event and even put their questions during lunch or coffee breaks.
The results of their work must be presented to the plenary at the end to reveal to participants, what they had been contributing to with their comments and activities – maybe unconsciously or even unintentionally.

Additional material

---

W hy do we recommend using this method for intercultural learning/promoting intercultural dialogue?

W hat are participants supposed to learn?

W hich resources are required?

W hat is it for?

D.1. Conference Observer

D.2. Flashlight

---

13 Taken from http://www.pilgrimage-project.eu/
D.3. Feedback – Drawings and Written Comments

Who is it for?
- All Conference participants
- No limited number

Brief Description
At the exit of the conference room a pin board is arranged with drawings on it that invite participants to make notes on post-its and put them where appropriate under the following headings:
- What did I enjoy?
- What did I dislike?
- What was boring?
- What was funny?
- What did I learn?

Why do we recommend using this method for intercultural learning/promoting intercultural dialogue?
We recommend using this method because it guarantees complete freedom to the participants in the evaluation, having a whole vision of the event; the informal way encourages the participants to express their opinions in a critical and genuine manner.

What are participants supposed to learn?
To express their opinion/evaluation on the event/conference in a playful way

Which resources are required?
- Pin board
- Flipchart paper
- A funny illustrator to do the drawings
- A few packages of post-its
- Felt pens

Time required
- A few minutes for each participant to think and draw/write before leaving

Critical success factors
It works, even when there is little time at the end of a conference to collect impressions by participants in written form. It is preferable to the questionnaire (too long at the end of the day!)

Author(s), References – Where to find out more?
No references were found – based on our experiences

The resulting picture helps to create a positive working situation or change a given situation in a solution-orientated way.
Taking the participants’ expectations, opinions and their cultural background into account, the program can be re-focused on the actual needs of participants.

It provides – fast and for all (transparent) – an insight into the current status of opinions the participants and the mood within the whole group.

It is useful to arrange the chairs in a circle
Flashlight rounds depend on the number of participants, but are generally fast

Variation: At the end of the experience, feedback should be given just through a “gift-word”: everyone in circle, each participant leaves “the word” to express something to the others.
The word should be linked to a positive or negative emotion, or any word he/she wants to choose (thank you, never again, etc.) –
See also the suggestion on p. 74f (Roma Dance and Theatre workshops)

http://www.pilgrimage-project.eu/
http://regionale-prozesse-gestalten.de/Blitzlicht.122.0.html

It is useful to arrange the chairs in a circle
Flashlight rounds depend on the number of participants, but are generally fast

Variation: At the end of the experience, feedback should be given just through a “gift-word”: everyone in circle, each participant leaves “the word” to express something to the others.
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http://www.pilgrimage-project.eu/
http://regionale-prozesse-gestalten.de/Blitzlicht.122.0.html
### D.5. Learning Diary

<table>
<thead>
<tr>
<th>Who is it for?</th>
<th>Longer term participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brief Description</td>
<td>The Learning Diary (LD) is a tool that helps reflect the process in the ICD Conference and to identify learning progress and outcomes. The purpose of the learning diary is to write about two things. First of all you should write about the main points of each learning event, reading or seminar: what was their most important message from your own point of view? Secondly, you should write about your own relationship to the content of the event. Give your own examples: bring in a current debate, book, film, personal experiences or things you have learned elsewhere. What kind of tools did you get to reflect upon social and cultural phenomena? LDs do not have to be essay-like cohesive pieces of writing but they should not fall apart into separate unrelated sentences either.</td>
</tr>
<tr>
<td>Why do we recommend using this method for intercultural learning/promoting intercultural dialogue?</td>
<td>Opportunity for self-analysis since it gives participants a chance to reflect on their difficulties and achievements. Especially for a longer term training (1 term, 1 year)</td>
</tr>
<tr>
<td>What are participants supposed to learn?</td>
<td>The aim is to write a reflective diary. You can have a critical look at the conference and you can disagree with applied methods and contents.</td>
</tr>
<tr>
<td>Which resources are required?</td>
<td>Copies of the main questions and possible structure of a LD</td>
</tr>
<tr>
<td>Time required</td>
<td>Time used for writing the LD is chosen by the learner individually</td>
</tr>
<tr>
<td>Critical success factors</td>
<td>A Learning Diary should be written immediately after the event in order to bring to mind the essential aspects of the conference/meeting. It is useful that all participants keep an LD and exchange by making it available internally to each other. Questions that should be answered: + What was the most important message from my own point of view? + What have I learned? What was new?</td>
</tr>
</tbody>
</table>

