



ACT *in*  YOUTH

## IO1 Training Curriculum

**Theatre curriculum for social inclusion!**



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## Background

The reality of the everyday practice of Youth Work is becoming more demanding, requiring specialised competencies, also for facing the COVID-19 pandemic. Due to this extremely serious situation, the young migrants/refugees/asylum seekers were one of the social groups who have been severely and negatively affected, and so, emerged the excessive need of offering support to those young people by the professionals who are always at the forefront of providing care to them, the Youth workers. Therefore, due to this fluid situation of unpredictable changes, Youth workers claim to need more support, in order to efficiently engage with these groups of young people. Furthermore, there is an urgent need to foster Youth workers' digital competences and to create online or blended engagement environments in which people with low technical skills can participate and interact with their peers, encouraging the opportunities embedded in virtual intercultural exchanges.

Tools, techniques, practices that combine Art and Creative activities seem to be the perfect ones for Youth Workers, since in this way the healing power of Art, which has been stated in multiple studies, can be combined with non-verbal activities, in order to achieve an inclusive environment of Learning and cooperation, where the cultural-linguistic barriers are being wiped out. Mentioned above led us to developing Actin'Youth project, aimed at helping youth workers to master their competences in theatre methods in order to become better at supporting their target groups.

## Training Curriculum and its Complementary Elements

The Training Curriculum (further referred to as IO1) is one of the Intellectual outputs of Actin' Youth Project. It represents the core training part of the project, in which the foundation of the theatre methodology is laid for further experimentation and feedback. The course aims to equip youth workers with a set of methodologies, knowledge, practical tools and activities that will serve as a basis for the further development of local initiatives as well as for their overall professional path.

Once you have this text of IO1 in front of you, we strongly suggest you also check out IO2 and IO3 (links available in the document) to get maximum learning on theatre methods. IO1 is complemented by the IO2, The Manual, which elaborates many theatre exercises and best practices, which could be used or experimented with when planning theatre workshops. The structure of the manual uses the structure 3 of the IO1, yet expands on it and offers more details and examples for youth workers when planning the workshops for youth with different cultural backgrounds. IO 1 is also organically connected to the IO3, The Digital Learning Platform for youth and youth workers. The platform contains a space



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for youth and youth workers to learn from each other and the space. Youth workers will be able to attend a 1-2 hr online theatre course to immerse into theatre practices in action, as well as experience ways of using methodologies mentioned in IO1 and IO2 to create online or blended theatre workshops for youth with different cultural backgrounds.

## Training Curriculum Development Phases

The IO1 course structure is based on both responding to the needs identified by the research phase and giving the most innovative approaches to the topic and the most effective theatre-based and performative methodologies. At the same time, the course considers different scenarios and trends, in order to make the course easily transferable and relevant for different contexts.

IO1 Development Phases:

1. **Focus groups research** in each partner country. Youth workers from The Netherlands(12 yw), Portugal, Spain, Italy, Greece and Bulgaria were interviewed and shared most alarming needs and challenges they face in their communities when working with young people with different cultural backgrounds. (Let's mention how many from each country?)
2. **Performing arts and Theatre Best Practice Research** from each partner organisation; Project partners have shared their knowledge on the topic, in particular focusing on the good practices and methodologies that have been locally tested through the years.
3. **Combining the results** from Phases 1 and 2, draft IO1 has been developed and implemented with a group of 24 YW during the LTTA in Rotterdam in March 2022.
4. **Draft IO1** has been improved based on feedback from youth workers involved in the LTTA. In April-May 2022 CWM hosted online theatre sessions after the LTTA which has added value to the learning that happened during the LTTA and helped us experiment and get feedback to the online theatre workshops section of our work.
5. Youth workers went back to their communities to host **blended theatre workshops**. Meanwhile we kept in touch to receive feedback about their experiments with the methodology, which helped us to complete the IO1.



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## Partner Organisations Involvement

ACTin'YouTH project partners have shared their knowledge on the topic, in particular focusing on the good practices and methodologies that have been locally tested through the years. The different approaches proposed, including some that are more practical and others that are more theoretical-methodological.

**CWM** has been a leading partner to develop the IO1 and the structure of IO1 is largely based on our signature theatre trainings. It has been developed and mastered over 5 years with over 150 youth workers, youth leaders, eco-community project managers from all over Europe (19 of which came from the Netherlands). We have hosted live as well as off-line training workshops in theatre methods for youth workers. Our workshops have always been a matter of high interest among youth workers, receiving plenty of great feedback. Success of our participants is what motivates us to keep going and contributing to great youth work in Europe. When developing this training curriculum, CWM not only focused on its overall structure, but also ensuring collaborative approached and balanced contributions from all partners. More specifically, we have contributed to the modules of the IO1 with regards to M1, M2, M3, M4 and M8.

