

# Your places in the world

01

## Inner work

30 min

### Objective:

Working with the comfortable and uncomfortable energy of feeling at home. And allow participants to connect and relate more with these experiences.



Imagine a world map in the space around you. Take a moment to orient yourself by defining the directions, such as north, south, your town, the capital, Latin America, Asia, and so on.

**1st round:** Situate yourself at the place where you currently live.

**2nd round:** Now, travel back in your mind to the place where you were born. Take a moment to immerse yourself in that place.

- What does it look like? What do you see around you? Notice any scents or smells. How does your body feel in this place? Take 5 minutes to connect with your body, and be aware of the images, sensations, and memories that arise.

**3rd round:** Situate yourself at a place where you *FEEL* truly at home.

- How do you know you are at home here? How is your body expressing this?
- What is it that makes you feel at home?
- Think of an experience here, and express the energy with a hand or body movement.

**4th round:** Now situate yourself at a place where you don't feel at home.

- What makes you not feel at home here? Express the energy with a hand or body movement.

**5th round:** Finally, find a place in the middle between these two last spots (where you feel at home and where you don't). In this new spot, start doing first the movement that came up in the place where you felt at home, and then the movement from where you didn't feel at home. Move back and forth between these two, creating a dance with the combination of both. Dance this new movement, play with the dance, exploring variations in its size and intensity. Allow it to transform into new movements if it naturally evolves. Is there anything new that arises from this movement? Lastly, give a name to this unique dance that you have created

# Singing together a song in an invented language<sup>1</sup>

02

## Introduction

15 min

### Objective:

Gain awareness around communication with unknown languages and dynamics/ experiences behind that may emerge in the group

### Artistic tool:

Voice singing



This activity is for activation, improvisation, including teamwork through breathing and ritualisation.

We will all sing together a song that we will improvise, in an invented language! We will all sing together to reach a common group breathing.

Enjoy the sound of the all voices singing, feel that we all are intimidated by the strange sounds of a foreign language, but at the same time that no specific language skills are necessary to sing together and have fun!

<sup>1</sup> Created and facilitated by Rachele Venturin (tessere culture onlus), local associated collaborator of Tilde Project in Italy

### Facilitation tips

Usually there's an initial moment of astonishment. When the participants start to sing, support them: "Don't think too much! Just try! Wow so nice!" It works very well with youth and groups where people speak different languages.

### Don't forget!

Enjoy and have fun!

# How to create a safer space together?

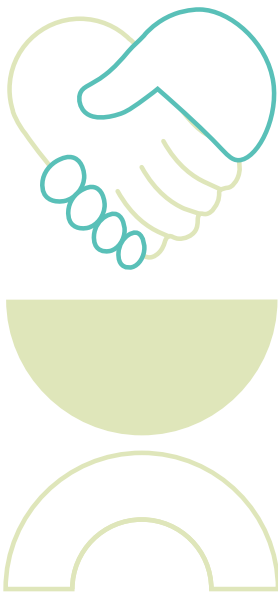
03

## Introduction

30 min

### Objective:

To create together the 'Group Agreements' for TILDE training, considering the needs that all the people have for feeling safer during the process.



As we are going to be touching sensitive topics, and personal experiences could arise, it is important to create a space where we can all feel safer than other meeting spaces.

In a personal reflection, each person takes 5 minutes to think about the following question:

### What do we need to feel safer in this space?

Afterwards, in couples, they share their ideas for 10 more minutes.

To finish, we share in the plenary circle. Each couple can share one idea, until we have heard from all.

As facilitators, you can bring some examples:

- *Each person chooses what to share, and what not to share, at any time.*
- *Proposals are not compulsory, I can participate, or I can also take the role of an observer.*
- *Celebrate diversity: really invite all points of view, even if they may be difficult to hear.*
- *Principle of confidentiality: what is shared here, stays here and is not used outside.*

Language: the idea is to share in the language we share. But, as it could be easier for us to explain in our mother tongue. We can use the language we want, and then we can try to say it again in the common language, or someone can translate for us.

Write down all the ideas in one big paper or whiteboard. Now, these will be our "Group Agreements" for the training.

### Facilitation tips

When talking about safety and awareness it is very important to notice that we cannot create permanent safety all the time for all the people. But we believe that the awareness in all of us is important: the awareness of damage potentially happening, noticing it, working on it together.

