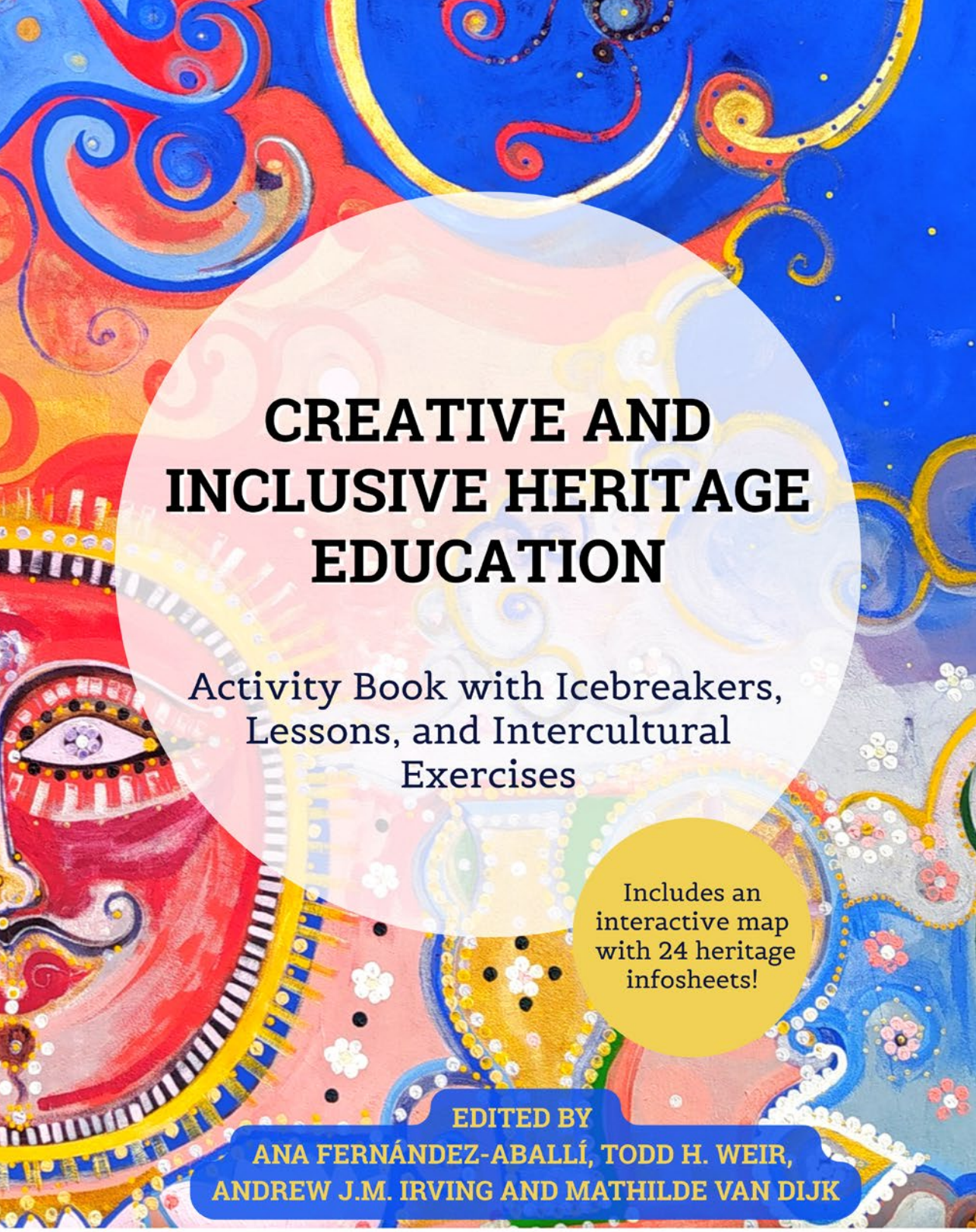


CREATIVE AND INCLUSIVE HERITAGE EDUCATION

Activity Book with Icebreakers, Lessons, and Intercultural Exercises

Includes an interactive map with 24 heritage infosheets!

EDITED BY
ANA FERNÁNDEZ-ABALLÍ, TODD H. WEIR, ANDREW J.M. IRVING AND MATHILDE VAN DIJK

REBELAH
CONNECTING IDENTITIES THROUGH HERITAGE

Funded by the Erasmus+ Programme of the European Union

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Creative and Inclusive Heritage Education: An Activity book for Educators

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Includes an interactive map with 24 heritage infosheets!

REBELAH Project Partners

- La Xixa Teatre (Spain): www.laxixa.org
- Elan Interculturel (France): www.elaninterculturel.com
- Fundació Ibn Battuta (Spain): www.fundacioibnbattuta.org
- Képes (Hungary): www.kepesalapitvany.hu
- Storytelling Centre (The Netherlands): www.storytelling-centre.nl
- University of Groningen (The Netherlands): www.rug.nl

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PART I
HERITAGE AND THE METHODS USED IN THIS ACTIVITY BOOK

1
Introduction

Heritage is all around us. We see it in cities and landscapes, we find it in churches, synagogues and mosques. We are familiar with thinking of heritage in the form of objects held in museums or historical lessons taught in school curricula. Yet, heritage is also something personal that we carry with us: in memories, in practices, in sayings and in our habits.

We may not think about it as educators, but children and other learners bring heritage with them to school, just as museum visitors bring it with them when they walk around an exhibit. If educators can bring personal and public heritage into dialogue in classrooms or museums, heritage can become an exciting and empowering tool for cultural learning and inclusiveness.

It is with this aim in mind that we have prepared this Activity Book for educators working in a range of institutions. It contains a host of ice breakers, classroom exercises and activities that can be undertaken in city streets or museums, and it has interactive resources that you can use to become a heritage mediator.

From Expert to Mediator

This Activity Book is to be read alongside **the Handbook** which is also available free and online. We wrote these books as the final output of a two-year project to create new forms of teaching with heritage. We were convinced that if heritage is to prove a subject that helps improve social inclusion in Europe, then it requires new techniques that help teachers become mediators between the heritage of participants (and their communities) and the heritage out there in the public space.

The challenge we set ourselves was to pioneer ways to help learners take a more active part in the creation of new forms of heritage, particularly the heritage with which they identify. The Handbook provides the theoretical background to the approaches that undergird both learning and teaching. The chapters investigate how objects, places and practices originating in the past are given a narrative as they are transformed into heritage and this provides the grounding for personal and community identities. These narratives are continually being made and remade. Heritage is no longer thought of as something static or authoritatively identified by experts and communicated to a passive

public. Rather, it is seen as the product and process of meaning-making between teachers and students, scholars and community activists. Its place is not just cathedrals and museums. It can be practised in various locations, wherever individuals and communities want to combine and compare historical perspectives in a process of reflection and thereby create a pluralist vision of heritage, reflecting a diverse Europe, for now and for the future.

The Activity Book provides practical assistance to you, the reader, whether you are a teacher, an artist, a community activist or a museum curator. We hope that it helps you to play a mediating role in a multifaceted process involving many voices. Together, we can contribute to the ongoing development of heritage in which we can all participate. In this way, new heritage narratives will be created.

Challenges

Recent developments in European heritage policy have strongly emphasized the role heritage can play in cultural democracy and social inclusion. It is a fact of the contemporary learning environment, however, that the plurality and interculturality that underlies much of European heritage is also being challenged. At the time of writing, polarizing, defensive and even exclusionary narratives are being encountered more and more frequently across many levels of European society. This is affecting how heritage is engaged with.

The adult learning classroom has not escaped this trend, which negatively affects religious and ethnic minority learners. In a recent survey conducted among the participants of adult training groups in Spain and in Hungary, it was found that one fifth and more than half of participants, respectively, would feel uncomfortable with the participation of either a Muslim or a Roma peer (Special Eurobarometer 493, 2018). How are we to use heritage for social inclusion when our classroom dynamics themselves are polarized?

In such a context, educators need better tools so they can openly address situations of discrimination and engage in intercultural conflict resolution. We believe that it is better to be frank about tensions than to assume that inclusion is always supported. We need to acknowledge that difficult problems arise in the classroom. In this way, cultural heritage can serve as an essential tool for both trainers and learners in uncovering Europe's plural past and fostering inclusive and safe learning spaces. In this way, the classroom supports cultural democracy for all.

Goals

We have developed this Activity Book in order to:

- Foster inclusion, diversity and non-discrimination in the classroom, particularly with regard to religious minorities.
- Promote the social and educational value of European cultural heritage in learning, and its potential to generate interreligious co-existence.
- Extend and develop the competences of educators to foster inclusion through their teaching practice, particularly in multicultural learner contexts.

This Activity Book will help you to break the ice on complex and often sensitive topics of heritage and identity, to build a comfortable and safe environment for group work and peer-to-peer interaction, and to use heritage to empower learners from an intercultural perspective – especially learners from minority groups.

Contents

The Activity Book begins with a short essay on heritage that can be handed out in classrooms. It is a simple version of the more substantive scholarly article found in the Handbook.

The main section of this book contains user-friendly and adaptable activities of various lengths and types, along with resources and teaching tips. There are **29 teaching activities** related to heritage that are summarized in a Table of Activities, where you can find basic information including the amount of time to allow for each activity.

The activities weave together critical approaches to heritage using methods that we have found useful in building skills to address conflicts, discriminatory behaviours and cultural shocks within the adult classroom.

Each activity is described in such a way that it can be replicated in a wide range of learning contexts. Activities can be used individually, or can be combined into more complex learning paths, as required by the group and depending on the time available.

We encourage you to use these activities as needed, adapting the content in accordance with the interests of learners, their language levels, the diversity in the group and the number of participants, among other factors.

The Activity Book concludes with a table of twenty-four heritage elements that are connected to an interactive map . This is a resource and a possible model for how to rediscover and reinterpret heritage/cultural elements around us. We selected and researched these **elements** from the different countries of the participants in the

REBELAH project: Spain, the Netherlands, France and Hungary. These elements were suggested by participants during our pilot activities.

We invite the reader to explore this selection of elements carefully and imaginatively. The multiple narratives and perspectives concerning these objects, sites and people, and the fact that they were given to us by the participants, showcase the plural and migrant origins of Europe. We hope that this will provide inspiration for you as you work with your own participants to create new inclusive heritage maps.

2
Whose Heritage? A Short Introduction to European Heritage Debates

This short introduction to the topic of heritage is meant for students. It can be handed out before, during, or after activities, or used as the basis for a short oral presentation on heritage.
For a more in-depth version of this chapter, please see the Handbook.

In April 2019, the fire in Notre-Dame de Paris led to a worldwide response. People flocked to the scene, wept, and if they knew how to, prayed and sang religious songs. That same evening, President Macron launched a funding campaign for the reconstruction of the cathedral as an important site of French and world heritage. Many individuals donated, including some of the richest people in France and abroad. Less than a day after the fire, 880 million euros had been collected.

This case is a good starting point for investigating the idea of heritage. On the one hand, Notre-Dame is an important site of belonging and identification on multiple levels, from the personal to the global. All over the world, people cared about Notre-Dame, regardless of religious affiliations: the cathedral lives in the memories of millions of people. It has a long history of being one of the greatest tourist attractions in Paris, receiving over twelve million visitors a year. In the nineteenth century, Notre-Dame became a symbol for Paris and for France: a marker of identity. The Gothic style of the cathedral, as first developed in the Île-de-France region which surrounds Paris in the twelfth century, was seen as an example of French architectural genius.

Yet, on the other hand, the history of Notre-Dame shows the contested nature of heritage and its connection to power relations. Although the chorus of approval for the generous gathering of funds was dominant, there were also opposing voices. Some were incensed by the ready availability of funds which could have easily been used to address problems associated with poverty in France. Others accused Macron of favouritism: his conversion and baptism in the Catholic Church in 2017 was widely publicized and a

matter of public knowledge. The restoration of Notre-Dame seemed then to favour Catholicism as somehow inherent to French identity.

In this short introduction, we discuss the concept of heritage and its development over the past decades, focusing on religious heritage in particular, in the context of secularization and the increasing ethnic, cultural, and religious diversity of Europe, which has been accompanied by to changing policies concerning heritage, as well as changing practices on the ground. Grassroots movements in communities claiming heritage and the impact of international and national organizations are both important. Arguably, the most important development is that accessing, contributing to, and benefiting from one's heritage has come to be acknowledged as a fundamental human right for all human beings. All of this has led to a changed perspective on what heritage is, who has control over it and, finally, on the role of the heritage expert.

What Constitutes Heritage?

Heritage can be understood as a story, an interpretation of historical elements, such as sites, events, practices, or even people and objects. It serves as a condensed version of a community's identity and offers explanations for its present circumstances. Heritage isn't just an abstract concept; it is a story that is lived through rituals such as religious ceremonies, traditional attire at major life events, or commemorating significant historical moments. Importantly, the heritage story isn't fixed; it evolves through the creative meaning-making efforts of communities who claim and shape their own narratives. However, this process is not without its drawbacks: when one group asserts its heritage, others may be excluded. Thus, heritage is an inherently political story, as its narrative determines who belongs to a community and who does not.

Traditionally, the cultivation of heritage has been tied to nation states, but it can also belong to various communities based on religion, ethnicity or even shared interests such as sports fandom. Increasingly, minority groups are asserting their own heritage, sometimes in conflict with the earlier and still dominant narratives. For instance, in the Netherlands, the 17th century has long been celebrated as the Dutch Golden Age, marked by political and cultural prowess. However, this narrative has more recently faced criticism for its ties to colonialism and oppression, prompting descendants of the oppressed to reclaim it as a 'dark heritage'.

This highlights a crucial point: heritage narratives can reshape a community's self-image. We are currently witnessing a struggle over heritage in Europe. Some are arguing that European heritage is essentially Christian and seek to exclude religious minorities.