The Italian partner, **Smascherati** shared its own experience based on the work and reflection done over more than 25 years of theatre workshops in direct contact with people with different cultural background (among them also refugees and asylum seekers). They have introduced the specific methodology implemented within Human Beings, the intercultural Theatre Workshop (established in 1994), focused on body language and improvisation as the main method of creation.

**IASIS** from Greece has contributed to the training with input on the psychological implications of working with migrants, refugees and asylum seekers, especially young people. Since IASIS has an extensive experience with this target group, and is specialised in offering psychological support, they have hosted the workshops offering participating Youth workers tools, strategies and materials to work with young people suffering from psychological problems, supporting them and improving their resilience and opportunities.

In the session dedicated to digital tools for social inclusion, **COLECTIC** from Spain has shared best practices and expertise on how digital tools can improve the participation of young people with a different cultural background. They have shared with us about the importance of privacy and how to identify platforms that do not engage in collecting and selling our data to third parties, which is very important since in this project all of us work with vulnerable groups of youth. COLECTIC has also facilitated joint work and exchange on the digital platform, as well as creation of an online course for the youth workers.



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**WALK TOGETHER** from Bulgaria and **CHECK-IN** from Portugal shared their good practices and experiences in working with the target groups, making connections among theatre methodologies and other art-based or cultural activities used to create “bridges” for intercultural communication in different contexts (including schools and youth groups).

## Training Objectives

IO1 offers youth workers of the participating organisations a complete training course and training materials based on the most innovative approaches and best practices, referring to young people with different cultural background and/or with fewer opportunities as the centre of the educational and engagement process. This approach contributes to creating a welcoming surrounding in which young participants are able to build the requisite skills and bring learning results into action. Complexity of the communication process is also examined, taking into account different perspectives of analysis, with particular attention to pragmatic-relational models, dialogical models of intercultural communication, studies on non-violent communication, as well as theatre-based methodologies, techniques and best practices. At the end of the course participants will be able to analyse culturally different contexts and situations and to adequately manage intercultural communication and conflict resolution. They will also be able to analyse contexts and educational situations also culturally marked in order to propose ways of promoting intercultural encounters in Youth settings. Trained staff will be able to coordinate and implement activities in their contexts to foster intercultural dialogue at all levels and continue developing initiatives aimed at better social inclusion of young migrants, refugees, asylum seekers, or pertaining to second generations and cultural minorities.

## Training Modules

All modules could be divided into 3 categories:

1. **Introductory modules** (M1, M2). Here we delve into theatre practices that are quite universal and important for all theatre workshops. We delve into techniques for creating the space, holding the space, preparing the space for deeper work and dialogue with methods of theatre and setting intentions for further fruitful group dynamics and sustained engagement.
2. **Specific Theatre Methodological Modules.** (M3, M4, M5, M6, M7) focusing on specific online and live methodological frameworks that work very well with young people with different cultural backgrounds, such as Theatre of the Oppressed, Biographical Theatre, Scenic Writing, and much more.



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**Impact and Evaluation Modules (M8)** aiming to expand on the theatre tools for reflection and awareness about the transformation, learning and progress happening throughout the workshops. Those involve various techniques that could be used not only at the end of the theatre workshop, but also throughout the workshop journey as needed.

## Training Curriculum Modules Overview

Module 1	Aesthetics of working with groups of young people with different cultural backgrounds. Demechanisation. Movement-body-senses mindfulness.
Module 2	Non-violent communication. Aesthetics. The art of holding space with creative and artistic methods and creating spaces with methods of art that can hold diversity.
Module 3	Theatre of the oppressed tools as way to give agency to youth in creating of their own learning and exploring experiences. Newspaper Theatre practice.
Module 4	Biographical and participatory theatre. Theatre plays and other alternative outputs of working with the participants. Online outputs opportunities: Scenic Writing and Improv Theatre. How digital tools can improve the participation of young people with a different cultural background (CWM+COLECTIC)
Module 5	Teatro Refugio: Physical Theatre, Improvisation and body language. (SMASCHERATI)
Module 6	Psychological implications of working with young migrants, refugees and asylum seekers. Tools and strategies to support youth with psychological disorders. (IASIS)



Module 7	Theatre and art-based or cultural activities used to create “bridges” for intercultural communication in different contexts (WT and CHECKIN)
Module 8	Evaluation and reflection techniques throughout working with youth. Non-Formal Educational approaches and pedagogics of creating spaces for sharing and provoking critical thought.