## Rank

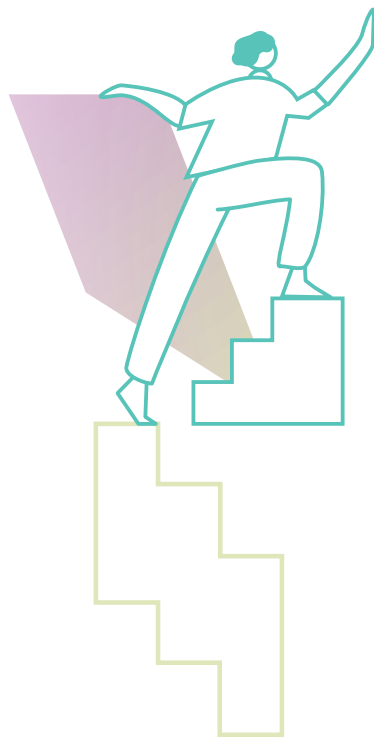
30 min

### Objective:

To become more aware of our own personal rank and how it relates with others.

### Artistic tool:

Space and movement



Standing up, participants will move up and down an imaginary line in the middle of the room. We are going to explore the differences of rank and power in our group. Imagine there is a line in the middle of the room, on one side we have 'Low, a little, not, or any', and on the opposite side of the line we can find 'High, a lot' (depending on the aspect). For each round, an aspect will be mentioned, and you have to move and put yourself where you feel is more appropriate for you at the moment. You do not need to explain or justify yourself for choosing that place, it is your decision.

### Rounds:

- Age (younger - older)
- Health (very healthy - not so healthy)
- Languages (many languages - my native language)
- Followers in social media (a lot - any)
- Studies (a lot of formal studies (university, PhD, masters) - not a lot or little formal studies)
- Something that supports me spiritually, something bigger than me that I trust (I trust a lot - I do not trust anything like this)
- Time in this group (a long time - I'm new)

You can think of other aspects that could work well for your group.

For each round, people move in silence, and then, as a facilitator, you can ask some voices in different points of the line (2-3) to express how they feel in that position.

When you finish all the rounds, make small groups and ask:

- How did you feel in the different positions of the line?
- It was easier to acknowledge being on one of the sides than the other?

### Facilitation tips

Do not forget to mention:  
"It can sometimes not feel very easy or comfortable, so we encourage you to take care and to share what you want at this moment."

### Don't forget!

to check concepts in the TILDE Theoretical Framework:

- Rank
- Power
- Privileges

# Rank in relationships

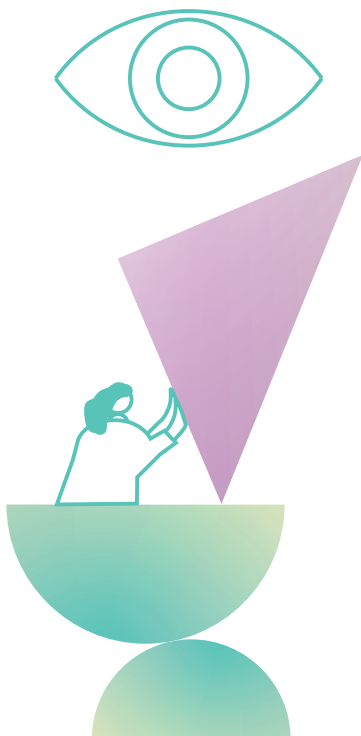
05

## Rank

60 min

### Objective:

Be more aware of one's own rank.  
Own your high rank.  
Relate to others from your high or low rank



**Explain the concept of rank and share the hand-out (see below) with the different kinds of rank.**

1. In pairs, each person shares a situation where they have high rank (look at the list of examples of different kinds of rank).
2. Speak about this rank. How did you gain it? Is it something you are born with or is it something you developed? How conscious are you about this rank in your everyday life?
3. Now, each person finds an aspect where they may have more rank than the other person. How does it make you feel? Is it difficult to have more rank? Does it feel uncomfortable? Does it feel unfair? Is the higher rank given because of cultural or structural rules? Explore these cultural reasons for not noticing your high rank.
4. Stand up for your high rank: each person expresses their high rank and speaks openly about it. Notice the effect that has on your partner. The person may feel put down, but may also feel relieved. How can you relate to the person with your high rank in a good - and not abusive- way?
5. Now think about an aspect where you have low rank. *Do you feel it gives you any kind of power?* What do you know about the world and about yourself because of this situation, if you compare with someone that has high rank on it? Does it make you more sensitive than someone who doesn't have this experience?