Others argue for a pluralist understanding of European heritage, where diverse voices and heritages can coexist.

The Diverse Religious Landscape of Europe

Europe's religious landscape has undergone significant changes. While the percentage of non-religious individuals has grown since the 1960s, new religious communities, including immigrant and convert populations, have emerged, and interest in spirituality has grown.

In countries such as Great Britain, the Czech Republic, Sweden and the Netherlands, a larger portion of the population identifies as non-religious than as a member of a major religious group. However, leaving organized religion does not necessarily mean abandoning faith or religious heritage sites, objects, knowledge systems or practices. Believers and non-believers alike value religious buildings as symbols of identity, for example, with churches and synagogues becoming tourist attractions or repurposed spaces. Additionally, the rise of the 'spiritual but not religious' category has led to the creation of new heritage narratives outside traditional religions.

Globalization, marked by widespread immigration, has transformed Europe's religious landscape. Migrants have brought their religious traditions with them, occasionally attracting European converts. The result is that Europe has become marked by superdiversity. However, this has also fuelled political discourse around religious heritage, with religion becoming a chief marker of difference, particularly concerning Muslim identities.

Challenges and Human Rights

Heritage has long had an association with material power and authority. In short, those with the power to acquire, construct, and defend valuable objects and sites, also had the power and the interest to ensure that they were passed on within systems of power. While revolutions, such as the French Revolution, nationalised heritage collections and sites formerly in the possession of religious communities and aristocratic families, the transfer of power from the private or religious domain to the State did not simply and directly lead to cultural democratization. Experts and government departments now took on the authorizing role of determining who had physical and intellectual access to the State's patrimony, what was worth preserving or restoring (and what wasn't).

The 1972 UNESCO Convention defined world cultural heritage as monuments, groups of buildings or sites with outstanding universal value. In its emphasis on the material, this definition harbours bias towards elite heritage, as represented in castles, cathedrals and masterpieces of European art, inevitably associated with elite patrons, owners, and elite systems of knowledge and expertise in their evaluation.. To address this bias, the Council of Europe proposed a new framework in 2005 during a meeting in Faro, Portugal. This new framework prioritizes people and their values over physical sites and objects. Cultural heritage is defined as resources inherited from the past that individuals or groups themselves identify as reflecting and expressing their own evolving values, beliefs, knowledge and traditions. The fundamental principle underlying this development, is the Conventions drawing on Article 27 of the Universal Declaration of Human Rights: "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits." This universal right transcends diversity in religion, economic status, ethnicity, language, physical or mental ability, gender, or immigration status.

For this reason, the Faro Convention affirms everyone's right to freely participate in their community's cultural life. Participation encompasses more than mere engagement with authorized heritage – it involves actively identifying, studying, interpreting, protecting, conserving and presenting cultural heritage. Additionally, it includes public reflection and debate on the challenges and opportunities presented by cultural heritage.

However, the implications of the Faro Convention for shared ownership and responsibility for heritage, dialogue and democracy are still being explored. Projects like Rebelah seek to address these issues, but questions remain about how difficult, contested or obscure heritage can serve as a shared source of remembrance. Furthermore, there is uncertainty about who controls the inclusion process – is it the members of a heritage community, or the elite and authorized experts? These challenges must be navigated by anyone attempting to promote shared responsibility and participation in religious heritage for the sake of social inclusion.

In conclusion, European heritage debates reflect complex narratives, power dynamics and shifting identities. Understanding heritage's evolving nature and its role in shaping collective memory is essential to fostering inclusive societies.

3
Methodologies and Pedagogical Approach

The activities in this book were developed by the project partners, who have many years of experience with innovative learning methodologies.

For a deeper understanding of these methodologies, we refer you to the sections of **the Handbook** where you will find information on Critical Incident Methodology, Theatre of the Oppressed, Process Work, Storytelling and Cognitive Behaviour Therapy. These methods allow for a profound transformation of the learning environment. In addition, we also included in the Handbook a chapter on Best practices when working with ethnic and/or religious minorities,, which can help teachers understand the conflicts, discriminatory behaviours and cultural shocks that they regularly encounter and which can negatively affect the learning environment if not dealt with in an inclusive manner.

Overall, the collaboration that led to the creation of these activities was inspired by an emancipatory approach to teaching, such as that developed by Paulo Freire in his *Pedagogy of the Oppressed*. In this approach, the teaching-learning process becomes a motivating, collective and inclusive space, reflecting a non-hierarchical relationship between heritage mediator and learners/audience. Concretely, this means:

1. People should not become objects of a process, they must always be subjects. All people, no matter their age, background or situation, can teach and learn, are owners of some knowledge, have the same right to speak, be heard and address options, contents, problems and solutions.
2. In the learning process, reflection and action must go together in a process of increasing self-awareness: awareness of ourselves as part of a community and awareness of the structures which bind such communities.
3. The teaching-learning experience is built on dialogical relationships of exchange and sharing, so that learning becomes 'an encounter among persons who name the world, it must not be a situation where some name on behalf of others' (Freire, 1970, p. 89).

Addressing diversity in training gains particular relevance in situations of vulnerability (in work with refugees, migrants, ethnic minorities, etc.). Diversity needs to be addressed through an intersectional perspective with attention paid to cultural diversity, body, gender, age, sexuality, health, socioeconomic and family situation, among other areas, so as to fully understand the impact of education on learners' well-being.

The activities in this book are intended to provide tools to integrate all of these concepts, methods and approaches and to foster an inclusive learning environment.

PART II
ACTIVITIES

Summary:
Table of Activities

Title	Overview	Duration	Keywords	Handbook cross reference
Ice-Breakers & Warm-Up Exercises				
1: My Photo	Participants are invited to share a photo and discuss and exchange memories related to it to form deep connections. This process highlights the power of individual memories in the context of personal or collective heritage.	15-20 minutes	Storytelling	
2: Concentric Circles	This icebreaker helps people get connected while also becoming connected to the subject of cultural heritage.	10 minutes	Group-Bonding exercise	
3: Kaleidoscopic Portrait – Presenting Oneself through Heritage	The 'kaleidoscopic portrait' uses concrete objects/places to help people introduce themselves and get to know others (e.g. 'If I were a book, I'd be...'; 'If I were a city, I'd be...'). This exercise uses elements of cultural heritage and historical figures.	10 minutes	Storytelling	
4: What Would You Rather?	This fun and energizing exercise has participants practice self-re-flection, connect with others and use intuition when choosing between different things.	15 minutes	Group-bonding exercise	

Title	Overview	Duration	Keywords	Handbook cross reference
Short Exercises (30-60 min.)				
5: The Places We Inherit	Participants reflect on how heritage influences their identity and life. Using the body – through images, theatre or statues – participants represent a heritage element from their or their parents' birthplace and link it to their current home	45 minutes	Acting & Improvisation	
6: The Imaginary Journey	To reflect on how heritage is present in one's life and in that of others. In pairs, participants lead each other through a personal journey using sound.	1 hour	Acting & Improvisation	
7: I Am Heritage	This activity aims to help participants understand that heritage is not only outside them but also within, as the most sensitive/ emotional, deep-rooted element of ourselves.	45 minutes	Self-reflection & discussion	Handbook: Heritage as a Tool for Inclusion
8: Doja, the Gypsy Fairy	"Doja, the Gypsy Fairy" is an episode from the Romani television series Gypsy Tales. It explores the 'bitter fate' motif of wandering, rather than climbing. The animated story stimulated positive representations of Romani communities and their traditions. Based on the story, participants will reflect on the topic of Roma culture and heritage.	45 minutes	Storytelling	Handbook: Heritage Communities

Title	Overview	Duration	Keywords	Handbook cross reference
9: Birth Order	By using experience relating to the birth order in participants' families, the activity aims to understand how quickly and subconsciously stereotypes are born and how misleading and harmful they might be.	45 minutes	Storytelling Self-reflection & discussion	Hand-book: Heritage and Cultural Dynamics
10: Telling Fairy Tales: Hansel and Gretel	This activity deals with the cultural heritage of tales and telling stories. It also deals with perspectives and how they can shift and shed another light on events. In this activity, the fairy tale of Hansel and Gretel will be used, but other fairy tales, folk-tales and fables could also be used.	45-60 minutes	Storytelling	
11: Bodies Building Heritage	In small groups, all participants must build different elements of tangible and intangible heritage with their bodies (such as the Eiffel Tower or Christmas), just by observing and responding, without speaking, commanding or pointing.	45 minutes	Acting & Improvisa-tion	
12: "Put Your Name On It!"	Participants connect to city heritage in a personal and meaningful way through a very simple performance: they will write their names on a piece of paper and take them through the streets and sites they inhabit every day.	1 hour	Field Trip & site Investi-gation	

Title	Overview	Duration	Keywords	Handbook cross reference
13: Introduction to an Alien	Participants reflect on what it is like to be a member of a community and then consider to what extent certain statements about them are true to the specific individuals.	30 minutes	Self-reflection & discussion	
14: My Music, Your Music	How does music and song influence memory and identity?This exercise explores the origins and influence of musical heritage and song in forming complex cultural identities.	30 minutes	Storytelling Self-reflection & discussion	Handbook: The Construct of Heritage
15: Tree of Life	The visual metaphor of trees will be used as a structure to label different elements of the participants' lives, culture, identity and strengths, linked to the past, present and future. It gives participants the opportunity to share short personal stories about the elements of their tree.	1 hour	Memories & storytelling	
16: My Heritage, Your Heritage: Talking about Difference	The idea of this activity is to connect personal heritage to collective heritage, without determining what is authorized (recognized by experts) or unauthorized. The narrative aspect is key to this activity: What happens when students share stories about objects and practices that are important to them?	30-60 minutes	Storytelling Self-reflection & Discussion	Handbook: The Construct of Heritage
17: Drawing a Monument	Participants draw a monument in pairs sitting back to back.	20 minutes	Drawing & handicraft activities	

Title	Overview	Duration	Keywords	Handbook cross reference
Multi-Hour & Multi-Day Exercises				
18: Heritage Scavenger Hunt	The heritage scavenger hunt is a structured do-it-yourself dive into an object, practice, site, event, building or person of cultural heritage. Using a form that they fill in, the participants obtain a multifaceted perspective on cultural heritage. Methods of research include browsing the internet, interviewing people or going to museums, among other activities.	1 hour to 1 day, depending on the set-up	Field Trip & site Investigation	
19: Minority Heritage Trails	This activity uses the concept of heritage trails, helping participants to develop a tangible trail within the locality of the education space, as a method for connecting with hidden, overlooked or minority heritage.	90 min. x 3	Field Trip & site investigation	Handbook: Heritage Communities
20: Object Biographies: Stories of People, Stories of Things	Objects serve as tools for meaning-making and inspiration for creating new narratives together. Participants share the biography of their object and how it connects with their experiences, bringing together elements from the objects and their personal histories. This activity requires at least three sessions, lasting two to three hours each, and includes a visit to a cultural heritage institution such as a museum or archive.	6-9 hours	Storytelling Field Trip & site Investigation	

Title	Overview	Duration	Keywords	Handbook cross reference
21: Monsters: Discovering the Imaginations of Monsters of Our Cultures	Participants will sculpt a monster that is inspired by their cultural heritage. The different monsters that will be crafted illustrate the cultural diversity present in different representations, conceptualizations and functions of monsters.	90 minutes	Drawing & Handicraft activities	
22: Death, Diversity, and Heritage	Participants will investigate culture and cultural heritage by studying and discussing death rituals and visiting a cemetery.	90 minutes	Field Trip & site Investigation	
23: Authorized Only? Exploring the Boundaries Between Expertise and Inclusion in Heritage	Using embodiment, storytelling and Forum Theatre, participants explore the origins and aspects of inclusion in heritage, also learning about immaterial heritage.	2.5 hours	Storytelling Acting and Improvisation	Handbook: The Construct of Heritage
24: What Would You Give Up?	Abandoning one's culture to assimilate into a new country can be difficult. This exercise takes participants on a reflective journey to explore how they would feel about giving up elements of their cultural heritage.	1 hour	Self-reflection & discussion	Handbook: Heritage and Cultural Dynamics
25: Cultural Appropriation Detective	Cultural appropriation is a frequently used term, but what does it really mean? This discussion activity encourages participants to explore the concept of cultural appropriation.	75 minutes	Self-reflection & discussion	Handbook: Heritage and Cultural Dynamics

Title	Overview	Duration	Keywords	Handbook cross reference
26: Discovering Our Own Culture through the Heritage of Others	This activity is an invitation to realize that elements of cultural heritage can become an occasion for deeper understanding not only of another cultural group but also one's own values and representations.	75-90 minutes	Self-reflection & discussion	Handbook: Heritage and Cultural Dynamics
27: Joseph/Yusuf, Abraham/Ibrahim, Job/Ayoub	This activity connects religious heritage to personal values to build bridges between faiths. While focusing on the Abrahamic religions, it can be adapted to other religious traditions. Participants read one of the stories from the Bible, Torah or Quran centred around the religious figures of Joseph/Yusuf, Abraham/Ibrahim or Job/Ayoub.	At least one hour	Self-Reflection & Discussion	Handbook: Heritage as a Tool for Inclusion
28: Rediscovering the City Through Our Bodies	This activity uses performance and Image Theatre as a way to reconnect from different dimensions and rediscover different sites of the city.	90 minutes	Acting & Improvisation	Handbook: Heritage as a Tool of Inclusion
29: Using Forum Theatre for Conflict Resolution: Religion in the Classroom	Religion in the classroom is a challenging issue for some. Through Forum Theatre, this will be explored further by making the power structures in the learning environment visible and addressing situations of cultural conflict collectively.	2-4 hours	Acting & Improvisation	Handbook: Heritage as a Tool for Inclusion

Activity 1:
My Photo

Overview of the activity

Participants are invited to share a photo and discuss and exchange memories related to it to form deep connections. This process highlights the power of individual memories in the context of personal or collective heritage.