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### D.4. Questionnaires

<table>
<thead>
<tr>
<th>Who is it for?</th>
<th>The feedback questionnaire (FQ) is to be used at ICD Conferences for participants and experts to be able to reply on-the-spot</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brief Description</td>
<td>The FQ method traces the way the participants “confront” the ICD Conference and themselves in specific environments created by application of ICD methods. It enables to collect invaluable insight into how the conference/workshop has succeeded and gives useful feedback for amendment.</td>
</tr>
<tr>
<td>Why do we recommend using this method for intercultural learning/promoting intercultural dialogue?</td>
<td>The main advantage is that the FQ provides (ideally) on-the-spot response thus capturing the “spirit” of the event most accurately. This method should be used for seeking solutions to potential problems in the conference design.</td>
</tr>
<tr>
<td>What are participants supposed to learn?</td>
<td>To be able to reflect and organise their thoughts before the event is long since passed.</td>
</tr>
<tr>
<td>Which resources are required?</td>
<td>Conductor of FQs, analysis Printouts of FQs On-the-spot</td>
</tr>
<tr>
<td>Time required</td>
<td>20-30 minutes max.</td>
</tr>
<tr>
<td>Critical success factors</td>
<td>It seems crucial to inform participants and experts in advance of the importance of taking time to answer questions thoroughly and as comprehensively as possible.</td>
</tr>
<tr>
<td>Additional material</td>
<td>Project Evaluation Report by Oto Luther and Martin Pogatár (SRC SASA) A Survival Kit for European Project Management (available in English and French), see: <a href="http://www.sokrates.at/survivalkit/">http://www.sokrates.at/survivalkit/</a> (Appendices)</td>
</tr>
<tr>
<td>Additional material</td>
<td>see CD-ROM</td>
</tr>
</tbody>
</table>

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</table>
V. Drama Review: Conclusions

Dialogue ... needs at least two persons who are capable of talking to each other. Stemming from the classic Greek “Dia-logos”, two meanings may be deducted: the “flowing of sense” as well as “conflict” – very much in the culture of ancient Greek discourse; between these two poles we find the potential of the dialogic spectrum “… a contradiction, that does not necessarily need to be resolved, but definitely has to move on, a process which will instigate and inspire community spirit, fantasy, the imaginative power of community, for its own sake.

Judith Cerwenka quoting Adolf Muschg (Kunst als Schule der Mehrsinnigkeit, 2005)

The conclusions drawn from our experiences listed below should underpin ICD Conference planning and institutional arrangements. Although the methods applied were not really “new”, it seems they are on the other hand not commonly used either. In order to motivate further use, we would like to share with you our “Lessons Learned”.

Essential Ingredients for ICD Conferences

► One principle of participation (as defined on p. 41) is that results may differ from original intentions. In the intercultural context the process of participation might produce even more unpredictable results. So be flexible and remember that something new can develop when someone else participates.

► Keep a balance between strict planning (control) and leaving free space for participants (to participate).

► Avoid generalisations when talking about cultural diversity. There is no culture in the world that is not the result of intercultural communication. “Intercultural” describes a dynamic process where the main focus of attention is on the relationship and not on the comparison between A and B.

► Coming together of participants at a meeting is unique; particular people, at a particular place, at a point of time. Their active participation requires mutual respect, trust and appreciation of each individual – from each of them.

► Learning styles differ. Through meta-linguistic and more subconscious (non-verbal, emotional, sensational) communication we can reach the goals that language, discussions and argument cannot.

► Intercultural Dialogue takes time, effort and commitment. Interculturality cannot be achieved overnight. It is better to limit your ambition to identifying and formulating methods that enable people to re-evaluate their attitudes and move towards interculturality more quickly.

Additional material

What have we learned (Learning Outcomes Survey) by Finbar Lillis → see CD-ROM

Additional References – Where to find out more?

http://www.slideshare.net/wirebook11/learning-diary
http://www.pilgrim-image-project.eu/
The informal side of exchange at any event plays an important role in intercultural learning: eating and drinking together with the participants gives everyone a chance to network.

Progress may come from overcoming obstacles, or facing criticism, or from when things do not run as smoothly as expected.

A facilitator is like a tour-guide. She/he has to carefully combine planning and giving space to participants to explain and share their experiences and ideas.

We wish to invite all readers to share their experiences with us, when using the ICD Design and to feedback their comments, critics and amendments to: info@wereurope.eu

**Overview of methods used:**

→ see next page

### Legend:

a Colours indicate the level of participation, a darker colour signifies that participation is more intensive (see p. 41)

b Symbols signify the medium used primarily:

- art ...
- objects ...
- speech ...
- writing ...
- media ...