### Facilitation tips

It is helpful if as facilitators you can give examples sharing aspects where you have high and low rank, and how you relate to each other from the places where you have rank differences.

### Don't forget!

to check concepts in the TILDE Theoretical Framework:

- Rank
- Power dynamics

## Rank

30-60 min

### Objective:

Use the body to identify personal experiences of high rank and low rank, and put them in relation to each other through movement.

### Artistic tool:

Body movement.  
Modelling with clay.

### Materials:

Clay



Stand up and move around the room.

Think of a moment when you felt you had high rank, you felt with power. Think about this situation: how did you feel, how did your body react, what was it like? Make a statue that represents this situation. Close your eyes if you feel like doing so, breathe and integrate this posture in yourself. Then, as this statue, move around the room. How does this figure that has power move?

Now we go out of the figure, shaking all our body. We move around the room. And we think of a situation where you had a low rank. How did you feel? Make a statue with your body, representing this situation. Close your eyes if desired, and connect with the feelings and perceptions in your body.

Now think about the figure that had power, and try to connect the position you are in now, with the one with more power: how can the power statue support you to change the posture of the low power? Make a dance with these 2 statues, changing from one to the other, until you connect with a new movement, different from both before, a combination of the two, into a new one.

Explore this new movement: make it big... make it slow ... make it very very small, almost unperceptible. What do you feel?

Notice your body, is there anything new coming to your mind?

Having this movement in your body, could you think there is anything you can do when you feel with little power?

Then go out from the exercise, shaking all your body.

This exercise can end with a creative space of modelling with clay: each person takes a piece of clay, and builds the last statue that combined the 2 different movements. To finish, create a circle and share your creations.

### Facilitation tips

Calm music can help to create a special space for getting deeper into their creation.

### Don't forget!

to check concepts in the TILDE Theoretical Framework:

- Rank
- Power
- Privileges

# The conflict in a box<sup>1</sup>

07

## Inner work

120 min

### Objective:

To express a personal conflict situation through an artistic creation, using non-verbal and verbal narrative codes

### Artistic tool:

→ Handcraft

### Materials:

→ Colored cardboard,  
→ All sorts of creative materials such as sticks, plastic figures, wool, little stones, modeling clay, shells, strings, buttons, leaves, etc.  
→ Tools such as scissors, glue, staplers, paper drills, etc.

The participants sit in a circle. In the center all sorts of materials (sticks, plastic figures, wool, little stones, modeling clay, shells, strings, buttons, leaves, etc.) as well as tools (scissors, glue, stapler, paper drills etc.) are available.

Every participant has a colored cardboard, which will be folded into an origami box to represent a house. With all these materials they can individually create inside the box the scene of a personal conflict they have experienced in their current house.

When all the boxes are ready, the participants sit again in a circle, and those who want to can describe the scene and the conflict that is going on in it.

Afterwards, the boxes are positioned inside the circle, so that everybody can have a look at them.

<sup>1</sup>Created and facilitated by Rachele Venturin (tessere culture onlus), local associated collaborator of Tilde Project in Italy

### Facilitation tips

This process is extremely useful for youth or people who may have difficulties to talk or relate with their own conflicts.

Remember to learn previously how to build an origami box out of cardboard (the internet is full of exemples).

May work really well for preparation for the final forum to support people to relate in different ways with conflicts.

# Creating Masks - Roleplay 08

## Conflict Work

60 min

### Objective:

Gain awareness on the dynamic in the conflict between roles. Develop the inner facilitator and gain ideas and awareness to face daily conflicts in sustainable ways. Develop the “changing roles” ability

### Artistic tool:

- Handcraft
- Theatre
- Gamification

### Materials: :

- Various materials for handicrafts: cardboard, markers, colours, fabrics, erasers... recycled materials that can be transformed... scissors (very important!)