Objectives

- Encourage participants to express themselves.
- Get participants into a story sharing mood.
- Encourage appreciative listening.
- Trigger emotions.
- Make clear that there is value in everyone's story, as it is always connected to memories and to the past. Every story has a meaning.

Duration (in minutes)	Min/max number of participants	Room/space requirements
Depending on the number of participants, count on 15 to 20 minutes each.	There is no minimum or maximum for this activity; however, the activity will take a lot of time with more than 12 participants.	As the activity preferably is organized in a circle, it might be good to have a room that is large enough to make a circle.

Minimum knowledge requirements from participants	Materials needed	Preparation
No requirements	Smartphones (if the participants do not have a smartphone, perhaps they have an object other than a photo with them, e.g. in their bag or pockets?).	Make a circle Make sure that there is a safe space Have three pictures of your own readily available in your smartphone to steer the dynamics of the group if necessary

Instructions

1. Ask participants to take out their mobile phone and go through photos they have taken. Invite them to pick a photo that really means something to them.
2. Ask them, one by one, to show the picture to the rest of the group, to say what (or who) is in the picture, to tell the group why they picked this picture and to share the memory connected to the picture.
3. Ask the rest of the group not to comment and to listen carefully.
4. Repeat this until every participant has shown a picture and shared a memory connected to it.



Screenshot

Evaluation

Thank participants for being open and sincere. Ask them if there is something they would like to highlight or discuss. Also explain what this exercise intended individually and in terms of group dynamics.

Teaching tips, stories and experiences during piloting

- This exercise can trigger strong personal emotions, so be prepared for this.
- Never push somebody to show a picture or to tell a story. Also ensure that during the exercise all participants view the pictures of others respectfully.

Activity 2:
Concentric Circles

Overview of the activity

This icebreaker helps people get connected while also becoming connected to the subject of cultural heritage.

Objectives

- Get to know each other, connect to each other.
- Mobilize what we know about cultural heritage in a playful, subjective way.
- Become aware of the subjective/emotional component of cultural heritage.

Duration (in minutes)	Min/max number of participants	Room/space requirements
10 minutes	• Recommended: 10 – 14 • Minimum: 6 • Maximum: 30	The activity invites people to talk in pairs, in two concentric circles – i.e. an inner circle facing an outer circle. The room should be large enough to allow the formation of the two circles

Minimum knowledge requirements from participants	Materials needed	Preparation
This is a verbal activity, so it helps if participants have a common language and they possess the vocabulary needed (concept of monument, history).	No materials needed	No prior preparation required

Instructions

1. Ask people to stand in a circle.
2. Invite every second person to take a step forward.
3. The people who took the step forward become the 'inner circle'; ask them to turn to face the outer circle.
4. Invite participants to adjust themselves so they are facing each other: someone from the inner circle facing someone from the outer circle.
5. Invite participants to share their answers to the question: What was the last **monument** you became acquainted with that made an impression on you?
6. After 3 minutes ask both circles to take a step to the right. Everyone should now be facing someone new. Invite them to share their answers to the following question: Is there any **tradition** they recall that is typical to **the season we are in**? NB: If you formulate this question concretely, it becomes easier: a tradition connected to autumn, winter, etc.
7. After 3 minutes, again, ask everyone to take a step to the right. Again, everyone should be facing someone new. Invite them to share their answers to the following question: Is there a **cultural heritage element that you feel connected to** and that you would be most happy to share with the other person? (Here, encourage participants to share an element of a culture that they feel a part of).
8. Depending on time availability, you can also ask participants to write down on paper what they believe cultural heritage is and then share their answers.

Learning outcomes / evidence collected

This is a simple icebreaker/introduction activity, but it can also be used to introduce the concept of cultural heritage. After the activity, you can ask people what they shared with each other and wrap up by opening up a discussion about what cultural heritage is. You might also offer a definition of 'cultural heritage', pointing out the two types: material and immaterial heritage.

Evaluation

This is a simple icebreaker/introduction activity, so no need for an evaluation. To check on how participants engaged with it you might ask the group whether they learnt something about the other participants, whether they found something surprising, whether they found common points or differences.

Teaching tips, stories and experiences during piloting

- Encourage participants to share their ideas without censorship: there are no good or bad answers here, they should just say what they feel is true for themselves.
- Make sure that it is clear to participants that they do not need to evaluate the other participants' choices, just welcome them.
- Depending on the participants and their knowledge/vocabulary about cultural heritage, you might formulate the questions in an simpler, more accessible way. The simplest option would be to invite people to share their experiences of significant places/monuments, meals and celebrations.

Activity 3: Kaleidoscopic Portrait – Presenting Oneself through Heritage

Overview of the activity

The 'kaleidoscopic portrait' uses concrete objects/places to help people introduce themselves and get to know others (e.g. 'If I were a book, I'd be…'; 'If I were a city, I'd be…'). This exercise uses elements of cultural heritage and historical figures.

Objectives

- Introduce oneself.
- Get to know each other.
- Mobilize what we know about cultural heritage in a playful, subjective way.
- Become aware of the subjective/emotional component of cultural heritage.

Duration (in minutes)	Min/max number of participants	Room/space requirements
10 minutes	Recommended: any number of participants works, as you will create small groups Minimum: 3 Maximum: no limit, as you will create small groups	The activity can be carried out face to face or online. If face to face, you need a space large enough to allow the groups of three to be separated somewhat from each other. If online, use the breakout room function creating groups of three.

Minimum knowledge requirements from participants	Materials needed	Preparation
This is a verbal activity, so it helps if participants have a common language and they possess the vocabulary needed (concept of monument, history, heritage, etc.)	No materials – objects in this activity come from the knowledge and imagination of participants. Depending on the context, you could also ask participants to bring objects with them.	No preparation is required in advance, unless you wish to ask participants to prepare their objects in advance.

Instructions

Create groups of three, preferably of people who don't know each other.

Ask each group to answer the three questions below, with each member answering the first question, then the second question and finally the third.

The questions are:
If you were a monument, what monument would you be? (This can be a real or an invented monument)
If you could travel to a historical period/assist in a great historic event, where would you go? (No geographical limit, but here encourage real events, not imagined)
If you could meet a historical figure, who would it be? (Again, it may be more interesting to focus on real figures as opposed to imagined figures)

Depending on time availability, encourage participants to ask each other questions about their answers in order to get to know each other better.

Learning outcomes evidence / collected

You could ask the participants to record their answers in writing and collect them once the activity ends.

Evaluation

This is a simple icebreaker/introduction activity, no need for an evaluation.
To check on how participants engaged with it you might ask the group whether they learnt something about the other participants, whether they found something surprising, whether they found common points or differences.

Teaching tips, stories and experiences during piloting

Encourage participants to share their ideas without censorship: there are no good or bad answers here, they should just say what they feel is true for themselves.

Make sure that it is clear to participants that they do not need to evaluate the other participants' choices, just welcome them.

Activity 4:
What Would You Rather?

Overview of the activity

This fun and energizing exercise has participants practice self-reflection, connect with others and use intuition when choosing between different things.

Objectives

- Warm up
- Get to know each other
- Reflect on what matters to me

Duration (in minutes)	Min/max number of participants	Room/space requirements
15 minutes	• Recommended: 10 – 12 • Minimum: 6 • Maximum: 18	Enough place for walking in a room

Minimum knowledge requirements of participants	Materials needed
This is a verbal activity, so it helps if participants have a common language and they possess the vocabulary needed.	None required

Preparation

Prepare a list of questions tailor-made to the group.

Examples:

Would you rather ...

- *Be the funniest person alive or the smartest person alive?*
- *Read minds or be invisible?*
- *Be the worst player on a team that always wins or the best player on a team that always loses?*
- *Be a bird or a horse?*
- *Be able to live 100 years in the past or 100 years in the future?*
- *Have a pause or a rewind button for your life?*
- *Be friends with Mahatma Gandhi or Queen Elisabeth?*
- *Have breakfast at the Eiffel Tower or dinner at the Louvre?*

- *Have 5 brothers or 5 sisters?*
- *Be at home at Christmas Eve or on a Caribbean island?*
- *Always eat baguettes or hamburgers?*

Instructions

1. Choose a partner.
2. Listen to the question: Would you rather…? Decide which option you would choose but don't share this with your partner yet.
3. When you are both ready, try to guess what the other person would choose.
4. If you guess correctly, you score a point.
5. Next round: choose a new partner and repeat the process.

Evaluation

Ask the participants: *Who got the most points?* Open up a discussion about how participants felt or what they discovered during the exercise.

Teaching tips, stories and experiences during piloting

If you want to deepen the debrief you can use questions that refer to values. For example:

Would you rather be invisible or read other people's minds?

Would you rather reduce poverty or reduce crime?

You can ask participants what they chose, why they chose that specific option and what matters to them more?

This can build a foundation on which you can introduce the topic of values. Depending on the language level of the group, introduce the concept of cultural heritage and open up a discussion about how heritage and values are linked, based on the elements chosen for the questions.

Activity 5:
The Places We Inherit

Overview of the activity

Participants reflect on how heritage influences their identity and life. Using the body – through images, theatre or statues – participants represent a heritage element from their or their parents' birthplace and link it to their current home.

Objectives

- Establish the relationship between heritage, place, memory and the body.
- Reflect on heritage and how it can be represented.
- Find ways to communicate with the body without the need for words.
- Reflect on how heritage is present in one's current life and is related to one's identity.

Duration (in minutes)	Min/max number of participants	Room/space requirements
45 minutes	• Recommended: 15 • Minimum: 2 • Maximum: 25	• A space comfortable enough for participants to move around. Take into account that the floor/ground should be comfortable enough for them to lie down. • This activity can be done indoors or outdoors.

Minimum knowledge requirements of participants	Materials needed
No requirements	• A device (mobile phone, tablet, camera) to take photos of the results

Preparation

Please read the following extract about Image Theatre from the book, *Games for Actors and Non-Actors* by Augusto Boal: 'Dealing with images we should not try to "understand" the meaning of each image, to apprehend its precise meaning, but to feel those images, to let our memories and imaginations wander: the meaning of an image is the image itself. Image is a language. All images also are surfaces and, as such, they reflect what is projected on it. As objects reflect the light that strikes them, hence images in an organ-

ised ensemble reflect the emotions of the observer, her ideas, memories, imagination, desires. [. . .] The whole method of Theatre of the Oppressed, and particularly the series of Image Theatre, is based on the multiple mirror of the gaze of others – a number of people looking at the same image, and offering their feelings, what is evoked for them, what their imaginations throw up around that image. This multiple reflection will reveal to the person who made the image its hidden aspects. It is up to the protagonist (the builder of the image) to understand and feel whatever she wants to or is able to take from this process'.

Instructions

1. Ask participants to find a comfortable space in the room/outdoors to close their eyes and to think back to the place they were born. Give them a minute to connect with that place.
2. With their eyes closed, ask participants to represent with their body – using image theatre, that is, by creating a statue with their body – an element of the heritage of the place they were born in.
3. Once everyone has created their image, ask participants to open their eyes and, while still maintaining their image, to look at the images of the other participants.
4. Now, ask participants to move to the place where their mother was born. If it is the same place, they should stay in the same spot. If not, they should move to the new location by imagining a map on the floor/ground. Each participant should decide on their own location and how 'their map' is located within the space. Once they are in their mother's birthplace, ask them to close their eyes and think about a heritage element that connects them with their mother. With their eyes closed, ask participants to again represent with their body – using image theatre – an element of the heritage of the place their mother was born in.
5. Once everyone has created an image, ask participants to open their eyes and, while still maintaining their image, to look at the images of the other participants.
6. Repeat for: Where your father was born; where a grandfather/grandmother was born; where you live now.
7. The facilitator will take photos of the five images of each participant.
8. Then, share the experience and discuss why they chose those elements.

Learning outcomes / evidence collected

Photos of the five images of each participant

Evaluation

Share these questions:

- *Was it difficult for you to find heritage elements for each place? Why?*
- *Have you limited yourself to material heritage (architecture, landscape, food) or did you choose heritage practices? Why?*
- *Do you think the body is a good way to represent heritage? How did you feel?*

Teaching tips, stories and experiences during piloting

It may be interesting to encourage participants to think of non-material heritage elements (e.g. a celebration, music, etc.), which makes the activity richer and offers more reflection on the meanings of heritage.

Activity 6:
The Imaginary Journey

Overview of the activity

To reflect on how heritage is present in one's life and in that of others. In pairs, participants lead each other through a personal journey using sound.

Objectives

- Gain awareness and explore some elements of heritage and how these impact our memory and life.
- Establish a relationship between heritage (material and immaterial), memory, body and sound.
- Reflect on heritage and how it can be represented without words.
- Reflect on how one's heritage is present in one's current life and is related to one's identity.

Duration (in minutes)	Min/max number of participants	Room/space requirements
60 minutes	• Recommended: 16 • Minimum: 6 • Maximum: 30	This activity can be done both indoors or outdoors.

Minimum knowledge requirements of participants	Materials needed	Preparation
No requirements	None required	No prior preparation is needed

Instructions

1. Each participant must think about one heritage element (material or immaterial) related to the place where he/she lives or where he/she was born.
2. Create pairs.
3. In pairs, participant A guides participant B through a heritage element (material or immaterial) related to the place he/she lives or where he/she was born without using words. Participant B will close their eyes, while participant A uses sounds to recreate

the element. Participant A should use sounds, such as whistling, clapping to recreate the heritage element. Participants should not speak to each other and should maintain concentration throughout the activity.