Noteworthy, those categories are created for you to have an overview. While they could be indeed used to structure your workshops in such way, putting elements of category 1 followed by 3 and end with the 3rd, we highly recommend for you to tailor your workshop depending on the needs of the young people you will work with.



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## Training Program

The training program is an expansion of the modules mentioned in previous chapters and gives a more detailed overview of the elements important when planning your own workshops. As well as could be independently used as a base for youth worker training.

### Module 1 (Day 1)

#### Module 1

#### Guiding questions:

- How to create a space that is welcoming and cozy for the participants?
- How to create a workshop journey which is a smooth transition from theatrical experience of warm welcome, feeling accepted, seen and free to express unique identity?
- How to ignite curiosity of “what’s next?” With the group of young people?
- Why do we talk about boundaries, shared values, needs and language of love?
- How all of the mentioned above phases are applied in online context? What is important to consider?

A) Choosing the right space for young people with different cultural backgrounds. Spaces that work best for hosting theatre workshops. Importance of the setting for the participants to feel welcome and inspired to stay throughout the workshop.

B) Aesthetics of working with groups of young people with different cultural backgrounds.

b.1. Theatre exercises focused on establishing a cozy, welcoming and warm space. Inspire connection, trust, feeling accepted.



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b.2. Introductory exercises to get to know each other and the space with means of theatre. From theatre get to know exercises to make people feel seen for who they are, in their unique element in its unique expression. On this stage the participants feel welcome to express their unique identity;

b.3. We take the unique identity to the next level and get into body work through demechanisation or in other words, movement-body-senses mindfulness tools, which bring awareness to our own body parts: like curious scientists we will explore our bodies, senses, gestures of daily life as if we have never done them before. Throughout this process from individual work we will gradually proceed to build trust with people around us in authentic physical and sensory ways of expression.

b.4. Movement and improvisation based introductions into the workshop could also be a good start of the workshop journey with some groups. The Italian partner of this project is using physical “repeat after me” warm up with no verbal instructions to take the participants through the introductory journey. Afterwards they proceed to other the specific theatre experiences that constitute the main part of the workshop.

C) Taking it to the next level, opening up about our boundaries, values, needs and language of love. This part of the workshop is also going to prepare the group for deep sharing with means of NVC (elaborated in the next section), Theatre of the Oppressed, Participatory theatre and many other methods we introduce in subsequent modules that are used to achieve main objectives of the theatre workshop.

Mentioned above sections were crystallised from work of CWM with groups of young people. How we go from creating the space to carrying the group through the journey to go deeper within themselves and share what is alive for them. Elements from other partners have been added in the section b.4.



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## Module 2 (Day 2)

### Module 2

#### Guiding questions:

- Why is the use of non-violent communication(NVC) important to facilitate participation of youth with different cultural backgrounds?
- What is the aesthetics of NVC exercises?
- How do we make NVC work through the theatre workshop?
- Do we use music throughout the workshop and if yes, how?
- What are other artistic methods we could use to hold the space that complement theatre methods?

A) Non-violent communication. Aesthetics. Just like getting to know each other's values, boundaries and languages of love, it's crucial in any theatre workshops to introduce NVC tools. Not only for the sake of introducing, but also for usage throughout the theatre workshop. Facilitators are encouraged to circle back to NVC tools as we go in the theatre process.

*YW feedback: "At CWM we see each group as a small community, which is a reflection of the society we live in. Just like for any community, communication is what brings people closer and can be very healing or can bring disruption and be a source of crises. Usage of NVC ensures that we are aware of our own emotions and needs as individuals and communicate them in a holistic manner to others. We believe when we communicate from a place of our heart and what's true for us in a gentle and non-judgemental way, we invite another person for dialogue, which could bring even two conflicting parties to a place of understanding and compassion".*

B) The art of holding space with creative and artistic methods and creating spaces with methods of art that can hold diversity.

b.1. Using music throughout the workshop.

b.2. Other artistic methods that complement theatre methodology are: storytelling, drawing, creative writing (especially in the form of scenic writing). The purpose of using



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those would be to engage all senses, as well as offer the participants diverse tools for self and group reflection.