Create groups of 3-4 people.

### PART I

One person will work on a personal conflict. Think of a conflict that you may be experiencing in this moment, anything that comes to your mind, and something you want to share and work on it now.

2. Explain briefly what the conflict is about: what brings the tension, how do you experience it, who is on the other side and what does the other role say or do that disturbs you?
3. Let's get interested on the other side: What do they look like? How do they talk, what do they say? What's their style, how do they move (position, way of moving)? Represent it as a character, like a figure from a story, or as an energy.
4. Create a mask that represents this role (this step can take more or less time depending on how much time you have).
5. And what about you? Repeat the last two steps with your own side, representing yourself with another mask.
6. Now you have two characters represented by the masks. Give these two roles names. (You + the Other)

### PART II

7. Find a place in the room where these two characters can interact. You represent yourself, and another person represents the other. Do a roleplay where you say to each other what usually happens in their interaction.
8. Another person will take the Observer role. Detached from the conflict, this person can watch the situation like a film, a scene, not totally involved or taken by emotions, from a certain distance.
9. Now you take the role of the Observer, and someone else plays the role of you in the conflict. They will repeat the interaction you have explained above: representing you and the other having the conflict interaction, so that you can observe the situation from the outside: become the person who directs the scene, giving directions until they do it in a way that satisfies you. Come up with new ideas, possibilities, and then check what the two roles think about your proposals.





# Creating Masks - Roleplay 08

10. Ask each role how they feel in the different parts, what they notice, what calls their attention from their side. Just listen to them and let yourself be inspired by what may come up for you.

11. Now, as director/observer, with this new information, reflect on the following question: What did you see in the interaction between the two roles, "you" and "the other": Do you perceive anything differently now? Did you understand anything new from the interaction that calls your attention? Is there any advice you would give to the relationship or to the person that represents "you"?

12. Express your advice to the person who represents "you" in order to include it in the interaction, or you can even move into your side and take your role to represent your advice.

Afterwards, check with all the other roles: did anything change?

13. Now you can play around moving or exploring any of these three parts: you, the other, the observer. Go from one to another and get interested in each position. Some of these questions may help:

- What do you need? What are you looking for? How do you feel listening to what the other side says?

- What do you perceive from your sides or looking from outside?

Keep exploring until you find something new and useful.

14. With this new information ask yourself: how can this support you in your daily interaction with the person you have the conflict with; how would you apply your new insight in this relationship?

Remember, the goal of this exercise is not to resolve anything, but to better understand the interaction between both sides, the tensions and what causes that tension. And to use this new knowledge or insight to do any movement that may support the interaction going further... movement is life!

## Facilitation tips

- Please adapt the steps to the needs of the group.
- The creation of the mask can be a good moment to go deeper in understanding that character. No need to hurry! Use diverse and colorful materials for creating the masks!
- The masks can be replaced with puppets, or bring different "toys" that can represent diverse characters.

## Don't forget!

to check concepts in the TILDE Theoretical Framework:

- Roles
- Role changing

# Deep Democracy Group Process

09

## Conflict Work

90-120 min

### Objective:

To understand better the different perspectives of a topic. To work with a disagreement or conflict within a group.

### Artistic tool:

Role playing (Moreno's psychodrama)

A group process is a structured way for a group to work on an important topic for the whole group, a disagreement or a conflict.

A group process usually has these steps:

- **Sorting/naming topics.** All the participants can name topics they find important to work on. Facilitators write the topics on a flipchart.
- **Deciding on a topic.** Participants decide together which topic has the most energy to go forward and work with. This can happen by the facilitator reading the topics out loud and participants make sounds and hand movements for the topics that have energy for them. Together, the group decides which topic had the most energy.
- **Finding the polarity and working on the roles.** Facilitators help the group to identify the main polarity within the topic. Participants stand up. Who wants to, represents one part of the polarity and speaks from the perspective/role. Another one represents the other part of the polarity and speaks from that perspective/role. Other participants can add their voice to help nuance the roles/perspectives, and represent them in the space, the roles facing each other. Participants can join to represent any part of the polarity and speak from there. Even new voices can appear, bringing diversity and helping to nuance each role, or bringing other aspects of the topic out of the polarity. Facilitators help to deepen the roles, meaning to say also what is difficult to say. During the process, emotionally intense moments will happen (hot spots), as well as moments of understanding (cool spots). These are important moments to frame and bring consciousness to in the process.
- **Roles personalize.** Often, as a part of the process, personal stories will arise to help understand better the polarity and the conflict. Be grateful for people sharing their personal stories.
- **Temporary resolution.** It is important to notice when the group reaches a moment of better understanding of each other and the conflict. Although this understanding will always be temporary - as new roles, topics and processes will arise - this may be a good moment to close this Group Process.