4. When everyone is finished with their journey, switch places so that now participant B guides participant A through a heritage element.
5. Once both partners have gone through their journeys, they can take a few minutes to share their thoughts and feelings.
6. Reform the whole group and debrief the exercise all together.

Evaluation

Some questions for discussion include:

- *What was easy and what was difficult?*
- *Did you discover something about your heritage you hadn't noticed before?*
- *What did you like and/or dislike? Were there moments of pleasure? Were there moments of conflict?*
- *Did you prefer to guide or to be guided?*
- *How did it feel to be part of someone else's heritage?*

Teaching tips, stories and experiences during piloting

This activity can also be done online.

Additional resources

Boal, A. (1992) *Games For Actors and Non-Actors.* Routledge: London.

Activity 7:
I Am Heritage

Overview of the activity

This activity aims to help participants understand that heritage is not only outside them but also within, as the most sensitive/emotional, deep-rooted element of ourselves.

Objectives

- Reflect on how heritage helps us to achieve more self-knowledge.
- Connect with heritage personally and emotionally.
- Explore our emotional triggers through heritage.

Duration (in minutes)	Min/max number of participants	Room/space requirements
45 minutes	• Recommended: 16 • Minimum: 8 • Maximum: 25	This activity can be done both indoors or outdoors.

Minimum knowledge requirements of participants	Materials needed	
No requirements	• Board • Flipchart • Paper	None required

Instructions

1. Form random pairs of participants.
2. Each participant is given a couple of minutes to introduce themself and explain an important heritage element for them (historical figure, historical event, object, place, practice, reference, etc.) with the help of these questions:
   - *What is it?*
   - *Why is it important to me?*
   - *Why should it be preserved for present and future generations? (It does not always have to be heritage that we relate to in a positive way).*

Instruct participants to be detailed about their heritage element.

3. Bring all participants back into the group.
4. Each pair then presents the heritage element of the other person in the first person (I am the Argentinean empanada; I am the Civil War, etc.) using the cues that were discussed in pairs. (For example: 'I am the Argentinian empanada. I am made out of such and such ingredients … I am eaten on such and such occasions… I am important to such and such groups because of such and such… I should be preserved for present and future generations because of such and such…').
5. Record the heritage elements on the board, flipchart or paper.
6. Have a discussion in the group with the help of these questions:
   - *What was easy and difficult?*
   - *What have we discovered?*
   - *Learned? About us?*
   - *About the group?*
   - *What happens to us when we see someone interpreting/representing our voice, our heritage?*
   - *How does it question us? Are we possessive about our heritage?*
7. Have a 5 to 10 minute break.
8. Divide participants into groups of 3 or 4.
9. Each group should:
   a. Create their own definition of heritage.
   b. Ask them to consider themselves curators of a museum who have been assigned the task of exhibiting the different heritage elements that have come up in the first part of the activity. They must give the museum a name, decide how many rooms are in the museum, name each room and assign the different heritage elements to the different rooms. Ask them to make a map of the museum with the different rooms and elements on it (using words, there is no need to draw the elements, although do not discourage this if participants wish to do so).
   c. Choose someone from the group to present their museum to the larger group.

- Reflect on the exercise. Close with words about how you feel. Encourage participants to also do so.

Learning outcomes / evidence collected

The hard copy of the heritage elements mentioned. The maps of the museums presented.

Evaluation

Reflect together on the questions:

What was easy?

What was difficult?

What have we discovered and learned about ourselves and about the group?

Questions for self-reflection in the teaching practice

Can you identify heritage elements within your teaching practice? If so, how are they present? Does becoming aware of this make you want to change something about the way you approach your teaching?

Activity 8:
Doja, the Gypsy Fairy

Overview of the activity

'Doja, the Gypsy Fairy' is an episode from the Romani television series *Gypsy Tales*. It explores the 'bitter fate' motif of wandering, rather than climbing. The animated story stimulated positive representations of Romani communities and their traditions. Based on the story, participants will reflect on the topic of Roma culture and heritage.

Objectives

- Learn about and have a better understanding of Roma culture and heritage.
- Step into the shoes of Roma people and look at the world from their perspective (integrating their values and mindset).

Duration (in minutes)	Min/max number of participants	Room/space requirements
45 minutes	• Recommended: 12 • Minimum: 3 • Maximum: no limit	An open space is needed, indoors or outdoors.

Materials needed
• List of questions • Computer and projector to show the video

Instructions

1 In order to better understand the activity and the video, there is some background information about the animation, some of which could be shared with the group:
   - The story of the *Cigánymesék /Gypsy Tales* cartoon series starts in 2013. It had the objective of sharing Romani folk traditions and combining them with contemporary Roma cultural values. The series includes six episodes: 'The Gypsy Romani Woman and the Devil' (2014); 'Kalo' (2015); 'Doja, the Gypsy Fairy' ('Doja a Cigány-tündér', 2015); 'How Was Man Created' (2017); 'The Fiery Red Snake' (2017); and 'The Story of the Sun and the Moon' (2017).

- The animation tells the story of the Roma people, who dream about their own land. One day a fairy, called Doja, gracefully strolls down a rainbow to be with her community and help them. Clinging to her long, jet-black hair, they fly with her to a wondrous island, where they can build the Romani land in freedom and live happily in peace. But then, one day, terrible monsters called *szülláks* attack the village.
- In creating the animated short movies, the director cooperated each time with the same Roma artists who remain close to their Romani roots: Magda Szécsi, a Romani writer and illustrator; Teréz Orsós, a Romani painter; József Oláh, a musician and frontman of the band Parno Graszt; and Erika Varga, a fashion designer. This innovation allowed the artists to represent Romani myths and oral heritage while also illustrating tradition using contemporary art forms and their storytelling skills, fusing drawings, paintings and traditional music.

2 Once you have introduced the activity and the context of the *Gypsy Tales* (in whatever depth you prefer), you should watch the episode 'Doja, the Gypsy Fairy':

One or more interactive elements has been excluded from this version of the text. You can view them online here:
https://opentextbooks.rug.nl/inclusiveheritageeducation/?p=165

3 Once the video is over, the group should consider these questions:
What did you like about this story? What does it convey to you?
Let's explore what it reveals about the gypsy people and their cultural background and heritage
- *What is their lifestyle like?*
- *What values are apparent in the tale? Do not limit yourself to the story itself, but also think about the visuals and the background music.*
- *What are the external circumstances like?*
- *What might the monsters, the szülláks, represent from the real world?*

4 The discussion first takes place in small groups (the number will depend on the total number of participants in the activity) and then the ideas should be shared in the larger group (open discussion).

5 Participants are then invited to create (in small groups or altogether) a list of cultural heritage elements of the Roma people based on this tale. Here are some helpful questions:
- *What else would you add?*
- *What do you think is important?*

6 Final round: Open discussion with the participants:
What items from the heritage list are familiar to you or also true to you?

Evaluation

Debriefing questions and evaluation are indicated in the main instructions. You can encourage further debate by asking participants if the story of Doja reminds them of a similar story in their own cultures.

Questions for self-reflection in the teaching practice

Do you have cultural ties to Roma heritage? If so, how? Up to now, the narratives you are familiar with refer to Roma heritage as 'imported' or external to European culture. Have you been presented with other points of view regarding the way Roma culture has been present in Europe throughout the centuries? Currently, Roma communities must fight off negative stereotypes about their culture and their heritage. Do you feel that this might have an effect on the participants or on yourself?

Activity 9:
Birth Order

Overview of the activity

By using experience relating to the birth order in participants' families, the activity aims to understand how quickly and subconsciously stereotypes are born and how misleading and harmful they might be.

Objectives

- Introduce participants to the early effects of stereotyping by focusing on beliefs and attitudes about birth order and its effects on personality.
- Help participants meet each other in an active manner, which sets the stage for exploration, self-disclosure and group discussion about stereotypes.

Duration (in minutes)	Min/max number of participants	Room/space requirements
45 minutes	• Recommended: 12 • Minimum: 3 • Maximum: no limit	This activity can be done either indoors or outdoors.

Materials needed	Preparation
List of questions on a handout or flipchart to ease the process	None required

Materials needed

List of questions on a handout or flipchart to ease the process

Preparation

None required

Instructions

1. Begin the workshop by exploring some beliefs about how people are different. One way to do this is to look at birth order: for example, only child, first-born child, middle child, last child. Most of us have heard how people are supposed to differ according to their birth order, so let's find out more about those differences.
2. Form groups based on birth order. Gather into the following groups: only children, first-born children, middle children and last-born children.
3. Give a list of questions to each birth order group or just write the questions on a flipchart:
   - *Talk about what it was like to be a first-born/middle/last/only child, etc.*
   - *What was positive and negative about your birth order?*
   - *Have there been any lasting effects in relation to your parents and siblings?*
4. Allow 10 minutes for discussion.
5. Then, ask one birth-order group to remain silent for the next activity.
6. Ask the following questions to the rest of participants (the rest of group).
   - *What do you think it's like being (first-born children or middle children, etc. – referring to the birth-order group that has been asked to be silent)?*
   - *What kinds of personality characteristics do you associate with each birth-order position?*
   - *Any variations? Do these characteristics hold true across all people? If not, why not?*
7. When all comments about the specific birth-order group have been given that group is asked to respond to the following birth-order group questions.
   To the birth-order group:
   - *What was it like to hear comments about you being made by others?*
   - *What feelings did you have as you listened?*
   - *Did you agree or disagree?*
   - *How would you respond to what has just been said about you?*
8. Allow about 20 minutes for debriefing (see evaluation).

Complementary material

This activity was adapted from the 'Valuing Ethnic Diversity' workshop, available at: https://cmhc.utexas.edu/clearinghouse/files/PT014.pdf

Evaluation

Questions to close the discussion:
What did you notice about the nature of stereotypes, what was your experience?
What might be the danger of saying: 'There is a little bit of truth about stereotypes'?

Conclusion: Stereotyping about birth order begins at an early age, in a similar way to other stereotypes. Unless we call them out and revise these early formed stereotypes, we will continue to treat each other based on these preconceived assumptions.

Possible transition to other subjects: obviously the same is true for ethnic-related stereotyping, and this is what we should all be aware of; that is, the development of our racial attitudes and how experiences in our families, communities and society shape the attitudes we hold.

Teaching tips, stories and experiences during piloting

Some people will say that they feel like one type, while they actually are another, e.g. second-born children who feel like first-born because of a large gap in age between them and their older siblings. Instruct such people to go into the group with which they most identify.

If you work with a large number of participants, create subgroups within the birth-order groups.

Try to contextualize and transfer the impressions, conclusions and observations to other situations, especially related to stereotypes related to race, gender, nationality, etc. (as indicated in the evaluation).

Questions for self-reflection in the teaching practice

Think about your own birth order. What is your attitude towards your birth order, and what stereotypes can you identify relating to birth order? Which position is the one for which you to tend to have the most or strongest stereotypes? Can you identify stereotypes that you or the participants might have related to race, gender, nationality, etc.? In what way might this have an effect on the learning space (i.e. participation, preconceptions about commitment and/or work ethic, etc.).

Activity 10: Telling Fairy Tales: Hansel and Gretel

Overview of the activity

This activity deals with the cultural heritage of tales and telling stories. It also deals with perspectives and how they can shift and shed another light on events. In this activity, the fairy tale of *Hansel and Gretel* will be used, but other fairy tales, folktales and fables could also be used.

Objectives

- Introduce the richness of the heritage of tales to the participants
- Make the participants aware of the different perspectives in a story
- Encourage creative thinking and imagination
- Encourage critical thinking and create critical awareness with respect to every story

Duration (in minutes)	Min/max number of participants	Room/space requirements
Between 35 and 60 minutes	There is no minimum or maximum for this activity	As the activity is preferably organized in a circle, it would be good to have a room that is large enough to make a circle

Minimum knowledge requirements of participants	Materials needed	
There is no minimum knowledge required of the participants, although it will help if they are more or less familiar with the fairy tale beforehand.	Printed copies of the fairy tale	• Make a circle • Distribute the text of the fairy tale

Instructions

1. Invite the participants to read the text of the fairy tale.
2. Ask them to identify with one of the minor characters and not the main characters. If necessary, you can use several tools to really establish this identification, such as creating a tree of life of the character (see the activity, 'Tree of Life').
3. Invite someone to tell/read the fairy tale. You might consider doing it yourself, but in that case you will have a double task.
4. You interrupt the story at certain moments, when a character is about to make a decision or has doubts about a decision. You turn to the participants who have chosen this specific character and you ask them questions such as: How did you come to this decision? Did you have doubts? Did you consider other perspectives? Do you regret anything in hindsight?

Complementary material



Hansel and Gretel

Evaluation

Start a discussion with the participants. Ask whether they now understood the perspectives of the other characters better. Perhaps even ask whether they now better understand how perspectives are constructed. Discuss whether they perceive the tale differently now.

You can also put the tale in a historical context. In the case of *Hansel and Gretel*, for example, it is worth noting that the Grimm brothers, who did not create this tale but only collected and adapted it, changed the mother into a stepmother to make the story less cruel. And there are other historical and lyric elements that can be highlighted and put into context, also underlining that norms have changed.

Teaching tips, stories and experiences during piloting

- This activity requires quite a bit of time, but most of the time the participants really enjoy it. If you have less time, skip the character building using the Tree of Life activity.
- You can also use different tools for character building derived from writing courses.
- Proper facilitation is key to this activity. Be very aware of your own role. And try to remain objective and show understanding for every character.

Activity 11:
Bodies Building Heritage

Overview of the activity

In small groups, all participants must build different elements of tangible and intangible heritage with their bodies (such as the Eiffel Tower or Christmas), just by observing and responding, without speaking, commanding or pointing.