### 26 Methods

| Method | Chapter, see p. | Level of Participation (see p. 43)* | Communication (through symbols)** | The method is good for ...
|--------|-----------------|-------------------------------------|-----------------------------------|------------------------
| Carpet of Symbols and Memories | A.1. p. 51 | [ ] [ ] | [ ] | getting to know each other
| Count 1-2-3 – A Warming-Up Method | A.3. p. 56 | [ ] | [ ] | icebreaking
| Sociometry – Differences, Commonalities and Scales | A.4. p. 57 | [ ] | [ ] | learning about each other
| Keynote Address – Dialogue Form | A.2. p. 55 | [ ] | [ ] | cognitive input
| Challenging Key Note Speaker + Plenary Debate with Experts | A.5. p. 58 | [ ] | [ ] | cognitive input

### Presentation

- Living Book - B.2. p. 62 | [ ] | [ ] | facilitating dialogue
- Lecture + Discussion - B.3. p. 66 | [ ] | [ ] | cognitive exchange
- Panel Discussion - B.1. p. 66 | [ ] | [ ] | cognitive input
- Bubble of Voices - B.4. p. 66 | [ ] | [ ] | cognitive input
- Lecture - B.5. p. 57 | [ ] | [ ] | cognitive input

### Workshop

- Advanced Crazy Cooking - C.11. p. 86 | [ ] | [ ] | celebrating together
- Participatory Video Workshop - C.5. p. 77 | [ ] | [ ] | media experience
- Intercultural Theatre Workshop - C.4. p. 75 | [ ] | [ ] | sensory experience
- Dance Workshop - C.3. p. 73 | [ ] | [ ] | sensory experience
- Choir-Singing - C.7. p. 80 | [ ] | [ ] | sensory experience
- Is the Past a Foreign Country? – A study circle based workshop - C.6. p. 79 | [ ] | [ ] | storytelling, exploration
- Talking Stone/Talking Object - C.2. p. 71 | [ ] | [ ] | facilitating dialogue
- Group Discussion/Workshop on European Identity - C.1. p. 69 | [ ] | [ ] | questioning concepts
- Market Place – A method for parallel workshop sessions, also called “World Café” - C.8. p. 82 | [ ] | [ ] | cognitive exchange
- Open Space Workshops - C.10. p. 85 | [ ] | [ ] | facilitating dialogue
- Fishbowl - C.9. p. 83 | [ ] | [ ] | facilitating dialogue

### Feedback

- Flashlight - D.2. p. 89 | [ ] | [ ] | collective overview
- Feedback – Drawings and Written Comments - D.3. p. 91 | [ ] | [ ] | personal evaluation
- Learning Diary - D.5. p. 93 | [ ] | [ ] | personal reflection
- Questionnaires - D.4. p. 92 | [ ] | [ ] | personal/collective evaluation
- Conference Observer - D.1. p. 88 | [ ] | [ ] | external evaluation
Appendix

What to find on the attached CD-ROM:

> Partner Institutions (Details)
> 7 Examples of Successful ICD
> Additional material on ICD methods (Carpet of Symbols an Memories, Living Books, Advanced Crazy Cooking ...)
> ICD Conferences in Detail (Conference Material, press clippings, images)
> Suggestions and tips for running a successful ICD Conference
> weRe europe project summary in 21 (EU member states) languages, as well as Norwegian and Turkish
> Experts' reports on “Work with Marginalised Target Groups” from 27 EU member states as well as from Turkey and Norway
> Abstracts on “Lifelong Learning” in 27 EU member states plus Turkey and Norway
> “Let’s Collaborate: Challenges Facing Intercultural Diversity” by Jürgen Bolten, University of Jena (GE)
> European Pedagogical Strategies for working with Marginalised Target Groups by Finbar Lillis, Credit Works Ltd. (U.K.)
> Learning Outcomes Survey by Finbar Lillis, Credit Works Ltd. (U.K.)
> What is the “optimal learning environment” for intercultural dialogue? (material from the workshop in Stockholm, November 2009)
> Project Evaluation Report by Oto Luthar and Martin Pogačar (SRC SASA, SI)
> The virtual Carpet of Symbols and Memories
> A digest of the ICD Design in Bulgarian, English, French, German, Italian and Slovenian language
> See also www.weReurope.eu – Go to our website for further additional experience

Acknowledgements

In the course of our 2 years cooperation the work in progress on the ICD Design was exciting and a pleasure, though sometimes there was also tension and misunderstanding, even though we had the advantage of sharing one language – English, even if it was mother tongue to just one of the partners.

However, the individuals in the partner consortium proved very competent in overcoming difficult situations and challenges contained in the issue of working in a cross-cultural setting and we (almost) never lost our courage to reach the goal jointly.

Having initiated the ICD Conference Design as a “work in progress” meant of course that what we had in our different minds at the beginning was questioned and challenged and had to be developed and adapted according to new requirements and situations unforeseen.

We did not always share the same opinion. But this was an asset: If we would have had the same point of view, we would not have been able to learn from each other and to bring the ambitious project to an end successfully.

As coordinators of the project weRe europe we want to thank all partners as well as experts and advisers from EACEA and last but not least all participants in the course of weReupe:
Thank you for your confidence in the project idea, which at the outset for some of you might not have been clear at all,
Thank you supporting our ambitious aim and
Thank you for cooperating so well.

May the product at hand be of use for many people who wish to organise similar events!

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