## Facilitation tips:

→ What you feel as a facilitator often belongs to the group. See if you can find a way to bring it in (as a role or metacommunicating)

## The role as facilitator:

→ Helping the group to clarify the polarity and roles, especially in the beginning  
→ Step into roles, supporting the participants to express also what is difficult to say.  
Metacommunicating: saying what is happening in the group → Especially when there is a hot spot (an emotionally intense moment) or a cool spot (a moment of understanding or temporary resolution between the participants).

### Don't forget!

to check concepts in  
the TILDE Theoretical  
Framework:

- Roles
- Hot spots and cool spots

# Experiencing conflict phases

10

## Conflict Work

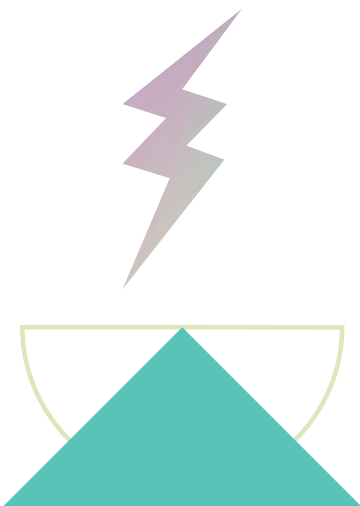
45 min

### Objective:

Work on a conflict in its different phases. Work with the roles that are in conflict, and seek to deepen them. Step back and see the conflict from a detached perspective.

### Artistic tool:

Space and movement



Work in triads. One person will work on their conflict (will bring a topic), another will be the facilitator (guiding the exercise) and the other will be an observer (support looking from outside).

1. Recall a conflict that you are currently facing in your life (your personal life, work, studies, etc.). This conflict could be related to the migration topic.
2. Look for the two roles that are in tension in this conflict, and put one in front of the other one.
3. Deepen the roles: what does each role say?  
First take your own role and express what your position is about. After you finished saying all about your side, try now to take the other side, what could be their position?
4. Now make a hand movement that expresses the energy behind each role. In each case, repeat this movement, play with it, make it in different rhythms, until there is something new that appears.
  - What is it that catches your attention, what energy does each movement express?
  - Could this be useful for you now, could this help you to understand a new way of being in the world?
5. Connection with Nature. Drop out all the information you got previously. Think about a place in nature that you love. Find the two energies that you got in step 4 in this landscape. How are they related?
6. Look again at the conflict that you are facing with this new information. Is there anything that has changed?

### Facilitation tips

It can be helpful if facilitators give their own examples of conflict and how to work on conflict. We've seen it be helpful that facilitators showed an example from their own collaboration and worked on this issue in front of the participants.

### Don't forget!

to check concepts in the TILDE Theoretical Framework:

- Phases of conflict
- Roles
- Roles changing

# Taking different sides in a conflict

11

## Conflict

60 min

### Objective:

This exercise helps participants taking different sides in a discussion/conflict.

### Artistic tool:

Movement, theater

When tension or conflict arises, there is a polarization. That means there are at least two positions or “voices” with different feelings and/or opinions around a topic. Now we are going to practice to take the different sides of the polarization.

It may help a lot if the facilitation team gives an example of a topic that is a real tension between them, and shows how to discuss it, by taking one side each and switching roles between them.