Objectives

- Establish the relationship between heritage (material and immaterial), memory and the body.
- Reflect on heritage and how it can be represented.
- Work collectively and cooperatively without hierarchies through observation and response.
- Find ways to communicate without the need for words or bodily gestures.

Duration (in minutes)	Min/max number of participants	Room/space requirements
20 minutes	• Recommended: Small groups of 3–6 participants (e.g. in a group of 15 participants, the ideal set-up would be 3 groups of 4 and a group of 3). • Minimum: 9 • Maximum: no maximum	Space with a comfortable floor/ground to lie down. This activity can be done indoors or outdoors.

Minimum knowledge requirements from participants	Materials needed	Preparation
Participants must be familiar with the elements of heritage that they will represent with their bodies.	• A device (mobile phone, tablet, camera) to take photos of the results.	

Instructions

1 Divide the participants into groups, so that all groups have approximately the same number of participants (groups should have at least 3 participants). Ask each group to find a place in the room/outdoors that feels comfortable.

2 Tell the participants that from this moment on, they are not allowed to speak, signal, direct, make commands, etc. in any form. They must simply observe each other and follow instructions. Explain that you will be giving them names of things, and in their groups they must use their bodies to represent that image without talking.
3 Ask them to make a capital letter A. When all of the groups have found a way to make their letter A, ask them to look around at the other groups without moving, and then relax to make the next figures. If desired, take photos of the group images. Repeat the same instructions for the following images:
   - A five-point star
   - The Eiffel Tower
   - The Sagrada Familia
   - The Taj Mahal
   - Christmas
   - Hanukkah
   - Ramadan
4 When you have finished going through all images sit in a circle to debrief.

Learning outcomes/evidence collected

Photos taken of all the final collective images

Evaluation

During the debrief, ask participants about how they felt, what was difficult or easy, if they noticed differences and similarities between the different images, if they were surprised or discovered something new about themselves or about others, etc. Allow them to discuss openly their experiences, always reminding them there is no right or wrong answer.

Teaching tips, stories and experiences during piloting

It is important that the participants understand that they must be very attentive to the movements of others and respond to them to generate joint work without using words or gestures.

Activity 12:
"Put Your Name On It!"

Overview of the activity

Participants connect to city heritage in a personal and meaningful way through a very simple performance: they will write their names on a piece of paper and take them through the streets and sites they inhabit every day.

Objectives

- Generate a safe space for dialogue about our personal history.
- Provide strategies for respectfully approaching an unfamiliar name.
- See how a proper name can be a patrimonial element, in which personal and collective history, family, group and historical meanings are mixed.
- Connect to city heritage in a personal and meaningful way.
- Reflect on how heritage is present in one's current life and is related to one's identity.
- Link personal history, public space and tangible and intangible heritage.

Duration (in minutes)	Min/max number of participants	Room/space requirements
60 minutes	• Recommended: 16 • Minimum: 6 • Maximum: 30	A comfortable room in which participants can move around

Minimum knowledge requirements from participants	Materials needed	Preparation
No requirements	• Cardstock paper • Markers	No preparation is required

Instructions

1. Give a blank card and a marker to each participant.
2. Each person writes their full name in large letters on the card in the local language and in their language of origin. [name 1] [name 2] [name 3]
3. Each participant must explain the origin and meaning of their name to the rest of the group, showing everyone the card and clarifying spelling and pronunciation preferences. The following questions may guide participants in talking about their names:
   - Who named you and why were you given your name?
   - What meanings does your name have for you?
   - What hopes and dreams does your name hold for the people who gave you your name?
   - Is your name easy for other people to pronounce?
   - If you have a name that is challenging for others to pronounce, what can you do to help them learn your name?
4. Explain to the group that they will be walking outdoors and decide together on three meaningful places for the group to walk to that are close by (for the sake of time, avoid places that are more than a 5 minute walk away). You can also choose to just walk around the streets nearby and spontaneously choose the places as you encounter them.





5 The whole group walks through the streets of the city and stops at elements of the architectural heritage they previously decided on (or spontaneously come across). At each place they publicly show the cards with their names.
6 Pictures are taken at each site.
7 The scene can be repeated in several places.
8 At the end, participants share their experiences and feelings of the performance.





Learning outcome / evidence collected

Take photos of each place where participants stand together showing the cards with their names.

Evaluation

During the debriefing, ask participants about how they felt, what was difficult or easy, if they noticed differences and similarities between the different names, if they were surprised or discovered something new about themselves or about others, etc. Allow them to openly discuss their experiences, always reminding them there is no right or wrong answer. Some additional questions that could be asked:

- *What was easy and what was difficult about showing your name in public?*
- *Did you discover something about the city's heritage that you had not noticed before?*
- *What did you like and/or dislike? Were there moments of pleasure? Were there moments of conflict?*

Additional resources

https://www.rebelah.org/post/barcelona-is-our-home

Activity 13:
Introduction to an Alien

Overview of the activity

Participants reflect on what it is like to be a member of a community and then consider to what extent certain statements about them are true to the specific individuals.

Objectives

- Reflect on what it means to us to belong to a certain group.
- Learn about answers to a question such as: What does it mean to be a Roma? (it could be a different question based on the participants e.g. Muslim, refugee, etc.)
- Reflect on how true to oneself certain descriptions of one's identity are.
- Introduce the topic of stereotypes.

Duration (in minutes)	Min/max number of participants	Room/space requirements
30 minutes	• Recommended: 12 – 15 • Minimum: 6 • Maximum: 18	A room where participants are comfortable.

Minimum knowledge requirements from participants	Materials needed	Preparation
None required	• Small pieces of paper or post-it notes • Pens • 2 envelopes • 1 rope (or some packing tape)	

Instructions

1 Imagine that an alien has arrived on Earth and happens to meet you first. For the alien, all humans look the same. You want to explain to the alien that humans are the same to some extent but also have differences. Ask participants to write down their answers to the following question asked by the alien:
   - What does it mean to be a Hungarian? (or choose another relevant nationality)
   - Could you describe the 'Hungarians' briefly?

2 Collect all the responses from the participants and put them into an envelope.
3 Then answer the alien's second question:
   – What does it mean to be a Roma (or choose another relevant ethnicity or identity trait) person in Hungary? (or relevant nation)
   – Could you describe the Roma people briefly?
4 Collect all the responses from the participants and put them into the second envelope.
5 Lay out a long rope in a straight line on the floor, fixing it in place. Explain that this rope represents a 'thermometer' (or a spectrum of agreement) – one end means complete agreement with a statement, the other represents total disagreement.
6 Take out the answers to the first question and read them out loud.
7 Ask the participants: To what extent is that statement true for you? Please take a position on the thermometer, at the top if it is completely true for you and at the bottom if it is totally not true for you.
8 After participants take their positions, ask some of them: Why are you standing at that particular point?
9 Repeat the exercise with the other set of answers.



Learning outcomes evidence / collected

The answers of other participants enables us to recognize strengths and resources, both on the community and personal levels.

Evaluation

Facilitating questions:

- *What seemed to be the strongest common point?*
- *Where did you feel more heterogeneous? Why?*
- *What did you learn about yourself and/or your peers?*

Teaching tips, stories and experiences during piloting

For the thermometer element, we recommend reading the participants' answers to yourself first and choosing which statements you want to use.

Activity 14:
My Music, Your Music

Overview of the activity

How does music and song influence memory and identity? Is there music and song that are not influenced by other places? This exercise explores the origins and influence of musical heritage and song in forming complex identities.

Objectives

- Reflect on migration and heritage through music and song.
- Think about how music is a place of migration and change and at the same time generates and reinforces identities.
- Find confluences in the different songs of the world, their history and our personal memory

Duration (in minutes)	Min/max number of participants	Room/space requirements
30 minutes	• Recommended: 16 • Minimum: 4 • Maximum: 26	This activity can be done both indoors and outdoors.

Instructions

1. Begin with eyes closed. Each participant should think of some music (songs, chants, melodies, rhythms) that reminds them of three places: where they were born, where they live now and the place where one of their grandparents was born. Leave 5 minutes for them to internalize and think calmly about the three music excerpts.
2. Then, in groups of three, participant A must use their body (clapping, whispering, whistling or humming without words) to briefly describe each of the three music excerpts to participants B and C. Then participant B will do the same to A and B, and so forth. Participants should not use words.
3. The three participants must then create a song together using the different rhythms presented (in total, nine rhythms): the song must have an introduction, a chorus and an ending.

4. Once all participants have done the exercise, bring the whole group back together and ask each group to present their song. Ask the other participants to name the places they feel were present in the song.
5. Once all the groups have performed their song, ask each participant to explain to the whole group the three places they chose.
6. When all the participants have spoken, conclude the activity with a discussion about heritage and migration focused on music (see Evaluation).

Learning outcomes / evidence collected

An interactive H5P element has been excluded from this version of the text. You can view it online here: https://opentextbooks.rug.nl/inclusiveheritageeducation/?p=22#h5p-1

The songs can be recorded using mobile phone audio or video recording.
Please check your browser settings before you start!
This activity works best with Microsoft Edge and Google Chrome browsers, Firefox may report a problem with the microphone.

To evaluate the outcomes of the activity, have a discussion around these questions:

- *Can we find similarities in the different songs?*
- *Is it easy to know the origin of a song?*
- *Is music always migratory?*
- *How do songs influence memory and identity?*
- *Are there songs without influences from other places?*
- *What elements drew participants to think of one place or another?*
- *What makes a song from a particular place?*
- *How is music used to exclude? And to include?*

Questions for self-reflection in the teaching practice

In what way is migration present in your life and in the life of the people you worked with in this activity? Does the topic of migration raise emotions among the groups you work with? Does working with musical heritage bring out the emotional dimensions of heritage more intensely? In what way? Are there heritage objects, sites or practices in your current context that you feel might bring you closer to your groups, or that might be useful to talk about the emotions related to migration within your groups?

Activity 15:
Tree of Life

Overview of the activity

The visual metaphor of trees will be used as a structure to label different elements of the participants' lives, culture, identity and strengths, linked to the past, present and future. It gives participants the opportunity to share short personal stories about the elements of their tree.

Objectives

- Increase self-awareness
- Better understand our values and goals
- Gain meaning from our own story and reflect on the heritage elements that mean the most to us

Duration (in minutes)	Min/max number of participants	Room/space requirements
60 minutes	• Recommended: 6–15. • Minimum: 4. • Maximum: 18.	No requirements

Minimum knowledge requirements from participants	Materials needed	Preparation
n/a	• Flipchart paper • A3 papers • Coloured pens, crayons, markers	None required

Instructions

1 Ask participants to close their eyes and think about a tree, the seed it once came from, its roots in the ground, the trunk, the branches, the leaves, the fruit that grows from it. Take time over this, give them space to really visualize the tree. How does it smell, sound, move? Then, ask the participants to imagine that each part of the tree could represent parts of a life.

2 Now ask participants to take a large sheet of paper and a pen and draw the outline of a simple tree. Let them know they are going to be adding words in and around the tree, so they should leave space for this. It is not about the artistic quality of the drawing, the idea is just that imagining the form of a tree will help us structure our thoughts. To guide the participants, you might also draw a tree on a flipchart page as an example, introducing the necessary elements of the tree. Ask the participants to consider the following questions and ideas for each section of the tree.



Roots

- Where and who do you come from? For example, can participants add the names of family, family members, people who feel like family. (Be aware that family could be a sensitive subject for some participants, such as refugees and people from state care.)
- Where were you born, where did you live? Consider treasured childhood places, activities, traditions, events, habits, rituals you enjoyed from your childhood that

shaped you (Clarification: It is not possible to capture everything, record the elements that feel important or simply the thoughts that come first).

The ground in which the tree grows

- What do you occupy yourself with in everyday life? Work, hobbies and other activities you like or which you have to spend time on. Where do you live, who do you see on a daily basis?

The trunk

- This represents your values, character, skills and abilities. Think about what values are important to you. What are you good at and what do you most enjoy? Write your skills and values on the trunk.

The branches

- What are your wishes and dreams for the future?
- What do you want to achieve? Think about big branches and small branches, the long term as well as the short term.

The leaves

- Write the names of significant people in your life, those who have helped you get where you are today and those who can help you fulfill your wishes and dreams in the future. These names could refer to people with whom you have had supportive or even difficult relationships.

The fruit

- The fruit represents what you want to leave behind. What do you hope your legacy will be, your gift to humankind? This can be material, such as an inheritance, but most often this will be attributes such as courage, kindness, generosity, etc.

Falling leaves

- These leaves represent what you might wish to let go of, becoming a part of the ground they grew from, not for the future.

Learning outcomes / evidence collected



The personal trees

Evaluation

Once participants have completed their trees, invite them to answer questions designed to help them consider their tree and its meanings from various perspectives, and open up a general discussion about their trees and the exercise more generally.

- *What species of tree did you draw?*
- *Which part of your tree takes up the most space?*
- *Which part takes up the least space?*
- *Which parts were easy to do?*
- *Which parts got least attention?*
- *Which parts of your tree are connected to your cultural heritage (ethnic, national, religious etc.)?*
- *Did anything surprise you?*
- *Could you share your tree with someone supportive?*
- *Could they add something positive you may have missed?*

Participants can share their answers to these questions and their tree with the rest of the group. This also gives them the opportunity to share short personal stories about the elements of their tree.

Teaching tips, stories and experiences during piloting

- We encourage you to try the exercise yourself before introducing it to a group. This work is deeply personal and can release intense emotions. It requires preparation in terms of bringing the group together and creating a safe space.
- Some participants may feel that the tree they have drawn is too personal and do not want to show it to others.