## Module 3 (Day 3)

### Module 3

#### Guiding questions:

- What is Theatre of the Oppressed and why and how we use it to work with young people with different cultural backgrounds?
- How to own the method and apply it from a place of your unique trainer style?
- Theatre of the Oppressed: genesis, key principles and practice. Oppression and The Oppressed: understanding the concepts.
- Theatre of the oppressed as a way to give agency to youth workers in creating spaces for dialogue.
- Theatre of the oppressed tools as way to give agency to youth in creating of their own learning and exploring experiences.
- Newspaper Theatre practice;
- Closing and reflection in context of TO. A. Boal practice and CWM ways of interpreting it.



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## Module 4 (Day 4)

### Module 4

#### Guiding questions:

- What is Biographical and Participatory theatre? Why and how we use it to work with young people with different cultural backgrounds?
- How to own the method and apply it from a place of your unique trainer style?
- What are the possible outputs that could come out of each theatre workshop? How do you know your workshop has been a success?
- What are the principles of online application of theatre methods? What's important to consider?
- What is scenic writing and it's flexibility to use both offline and online?
- How digital tools can improve the participation of young people with a different cultural background?
- What are the platforms that are user friendly and protect our data that could be used by YW when working with young people with different cultural backgrounds?

#### A. Biographical and participatory theatre. (CWM)

M.4. a.1. The art of holding space with creative and artistic methods and creating spaces with methods of art that can hold diversity. Veto Principle. Communication. Group Dynamics.

M.4. a.2. Veto principle is used by CWM widely in order to create space where the participants can take their own action to define their boundaries with the group.

*YW: "It's crucial for us that the participants not only know that they could step out of an uncomfortable exercise any time they would like to, but also to give them agency through specific theatre action to express. From our observation it can be very beneficial for the group as it helps people build more trust and connection even during the workshop. Oftentimes, when someone says "Veto!" There will be another person who was hesitant to*



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*say it before, they will relate to each other. Through action like this young people learn that it's okay to speak up when they don't feel right. And can transfer this knowledge further into their lives and communities."*

M.4. a.3. Biographic Theatre and its main principles.

M.4. a.4. Participatory theatre and dynamics it offers.

A. Theatre plays and other alternative outputs of working with the participants.  
Outputs when working with theatre methods: does it always have to be a theatre performance? CWM sharing their best practice of alternative outcomes and creating participant-led theatre workshops.

B. Online outputs opportunities: Scenic Writing and Improv Theatre.

M.4. c.1. Although Scenic Writing and Improv Theatre are commonly used in live theatre workshops, they are very flexible to be applied online.

*Post link to a video on an online platform.*

A. How digital tools can improve the participation of young people with a different cultural background (COLECTIC)



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## Module 5 (Day 5)

### Module 5

#### Guiding questions:

- What theatre methods and inspirations Human Beings Workshops(HBW) is based on?
- What is important when HBW facilitators plan the workshop?
- Why this method works and what objectives are possible to achieve?

#### A) Teatro Refugio: Physical Theatre, Improvisation and body language. (SMASCHERATI)

M5.a.1. Theoretical and practical Introduction to the Human Beings methodology.- Physical training with explanation (motivation, gaze, tension); “Searching the other”, Eye contact;

*M5.a.2. The training sessions are based on Experiential Learning - Involving participants not only through the cognitive sphere, but also through the emotional and sensory spheres- and will be carried out through an intensive theater workshop, where the practical activity will be accompanied with moments of reflection and theoretical training. Each meeting will be introduced by a physical training with the aim of dissolving physical and emotional tensions, creating group harmony, stimulating individual/collective concentration and reactivity to be able to listen to yourself and others. The main topics of this formative phase will be the discovery of the “other” in a multicultural context, the meeting/comparison/exchange, the reception and formation of the “group”.*

M5.a.3. I observe myself; Analysis and research of your walk, your postures and your own thoughts (“tic”); Individual, in pairs and in groups games and exercises;

M5.a.4. The personal field of vision: focusing and laterality: “Next to me”; “Writing” a word with different parts of the body, searching for different characters (by varying the tension and the rhythm), individually and in pairs

M5.a.5. Obstacles, problems, doubts. Rhythm, time / against time. Games on the “displacement”; Misunderstandings.



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M5.a.6. I open myself / I close myself; Game rules and creativity; 6 postures representing 6 emotions: creation of a sequence, a story.