1. Afterwards, the participants will try in small groups of four people.  
Brainstorm possible conflicts or tensions that you have that could be useful to work with. It should be something real, not invented. Try with a small tension or conflict, for example, a difficulty in organizing home tasks between room-mates. **Choose one situation.**
2. **Recognize the two polarities** within the topic (for and against).
3. Now, two people take the one side of the argument and two people take the other. They stand up facing each other. Start with **each side ‘defending’ their position**, expressing which are the needs and experiences they have.
4. Afterwards, try to **switch roles**, this means, try to feel if there is any part of what the other side is sharing that you connect with, that you understand, that makes you feel closer. In this case, walk to the other’s side and express what makes you switch to that side (even if it is a small thing, or for some seconds).
5. Pay attention if in the process there are **momentaneous agreements or understandings**.  
If there are, **deepen** these by asking yourself what feelings you have regarding the other part and the topic. Now that you experienced these aspects of common understanding, does something change in the relationship, in the tension?

Back in the big circle, harvest insights and learnings from the exercise:

- Were you able to change sides, and really feel or connect at least in a small part with the opposite side?
- Did something new or surprising emerge in yourself from this process?
- Did you arrive at any momentaneous agreement or understandings?

### Facilitation tips

Some of their examples can be used in the centre.

It is also recommended to go through the small groups to give support if they get stuck.

You can ask:

- Did you feel at any moment you had more voices within?
- Did you feel at any moment you were not just on one side?

# Inner work on a disturbing role

12

## Inner work

60 min

### Objective:

This exercise is useful after a Group Process or an Open Forum where there were conflicts and polarities. It helps the participants to learn more about a voice/role in the process that they didn't like. Through the exercise participants will learn more about the roles in the conflict and will be able to integrate more of the disturbing energy, thus feeling freer.

### Artistic tool:

Movement

The facilitation team introduces the exercise and demonstrates it.

In pairs, one person will facilitate the activity and the other will work on a role that disturbs them. Once the first person has finished, the roles are exchanged.

The facilitator follows these steps, asking the following questions:

1. Think of a role/voice/attitude (in the Group Process, the Open Forum or in general) that bothers you. **What bothers you** about that role/voice/attitude? What is it about this role/voice/attitude that bothers you the most? What strong values do you have that make this role/voice/attitude bother you? When you have a clear idea about these beliefs and values that are very important and strong for you, make a move that connects you to it. How does it feel to make the move, what is it like to stand up for what you believe in?
2. Now we change and connect with the role/voice/attitude in the dialogue that disturbed you. Make another **movement that represents this disturbance**. Now keep doing the movement without thinking about what you have against this attitude/voice, but just get into the movement, exaggerate it or do it very slowly. What is the energy, the quality that this movement has? Is there something good in the movement, something that you like? Is there something that you can use, even if only a little bit?
3. Then we will **take the 2 movements and dance with them**, doing the first one, then the other one, and so on, creating a dance, a new movement out of this combination. Does something new emerge? What is the message of this dance? Is there something from the message that you can use in your life? Write it down.

After finishing the exercise, make a big circle and share each person's final dance, and the rest of the people copy it. The first person does their move and the rest copies them. Then the next person does their dance, and so on.

### Facilitation tips

The exercise can also be done as guided inner work, without going into small groups.

# Creative Integration of the learning

13

## Integration of the learning

60 min

### Objective:

Harvesting the main learnings and insights of the TILDE process in a creative artistic way.

### Artistic tool:

All (poetry, storytelling, drawing, painting, comic, dance, theater, photography, videos, etc.)

### Materials:

A lot of creative materials, such as:

- Colourful markers
- Colourful paper
- Different small objects such as small figurines, stones, and , small toys.
- Tempera, modeling clay, watercolors, glitter, etc.
- A3 paper

We are concluding this TILDE training, and we have gone through many different concepts and activities, we have experienced different situations and feelings, shared learnings, etc.

Now we want to create an open creative space for you to express any learning you have from this process, any insight you want to take with you, or to express any feelings or feedback that arise from this workshop.

You can, for example, write a poem, a story, you can draw, paint, create a comic. You can also create a dance, a roleplay, tell a story, make a photo, a video... feel free to express in your favorite way at this moment.

You have 40 minutes for this (personal moment to create, with calm music).

When the works are finished, you can create an Exhibition with all the works, and allow everybody to see what was created. Celebrate the creativity and the harvest of the group! Congratulations!

### Facilitation tips

- Calm music can help to create a special space for getting deeper into their creation.
- Always provide the option for people not to share their creation if they do not want, it can happen that what arises is very personal and they do not want to share it.

### Don't forget!

People can face internal criticism in relation to creativity, please take this into account.