Activity 16:
My Heritage, Your Heritage:
Talking about Difference

Overview of the activity

The idea of this activity is to connect personal heritage to collective heritage, without determining what is authorized (recognized by experts) or unauthorized. The narrative aspect is key to this activity: What happens when you share stories about objects and practices that are important to you?

Objectives

The objective of this activity is to democratize heritage and to make participants aware of:

- The fact that they own their own heritage.
- The importance of personal narratives around heritage in forming identity.

Duration (in minutes)	Min/max number of participants	Room/space requirements
30 minutes	• Recommended: no specific number • Minimum: 4 • Maximum: no limit	Enough space to make circles of chairs of three or four people

Minimum knowledge requirements from participants	Materials needed	Preparation
No requirements	Smart phones of the participants and internet connection.	No preparation is needed, unless the participants do not have a smart phone with internet connection. In that case, ask them to bring an object that represents a heritage element that is dear to them and which is important to their identity construction.

Instructions

1. Create groups of four participants (three is also possible). If you are working with a group that has a diversity of cultural backgrounds and try to create a good mix.
2. Ask everybody to look for a heritage object or practice they feel connected to. Take care that this request is open enough for the participants to choose whatever they consider heritage. Every object or practice will be accepted, regardless of it being 'authorized' or not.
3. Invite one of the participants to introduce the object or practice they chose, while the other participants listen (the listeners). What is it? Why did they choose this specific practice or object? What is the meaning of the object or practice to the participant?
4. Then invite the other participants to respond. Use the following structure:
   - Ask the listeners to select something the participant said that was particularly meaningful to them (Identifying the Expression)
   - Ask the listeners to say something about the image that this phrase or expression evoked for them (Identifying the Image)
   - Ask the listeners to make connections between their own values or experiences and that of the participant (Embodying Responses)
   - Ask the listeners to reflect on how they have been influenced by the participant's story and what contribution it makes to their own story (Acknowledging Transfer)
5. Repeat this with the objects or practices of the other participants until everyone has made their presentations.

Learning outcomes / evidence collected

You can collect all of the photos of the heritage objects/practices to make a heritage collage for the group.

Evaluation

At the end of this activity, do a short debriefing with the entire group. You can ask the following questions:

- *How was it to talk about things that are important to you?*
- *What did you learn from the stories of others?*
- *What did you most appreciate in the stories you heard?*
- *What touched you most in the stories you listened to?*
- *What did you learn about your own 'heritage'?*
- *Do you consider yourself the owner of your heritage and your heritage stories?*

Teaching tips, stories and experiences during piloting

Often the groups have to work on their own, as you might not have enough facilitators to join every group. In this case, take care that the groups follow the structure of the exercise by printing out or projecting the questions to be followed:

How to present your chosen object or practice:

- What is it?
- Why did you choose this specific practice or object?
- What is the meaning of the object or practice to you?

Reflect on the object or practice presented by your peer:

- What was meaningful to you in the story you just listened to? What touched you? Choose a specific phrase or moment.
- Why do you think it was meaningful to the teller in their story? What image does it evoke for you?
- Why was this moment/phrase meaningful to you? Did it remind you of another story in your life? If so, can you share that story?
- What would you like to give back to the teller of the story?

Questions for self-reflection in the teaching practice

One of the hidden dynamics of this exercise involves people moving from opinions to stories, as stories are multilayered and therefore capable of creating common ground, whereas opinions do not offer this

Activity 17:
Drawing a Monument

Overview of the activity

Participants draw a monument in pairs sitting back to back.

Objectives

- Talk about the norms of cooperation and communication.
- Emphasize: there is no need to be perfect, there is no 'wrong' answer during the activity.
- Introduce the concept of heritage in a simple and playful way.
- Allow participants to get to know each other better.

Duration (in minutes)	Min/max number of participants	Room/space requirements
30 minutes	• Recommended: 10 – 12 • Minimum: 6 • Maximum: 18	Enough place for the pairs to sit down

Minimum knowledge requirements of participants	Materials needed	Preparation
No requirements	Paper and markers	None required

Instructions

1. Divide the group into pairs. Ask each pair to think about a monument in the city or country that they both like and are familiar with. When everyone has chosen their monument, ask them to sit with their backs to each other (so they cannot see what the other person is doing).
2. They can talk to each other but cannot turn toward each other during the exercise.



3 The task is to draw the monument together in a way that half of the monument is represented by one person and the other half is represented by the other.
4 They have 5 minutes.
5 When the time is up, put the partners' monument parts together and create an exhibition with the pictures.

Learning outcomes / evidence collected

1 Drawings
2 Pictures of the drawings



Evaluation

Debrief all together in one group. Ask the participants to consider these questions:

- *How did you work together?*
- *What helped you become well matched? What could have helped more?*

Activity 18:
Heritage Scavenger Hunt

Overview of the activity

The heritage scavenger hunt is a structured do-it-yourself dive into an object, practice, site, event, building or person of cultural heritage. Using a form that they fill in, participants obtain a multifaceted perspective on cultural heritage. Methods of research include browsing the internet, interviewing people or going to museums, among other activities

Objectives

- Highlight the multiple perspectives on cultural heritage.
- Enhance one's methods of online research.
- Exchange with people through interview settings.
- Demonstrate that the discovery of unknown information and knowledge can be fun.

Duration (in minutes)	Min/max number of participants	Room/space requirements
The activity can be as short or long as you like. It might be a quick dive during a broader session or an assignment that involves more than one day, particularly if people are also interviewing other people (inside or outside the group).	This activity can be done with any number of participants. It can be done individually, in pairs or in small groups.	• Either at home or in a class room • Access to internet necessary

Minimum knowledge requirements of participants	Materials needed	Preparation
None required	None required	Exploring heritage is an individual exercise, including a diversity of research methods. Have examples ready to look into, so people can see the diversity of approaches. You can showcase the REBELAH infosheets as examples.If this is not homework, make sure you have devices available for the participants to engage in different research methods within the assignment (by interviewing peers, by leaving the classroom to take photos, etc.).

Instructions

1. Introduce the concept of cultural heritage by using one of the icebreakers suggested in this Activity Book (such as *Concentric Circles* or *Drawing a Monument*).
2. Ask participants to choose a heritage element: a) they feel they do not know a lot about, but would like to know more about, or b) that is very close to them and they would like others to know more about. Depending on the time availability and the content of the training, you could ask participants to do both.
3. Tell participants they will engage with heritage and history, and that in order to do so, they will be researching their heritage element of choice. Discuss possible sources of information by addressing the following questions (you can use other questions as well):
   - *How do you want to engage others in your research?*
   - *What does the news say about your heritage element of choice?*
   - *Who might be experts in your heritage element of choice?*
   - *Are there short films on YouTube or other sites?*
   - *Can social media provide insights?*
   - *What other places might provide insights and information about your heritage element of choice?*
4. Depending on the language level of the group, open up a discussion about the validity of the information that can be provided by the different sources and about 'who is an expert'.

5 Ask participants to research their heritage element by filling out a heritage form with the following parts:
   - Title of heritage element
   - Pictures of the heritage element
   - Biography/history of the element
   - What does the news say?
   - What does social media say?
   - What do 'experts say'?
   - What do 'people on the street' say? (This can be done by interviewing peers)
   - What is the participant's personal account of the heritage element?
   - Other relevant and or interesting information?

6 Ask participants to present the results of their research to each other (this can be done orally, using a presentation, or in any way you feel would best fit the group).

Learning outcomes / evidence collected

The completed forms and/or presentations.

Evaluation

Debrief with participants by sitting in a circle and allowing them to explain to each other how they felt during the activity, what they discovered about themselves and/or about others, if something surprised them, etc.

Teaching tips, stories and experiences during piloting

This activity is all about enthusing people to explore something, not so much about the actual outcome. Encourage participants to explore the heritage element in any way they wish, and if they feel creative, even through the arts (writing a poem or a song about it, painting a picture, etc.).

Activity 19:
Minority Heritage Trails

Overview of the activity

This activity uses the concept of heritage trails, helping participants to develop a tangible trail within the locality of the education space, as a method for connecting with hidden, overlooked or minority heritage.

Objectives

- Enable a definition of heritage
- Understand that heritage means different things to different people
- Explore how participants connect with their environment
- Learn how to develop narratives for places and spaces

Duration (in minutes)	Min/max number of participants	Room/space requirements
90 minutes x 3	• 2–6 people per group • If a large class, put into groups of 2–6	• Ideal: Room with computers with internet connection for research, or equivalent with mobile devices • Presentation board

Minimum knowledge requirements of participants	Materials needed
An awareness of their immediate environment and locality Computer literacy (ideal)	• Computer with internet connection or equivalent access with mobile devices • Pens and paper • Books/literature on local history and heritage (optional)

Preparation

1. In groups, students brainstorm the question: What is heritage?
2. This should be developed into: What is 'minority heritage'?
3. Each participant should identify one place/space in the locality that they feel a connection to and tell the group why. This could be as mundane as a shop they always visit to get a particular thing they cannot get elsewhere, or a place of worship where members of their community regularly connect.

Instructions

1. Each participant in the group identifies one place/space in the local environment that they believe represents 'minority heritage' (as defined previously), or a place/space they personally feel a strong connection to.
2. Using resources provided (internet/literature), each participant should explore the background of the place/space identified and take notes on (or record orally) what they learn. For example, if it is a shop: *Who owns it? What year did it open? What kind of products do they sell?*
3. Each participant explains their personal connection to the place/space, or explains what makes it 'minority heritage'.
4. Collate any imagery linked to the place/space. This could be personal or found (internet/literature) photos.
5. Combine the narrative developed with the images to create a 'story' for the place/space. These should then be mapped onto a local printed map or done digitally (via Google Maps) to create a local or minority heritage trail.
6. Set aside a session to physically walk the trail as a group and visit each place/space. At each stop, the creator of the stop should be encouraged to tell/read the 'story' they developed and if possible be ready to engage with questions about the stop: *Why was it chosen? What makes it special? Why should others know about it?*



7. Where a physical walk is not possible, you should try to host the 'walk' virtually using Google Maps Street View.

Learning outcomes / evidence collected

- Research for each place/space
- Narrative of each place/space
- Map created
- Documentation of physical journey

Complementary material

Provide Amsterdam Muslim Trail map as possible sample trail of minority heritage:

- https://izi.travel/nl/5d63-islam-in-amsterdam/nl

Evaluation

In a circle, discuss with participants how they felt, what they learnt, etc. Ask questions to try and establish the shift in understanding of heritage (minority versus authorized), how to connect with it, the way the concept of heritage shifts over time, etc.

Teaching tips, stories and experiences during piloting

- Avoid restricting what participants consider 'heritage'
- Keep the definition of 'locality' as geographically narrow as possible to avoid trails that are too geographically demanding (difficult to walk)

Additional resources

Britain's Muslim heritage trail PDFs could be provided as examples of community-led heritage trails that make minority heritage visible:

- https://www.everydaymuslim.org/wp-content/uploads/2019/07/01Trail-EM-WM-HT-WokingTrail.pdf
- https://www.everydaymuslim.org/wp-content/uploads/2019/07/02Trail-EM-WM-HT-MuhCemWalk.pdf
- For more information about how to implement minority trails, please consult https://www.miretage.eu/

Activity 20: Object Biographies: Stories of People, Stories of Things

Overview of the activity

Objects serve as tools for meaning-making and inspiration for creating new narratives together. Participants share the biography of their object and how it connects with their experiences, bringing together elements from the objects and their personal histories. This activity requires at least three sessions, lasting two to three hours each, and includes a visit to a cultural heritage institution such as a museum or archive.

Objectives

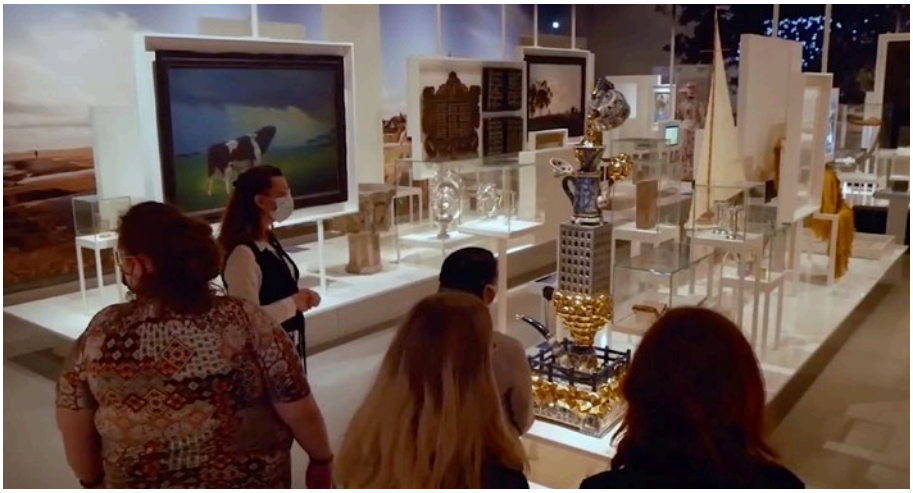
- Introduce the richness and meaning of heritage to the participants
- Give heritage new meanings and learn how to derive meaning from heritage in the current context
- Encourage creative thinking and imagination
- Learn how to create a life story and how to derive meaning from it
- Listen to other people's life stories and learn to understand their point of view

Duration (in minutes)	Min/max number of participants	Room/space requirements
One 4–6 hour session, or 2–3 shorter sessions.	There is no minimum or maximum for this activity	• Arrange a space that is large enough to work both in a circle and in separate subgroups • This activity requires a visit to a cultural heritage institution (such as a museum)

Minimum knowledge requirements of participants	Materials needed	Preparation
There is no minimum knowledge required of the participants. Provide linguistic support to participants who might need it, and/or allow them to work in their native language.	• Paper • Pens • Large sheets • White board • Markers	No prior preparation is required

Instructions

1 Start the activity by visiting a museum with participants. Invite the participants to stroll through an exhibition, preferably accompanied by an expert from the museum.