M5.a.7. Breathing: emotion/tension. Confidence exercises and improvisation

M5.a.8. Frailty as a strength; "Well, nobody's perfect!"; Ability/problem. Obstacle/desire; Individual games and improvisation with preliminary preparation; The concept/idea to accept yourself for what you are. You will present yourself in the way which/how you are actually are;

M5.a.9. "Why are they laughing at me?": Augustus, the unaware clown; Individual improvisation without preliminary preparation;

## Module 6 (Day 6)

### Module 6

Guiding questions:

- Why do we consider psychological implications when working with young people with different cultural backgrounds?
  - What to take into account?
  - How to support young people psychologically inside and outside of the workshop?
- A. Psychological implications of working with migrants, refugees and asylum seekers, especially young people.
- B. Tools and strategies.

*IASIS "It all starts with education. It is important to invest in materials that offer a range of viewpoints so that we can better meet the requirements of the youth.*

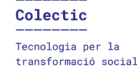
*Furthermore, it is essential to avoid making any assumptions about a person's life. We have to ask for information directly with youngsters about their personal preferences and how they identify, including gender identity, nationality, and racial identity, and use their preferred labels when addressing them."*



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## Module 7 (Day 7)

### Module 7

#### Guiding questions:

- How to create spaces for active participation through methods of art?
- What else?
- Theatre and art-based or cultural activities used to create “bridges” for intercultural communication in different contexts (WT and CHECKIN)

A. Creation of spaces for active participation (WT)

B. What else

## Module 8 (Day 8)



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## Module 8

### Guiding questions:

- Why reflection is an important part of every theatre workshop?
- What are the types of activities that support reflection?
- What is possible to achieve through reflection?

*YW feedback about things we could achieve through reflection.*

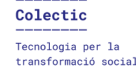
*"Reflection is a powerful tool that helps you get to know the group better. If you don't know the group well, you risk to push your own agenda instead of tailoring each workshops to the needs of the participants. When you listen, you will learn a lot not only about the participants, but also about your work and what it does to people, which will inevitably will set you on the path of expansion, growth and excellence in your field".*

- A. Journaling as a reflection tool has been applied by CWM since 2015. Having observed many benefits of this technique, we keep using it as an organic part in every workshop we host nowadays. Each workshop starts with setting intentions which involves individual reflection on 2-3 guiding questions for 5-10 min at the start of the day or workshop. We have noticed that it's a technique that is beneficial for youth to be more focused and present in the workshop, as well as reap long term benefits of setting their mindset for success they like to achieve in workshops that last for several days, weeks and months.
- B. Various stages of bringing awareness to the learning along the journey: before, during and after the workshop: significance of each stage and purpose of reflection. Partners of this project have different approaches when starting the workshops and ending them. Not all of the partners actively introduce reflection in the beginning. We share YW feedback on this below:
  - A. Types of reflection, depending on the form of expression: written reflection
  - B. Types of reflection, depending on participant engagement: individual, pairs, groups of 3-5; whole group reflection.



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- C. Types of reflection, depending on the timing when it occurs: a) at the beginning of the workshop (setting intentions, landing); b) throughout the workshop (in order to check in on the mood of the group; to become mindful of the learning, process or transformation that's happening or close before transitioning into a different format or dynamic or topic); c) at the end of activity (to close the workshop; measure success/achievements/ evaluate/get out of the roles and fully leave what happened behind onstage);
- D. Noteworthy, an important role in overall reflection is not only done by young people. Reflection by YW is also very important. Based on your observation of how your suggested methods and exercises work with the group we suggest that you cross check your assumptions with the group. Say, you might think young people don't engage because they don't like the activity, it's important to check this with the group because there might be plenty of different reasons. It's important YW don't assume while conducting their own reflection and instead engage with the group in sharing and understanding and getting to know each other better. Once you become open to the group the group increases their trust to you and opens even more.

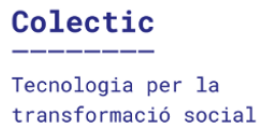
## Expected Results

At the end of the training path participants will be able to analyse culturally different contexts and situations and to adequately manage intercultural communication and conflict resolution. They will also be able to analyse contexts and educational situations also culturally marked in order to propose ways of promoting intercultural encounters in Youth settings. Trained staff will be able to coordinate and implement activities and local theatre workshops to foster intercultural dialogue at all levels and continue developing initiatives aimed at better social inclusion of young migrants, refugees, asylum seekers, or pertaining to second generations and cultural minorities.



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