2 Once back in the classroom (or preferably in the same museum or heritage space), ask participants to choose an object that attracted them most. Ask them to get to know a little more about this object. The expert from the museum might help, they can also do research online using their devices.

3 Invite the participants to derive meaning (a word, an expression, a reference) from the object they chose. Support them in this process if necessary.

4 Invite them to form pairs and, in the middle of a large sheet of paper, write the word, expression or reference of one of the pairs derived in the previous step. Ask them to make life associations with that meaning, connecting it to their own lives. One of the pair should make associations while the other writes them down and asks questions. Encourage them to brainstorm and write all their ideas down. Switch roles after ten minutes.

5 Ask participants to create a story based on the results of their life associations to the object (i.e. what they have recorded on paper). See if the participants, one at a time, can create a story by following a line in the association web. The other can help by prompts such as: Share with me a moment that …

6 Ask the participants to work on the stories they created. Invite them to do this in groups of two to four people (each participant can have their own story, or they can create a story together).

7 Let them work on the storyboards for at least 30 minutes, and give them more time if needed.
8 Invite them to present the storyboards to each other.

[connecting stories]
Additional: Making an video
Invite the participants to make a video based on the storyboards they created. Stress that this does not have to be a professional video. It can be shot with a smartphone and edited with a simple editing program.

Learning outcomes / evidence collected

Storyboards and videos filmed and edited

Evaluation

This activity can be completed with an evaluation by the participants, focusing on how they experienced this activity and on what insights they acquired about their own life story and the connection with heritage.

Teaching tips, stories and experiences during piloting

It is useful to do some icebreakers proposed above (My Phone, Concentric Circles, etc.) to introduce the concept of heritage and engage in team-building before doing this activity. Some activities may arouse emotions. Be prepared for this and know how to handle them.

Activity 21: Monsters: Discovering the Imaginations of Monsters of Our Cultures

Overview of the activity

Participants will sculpt a monster that is inspired by their cultural heritage. The different monsters that will be crafted illustrate the cultural diversity present in different representations, conceptualizations and functions of monsters.

Objectives

- Discover monsters as cultural heritage.
- Become aware of the different roles of monsters in societies.
- See the common points between the different monsters in the exhibition.
- Mobilize what we know about cultural heritage in a playful, subjective way.
- Become aware of the subjective/emotional component of cultural heritage.

Duration (in minutes)	Min/max number of participants	Room/space requirements
90 minutes	• Recommended: any number of participants will work, but a larger number allows a greater diversity of monsters and commonalities between some. • Minimum: 2 • Maximum: no limit	The activity can be carried out face to face or online. If face to face, we need a space large enough to allow people to have the room to build their monster and to make the exhibition. If online, they can draw their monsters instead of building them

Minimum knowledge requirements of participants	Preparation
This activity is mostly verbal, so it helps if participants have a common language. Participants must know of at least one monster related to their culture.	Place a few tables and chairs in a circle around the supplies, which you can place on a table or directly on the floor.

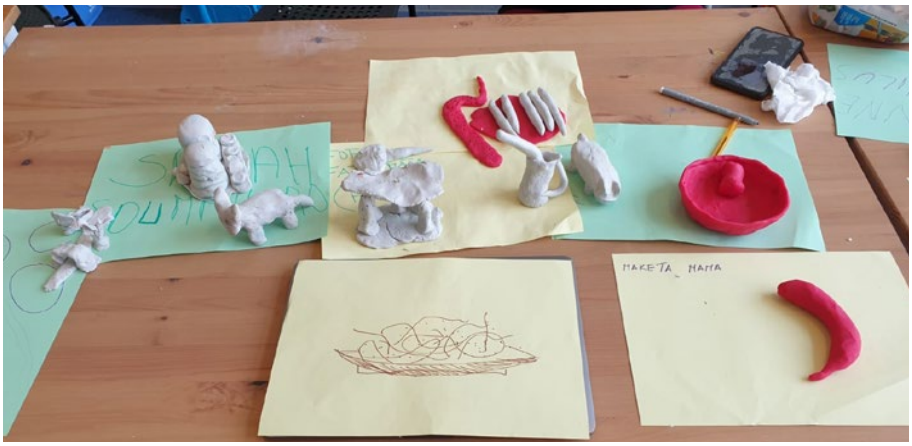
Materials needed

- Modelling clay
- Markers
- Wire
- Newspaper
- Glue
- Wool
- Scissors
- Paper
- Paperboard
- Labels with body parts (right leg, left leg, torso, mouth, eyes, etc.) – one set per group

Instructions

1. Ask participants to think of a monster related to their culture (the monster should be an imaginary creature, such as a vampire or werewolf).
2. Ask them to build this monster using the materials provided and then place it on a table to be displayed.





3 Once all the monsters have been created, ask the participants, in turn, to tell the others the story of this monster in the first-person singular (e.g. I am ...; I live in ...; I do ...; People tell me ...; People like me or are afraid of me because ...). Let people ask the monster questions to learn more about it, curiosity is welcome.

4 Once each monster has introduced itself, ask people if they can categorize the different monsters according to a system of classification (role, appearance, meaning, anthropological function, etc.). Place the different monsters in the exhibition according to the categories.

5 List together the different roles and functions of the monsters present and ask the group to look for other possible ones. You will find some examples below in 'Complementary material'.

If you still have time, energy and enough participants, you can create a joint monster.

1 Create groups of at least 4 participants.

2 Give each group a bag or hat containing the labels, sheets of paper and a sheet of flipchart paper.

3 Tell participants that they will be creating monsters in groups. Ask each participant to draw a label that represents a body part.

4 Once everyone has a body part assigned, each person draws their part on a sheet of paper in any way they choose (e.g. for the word 'left arm' it could be an arm, a tentacle, a robot arm), letting their imagination run wild. Participants then cut out their part and glue it to their group's flipchart to create a unique monster for each group.

5 Finally, each group must imagine the story, the characteristics and the role of the monster created.

6 Make a final presentation of the monsters, group by group.

Learning outcomes/evidence collected

The monsters produced

Complementary material

You might want to open a discussion about the different examples of typical roles of monsters: promoting specific moral values, educating children, explaining physical or metaphysical phenomena, facilitating mourning and loss, giving an origin to practices and events, etc.

Evaluation

You can assess the activity with simple questions such as: On a scale of 1 to 5, 'I discovered monsters I didn't know about' or 'I learned more about the similarities and differences in the roles of monsters in societies', etc.

Teaching tips, stories and experiences during piloting

- Be aware and pay attention to cultural differences and similarities arising during this exercise.
- If participants have difficulty expressing themselves or cannot find a monster, feel free to suggest that they use their phones to search on the internet for a monster that they can show the group.
- If you don't have the necessary materials, you can ask them to draw the monster.
- The last part of the activity (the collective monster) is optional and can be put aside if you are short of time.



Additional resources









Activity 22:
Death, Diversity, and Heritage

Overview of the activity

Participants will investigate culture and cultural heritage by studying and discussing death rituals and visiting a cemetery.

Objectives

- To understand the link between culture and death.
- To learn to use the cemetery as a field to explore cultural diversity.

Duration (in minutes)	Min/max number of participants
A maximum of 110–115 minutes divided between: ● 5 minutes for introduction ● 15 minutes for the pair discussion and the circle game ● 30 minutes for the picture exercise ● 45 minutes for a walk in the cemetery ● 15–20 minutes for debriefing	● Recommended: 12 ● Minimum: 2 ● Maximum: 16

Minimum knowledge requirements of participants	Materials needed	Preparation
A common language is necessary to guide the activity inter-actively. If this is not possible, participants can help out each other with translation.	● A printed version of the observation grid for each group of participants (3 participants per small group) ● Printed photos if the activity is carried out indoors	Make your selection of the statements for the circle game (see proposed list of statements below). If you carry out the activity in a cemetery, choose a cemetery that is 'multicultural', i.e. that has graves of people of different religions and belief systems. If there are graves from different time periods, that is also an advantage. If you carry out the activity indoors, you will need to select and print photos (preferably A4 size). Make the selection based on the cultural rites and practices that you can find sufficient information about to share with participants.

Room/space requirements

- Step 5 of the activity can be proposed in a cemetery (we tested it in Père Lachaise cemetery in Paris) or indoors.
- When carried out in a cemetery, choose a larger free space for the introduction activity. For the debrief, try to find a place where participants can sit down.
- When carried out indoors, you need a space that allows the circle game (participants to stand in a circle comfortably) and space to hang images on the wall and participants to view them as if they were in an exhibition.



Instructions

1. Get to know each other. If the group is new, to facilitate trust and to start building connections, propose a pair exercise, inviting participants to pair with someone they do not know. Ask them to share material or immaterial heritage from their own cultures connected to death that is important to them (5 minutes). Alternatively, they could talk about where or how they would like to die; where and how they would like their body to be treated after their death.
2. Another introductory exercise is the circle game, which is in fact a circle-shaped adaptation of the opinion line. Start by reading out a set of statements that are related to death and that can be answered YES or NO. When participants agree with the statement, they should move towards the centre of the circle to the extent that they agree. Those who disagree do not move forward. After participants respond in this way to a statement, ask them to look at who is inside the circle and who is on the outer perimeter. Then ask them all to move back to the perimeter. Below, is a proposal for statements that you might choose from and freely adapt:
   - I am scared of death
   - I think a lot about death
   - To have a good relationship with death it is necessary to have a good relationship with life
   - I go to the cemetery regularly for my ancestors (once a month? once a year?)

- I like to visit cemeteries
- If it was possible, I'd like to live forever
- I think death is really the end
- Death is a transformation
- I believe in an afterlife
- Talking to dead ancestors is important (possible)

After a first set of statements, you might give participants the opportunity to propose some statements of their own.

3 The next step is an activity that confronts participants with different rituals and practices related to death. We invite participants to look at diverse images (see below) and choose the one that they find the most intriguing or even shocking. Hopefully, 2–3 people may have chosen the same image, so you can create small groups around the images.

4 Invite participants to discuss (without any pressure to agree) how the image makes them feel, what visible element in the image provoked that feeling and what values of their own – i.e. what is important for them – could have triggered these emotions. To close, ask participants what they discovered about themselves – their own representations, expectations, ideas concerning death. Indeed, this step of the activity – despite appearances – is not about 'other' cultures, but about ourselves.

5 The final step of the sequence is an 'exploration' activity in a cemetery, for which you can ask participants to form groups of 3 or maximum 4 people. Before creating the subgroups, give them the instructions. Their job is to become explorers and spot as many different patterns as possible. Check that the concept of 'pattern' makes sense to everybody. You can propose the following definition:
'Patterns' are regularities, repetitions, signs of social organization or social structure. They suggest collective meaning, as opposed to random occurrence. As such, they are the indicators that we are witnessing 'cultural' behaviour or 'cultural heritage' as opposed to signs of individual action.

6 The mission in the cemetery is to observe visible differences, organize them in a structural way and then try to understand what they can tell us about different people's relationship to death. Offer each group an 'observation sheet' (see below) and ask them to try to fill it out as best they can. Encourage them to find new patterns, even if not all the lines can be filled in: sometimes the gaps are significant too!

7 To debrief together go through the observation grid, check the differences observed and considered the explanation for this. Each time, ask participants whether they are aware of further differences related to each of the patterns observed – even if that difference was not represented in the cemetery.

Learning outcomes / evidence collected

You can collect or check the observation grids together to see whether participants could make sense of the instructions proposed.

Complementary material

Below, you can find our proposed observation grid. To start, only the first column should be completed. We only completed the second column to give you some indication as to what types of differences might be observed. In column three, participants are free to make hypotheses about what they think explains the differences observed. Again, as an indication, we propose some questions that you can ask participants.

Type of patterns	Differences observed	Possible explanations, questions
What do visitors to the dead bring for them?	Flowers, stones, toys, etc.	Who brings flowers? Who brings stones?What is the meaning of 'visitation stones' in the Jewish religion? Where does the tradition of bringing flowers originate? What is its meaning?
What is buried or placed in the grave?	Body, ashes, nothing.	Do we know of any cultural prescriptions concerning cremation?
What information is shared on the gravestone?	Name, date of birth and death, reasons for death, a citation, number of concessions, etc.	
What size is the grave?	Big, small?	
What form does it take?	Small mausoleum, grave	
Do the graves have specific orientation?	No specific orientation, head positioned towards Mecca	
What type of decoration does it have?		
What do visitors do, how are they dressed?		

Evaluation

After the activity, ask participants whether they learnt something new and what. You might also ask them whether they now think of death a bit differently than before and in what way.

Teaching tips, stories and experiences during piloting

As an introduction, ask participants what connections they see between 'culture' and 'death'. Most likely, they will tell you that there are many 'cultural rituals' or 'religious rites' concerning death and the treatment of dead people.

If you cannot carry out Step 5 in a cemetery, you can adapt the activity for an indoor space. In this case, you should continue to work with the images used in Steps 3-4. The focus of the activity will be the same – to try to develop a deeper understanding of cultural difference – but in this case you can do it through working with just one image. With the group, choose the image that appeared the most intriguing in the previous step. Discuss these four questions with participants:

- *How can we know whether it is a cultural practice or a strange instance of individual behaviour?*
- *What patterns would we need to observe to answer the previous question?*
- *What questions would you ask the people practising that ritual?*
- *After this reflection do you have any hypotheses on the cultural practice? What does the practice serve? Why does it exist?*

Additional resources

To carry out the activity indoors, make a selection of interesting images. We propose some options below, but feel free to make your own selection. We recommend looking for illustrations of:

1. France: streets of elaborate stone crypts
2. Indonesia (Sulawesi) 'Manene' ritual: ancestors taken out of the coffin to clean, dress, take pictures, etc.
3. Vietnam: graves in the rice field
4. Mexico: day of the dead
5. US: exposing a dead person with make-up in a coffin
6. Philippines: bringing food to the cemetery during the All Saints' period
7. Zoroastrians: tower of silence
8. North America, Europe: Pet cemeteries

			
1) Pere Lachaise Chemin Errazu.jpg. (2022, September 30). Wikimedia Commons. https://w.wiki/DfRg	*2) Manene Tradisi Ganti Baju Mayat di Tana Toraja.jpg. (2022, November 6). Wikimedia Commons. https://w.wiki/DfRf*	*4) Catrina 3.jpg. (2025, February 26). Wikimedia Commons. https://w.wiki/DfRo*	*8) Wien – Tierfriedhof (2).JPG. (2024, February 2). Wikimedia Commons. https://w.wiki/DfS2*

Activity 23: Authorized Only? Exploring the Boundaries Between Expertise and Inclusion in Heritage

Overview of the activity

Using embodiment, storytelling and Forum Theatre, participants explore the origins and aspects of inclusion in heritage, also learning about immaterial heritage.

Objectives

- Connect with authorized heritage personally and emotionally
- Experience/explore what happens on the boundary between authorized and unauthorized heritage
- Experience/explore how authorized heritage makes the diversity within a territory invisible, and the emotional triggers behind this process
- Reflect on who is allowed to have heritage and who is not, and the role that the symbolic idea of origin has in these dynamics of inclusion and exclusion
- Learn about immaterial heritage

Duration (in minutes)	Min/max number of participants	Room/space requirements
2.5 hours	• Recommended: 16 • Minimum: 8 • Maximum: 25	The activity can be done indoors or outdoors, online as well as face to face

Minimum knowledge requirements of participants	Materials needed	Preparation
No requirements	A printed or digital copy of the UNESCO Convention's definition of immaterial cultural heritage (see instructions for Part I) and the 'dramatic pretext' (see instructions for Part III) (i.e. if you do not want to print it, you can email participants the text and they can then consult the text on their phones).	It is useful to do an icebreaker before and during this activity. You can use any of the proposed icebreakers you will find in this Activity Book.

Instructions

Part I. Embodiment: Connect to your immaterial heritage

Sit in a circle, provide participants with the text of the UNESCO Convention's definition of immaterial cultural heritage and read it together (e.g. out loud, taking turns, etc.):

'To help people understand intangible cultural heritage, the UNESCO Convention describes it in terms of five broad categories:

- *Oral traditions and expressions. This can mean proverbs, riddles, tales, legends, myths, epic songs and poems, charms, chants, songs, and more.*
- *Performing arts. This can include music, dance and theatre, pantomime, songs and other forms of artistic expression that are passed down from generation to generation.*
- *Social practices, rituals and festive events. These are the activities that structure the lives of communities and are shared by members—for example, initiation rites, burial ceremonies, seasonal carnivals and harvest celebrations.*
- *Knowledge and practices concerning nature and the universe. These refer to know-how and skills that communities have developed by interacting with their natural environments, and may be expressed through language, memories, spirituality or worldviews. Traditional methods of architecture, agriculture, cattle-breeding, and cuisine are among the related elements.*
- *Traditional craftsmanship. This may sound 'tangible,' but it really refers to the skills and knowledge involved in craftsmanship rather than the products themselves. Examples include pottery, wood work, jewellery and precious stones, embroidery, carpet weaving, musical instrument production, weaving and fabric production, etc.*

- *It's not meant to be an exhaustive or exclusive list. Different countries may use other systems to identify or classify intangible cultural heritage.'*

(Extracted from: https://en.ccunesco.ca/blog/2019/10/understanding-intangible-cultural-heritage)

Ask participants to stand up and close their eyes. Then read to them the following instructions softly and slowly, as if you were guiding a meditation (participants should stay silent throughout):

'Think of an immaterial heritage practice you are close to, which means you experience it often in your life or it has often been present around you and to which you have a strong emotional tie (you feel protective of this practice). It must also be a practice that is recognized by 'your community', whatever that community may be. [Give them a minute to choose a practice in their heads.] Imagine this practice in your head. What is happening? Where is it happening? What are you doing in it? Who else is there? [Give them a minute to envision their chosen practice.] How are you feeling? What is the energy that this practice transmits to you? [Give them a minute to identify and connect to the energy.] Lift your right arm and make a movement with your arm that embodies that energy. [Let them try out the movement.] Now pass that energy to your left arm, so that both arms are moving with the energy. Now to your torso, to your hips and legs, to your neck and head, until the entire body is moving with the energy you have envisioned. [Allow them a moment to experiment with the movement of their bodies]. Slowly bring the energy to a halt. Keep your eyes closed. Breath deeply, in and out, in and out, in and out. Without opening your eyes, take one minute to think of a concrete personal story or anecdote related to your practice'.

Part II. Storytelling: Connect to your immaterial heritage

1. Ask everyone to sit in a circle.
2. Invite everyone to share their story with the rest of the group. Make sure you have enough time so that everyone who wishes to share their story has time to do so.
3. After everyone has shared their story, ask participants if they need a break. Give them 15 minutes to relax, have a snack, chat amongst themselves, etc.

Part III. Dramatic pretext: REBELAH's heritage inventory

1 Ask participants to sit in groups of 3 people and provide each group with the following text to read:

'We are all residents of the European region of Rebelah, which is in the midst of a process of self-determination. In order to be recognized as an independent state in accordance to the **Montevideo Convention**, *the Rebelah nation has to prove that it has the following:*

(a) a permanent population

(b) a defined territory

(c) a government

(d) capacity to enter into relations with the other states

We were close to self-determination, but in 2020, the United Nations made an amendment to the Convention to add a new prerequisite:

(e) an inventory of the region's natural, material and immaterial heritage

As part of Rebelah's urgent efforts to comply with the UN's requirement to create a heritage inventory, the government launched a programme for the identification, recognition and certification of natural, material and immaterial heritage. There was one committee created for each type of heritage:

- *The CIRCNH – Committee for the identification, recognition and certification of natural heritage*
- *The CIRCMH – Committee for the identification, recognition and certification of material heritage*
- *The CIRCIH – Committee for the identification, recognition and certification of immaterial heritage*

The Rebelah government decided to base the procedures for the identification, recognition and certification of natural and material heritage on international conventions.

However, in the case of the CIRCIH, they decided to go in a different direction based on the recommendation of diverse European heritage experts, who now resided as expats in the Rebelah region, given their love of relaxed work atmospheres, lovely weather and easy access to beaches.

The procedure established is as follows:

Any person who wishes to propose a practice to be considered for the inventory:

- *Must be a resident of Rebelah*
- *Must get the support of two other Rebelah residents. The Rebelah residents who support a practice cannot present any other practice to be considered.*
- *Must determine the following aspects concerning the practice:*
  1. *What is the practice about?*

2. *What is the origin of the practice? Where did the practice come from?*
3. *How long has the practice been in place?*
4. *For whom is this practice relevant and why?*
5. *What values does this practice convey to future generations?*

The practice must then be presented based on the above aspects, to the CIRCIH judge, who will decide whether the practice:

1. *Is identifiable*
2. *Is recognizable*
3. *Is certifiable*

Only certifiable practices will be considered part of the inventory prior to the examination of the GEEH Committee (Group of Experts for the Examination of Heritage), which will be put together based on the specific needs of the assessment of the concrete practice'.

2 Choose one of the groups and ask one of the participants in the group to be the CIRCIH judge and the other two participants to be the GEEH Committee. Ask the group to make a list of criteria for a practice to be 'identifiable, recognizable or certifiable'. They can use any criteria they want for each of the three categories, and the criteria can be as 'crazy/illogical' as they wish. For example, only immaterial heritage that is over 2000 years old is identifiable; or only immaterial heritage that involves food is recognizable; or only immaterial heritage where people dress up is certifiable, etc. There must be two criteria for each category.

3 Give the other groups 15 minutes to choose the immaterial heritage element they will present. They can only choose from the elements they each brought up during Parts I and II of the activity and they cannot change the element.

4 Once all groups have chosen their elements and prepared their arguments by answering the questions above (What is the practice about? What is the origin of the practice?, etc.), sit the group with the CIRCIH judge and the GEEH Committee in three chairs at the front of the classroom. They should act very serious and knowledgeable. The rest of the participants must sit in 'the audience'.

5 Ask a group to come up to present their heritage element (they can present it as a group or choose a speaker to do so). The CIRCIH judge and the GEEH Committee will listen and take notes, taking the matter very seriously. After all, the self-determination of the Rebelah nation depends on the list they have to decide on.

6 After all groups have presented their heritage element, the CIRCIH judge and the GEEH Committee will decide which practices are 'identifiable, recognizable or certi-

fiable' based on the criteria they developed. In order for a practice to be certifiable, it must comply with the criteria for identifiable and recognizable categories.

7 The CIRCIH judge will present the results of the evaluation to the rest of the group.

8 Ask participants if they agree or not with the ruling of the judge and the committee, and invite participants who do not agree to stand up and make their case. Facilitate the debate so that everyone who wants to speak out can do so.

9 The CIRCIH judge and the committee can decide whether they wish to change their ruling after the debate has taken place.

10 Ask everyone to sit back in a circle, no longer in character (they are no longer citizens of Rebelah) and debrief about the exercise from the beginning (Part I) until the final debate. For the debrief, you can follow the evaluation cues below.

Learning outcomes evidences to be collected

The list of practices and their categorization as 'identifiable, recognizable or certifiable' or not

Evaluation

In order to evaluate this activity, you may ask the participants the following questions:

- *What was difficult? What surprised you? What did you enjoy? Did you learn something new about yourself? About others?*
- *What happens at the border between authorized and unauthorized heritage?*
- *How should unauthorized heritage be defined? Should all heritage be authorized? Does each category play a role? Are there other categories that make sense?*
- *Can you think of other ways of authorizing heritage that does not involve list making by experts?*
- *What parts of the process felt inclusive? What parts felt exclusionary? Why?*
- *In what way was the 'origin' of the heritage element present throughout the exercise?*

Teaching tips, stories and experiences during piloting

- This activity was tested online during the pandemic. It is very easily adaptable to online settings.
- During Part III, Step 3, when deciding what element to choose, groups might show a tendency to create a new element out of the three to avoid 'leaving anyone out', but it is important to insist that they can only choose one. This process of negotiation is itself important for reflecting on what happens during heritage 'list making', and

the feelings involved in the process of negotiation over elements that have a personal and emotional value and are key to who we are.

- It is important that during the role playing the participants do their best to remain in character, as the more they remain in character, the better they will be able to construct the power structure behind heritage 'certification' by experts.

Additional resources

Montevideo Convention https://en.ccunesco.ca/blog/2019/10/understanding-intangible-cultural-heritage https://en.wikipedia.org/wiki/Montevideo_Convention (previously mentioned in the activity)

Questions for self-reflection in the teaching practice

- *What parts of your heritage do you feel are authorized in your current place of residence?*
- *What parts of your heritage do you feel are unauthorized or marginalized?*
- *Do you have participants who might have aspects of their heritage marginalized by the social context you are all in?*
- *To what extent is the origin of your heritage shared with the origin of the heritage of the participants?*

Activity 24:
What Would You Give Up?

Overview of the activity

Abandoning one's culture to assimilate into a new country can be difficult. This exercise takes participants on a reflective journey to explore how they would feel about giving up elements of their cultural heritage.

Objectives

- Get to know each other (if you opt for the first phase)
- Reflect on our own attitudes and relationships to elements of our cultural heritage
- Explore how we would feel if we were required to change elements of our cultural heritage
- Stimulate understanding of migrants who do not wish to 'assimilate' or abandon elements of their cultural heritage

Duration (in minutes)	Min/max number of participants	Room/space requirements
60 minutes	• Recommended: 10 – 16 • Minimum: 6 • Maximum: 18	The activity is best carried out with chairs and tables to write at, but participants should also be able to move around if Step 2 is included

Minimum knowledge requirements of participants	Materials needed	
In its present form, the activity requires writing. Oral adaptations can be envisaged but are not described here. Some understanding of the concept of 'assimilation' and the prevailing national practices and approaches to acculturation may strengthen the integration of the learning outcomes.	Several small (about 10 x 15 cm) pieces of coloured paper for each participant Pen for each participant A hat or basket to collect the 'heritage onions' Projector (optional) to project the questions. As participants may need different amounts of time to answer the question, having them projected helps them keep track.	Prepare small pieces of paper of three different colours that you will distribute to participants (e.g. each participant should receive a yellow, a green and a pink piece of paper). Carefully consider the questions that are proposed below, check if any of them could be challenging to understand or to respond to for your participants. Select 6–9 questions in total that you consider the most relevant, i.e. 2–3 questions in each category. You can adjust the list of questions according to your needs. (If you keep the question on clothes, please also keep the one on what parts of the body to cover.) Familiarize yourself with the concepts of assimilation and acculturation.

Instructions

1 **ANSWERING QUESTIONS** Tell participants you will hand out different coloured pieces of paper, and you will ask them to answer specific questions on the paper of different colours. We propose you proceed in the following order:

On the yellow piece of paper, invite participants to answer the five questions below:

- *What places are very important to you?*
- *What language(s) do you speak well enough to express yourself clearly?*
- *What are your favourite foods?*
- *How do you like to receive guests?*
- *What are your favourite clothes?*

On the green piece of paper, invite participants to answer the three questions below:

- *What is politeness for you?*
- *What parts of your body do you want to cover in public?*
- *What personal traits are you most proud of?*

On the pink piece of paper, invite participants to answer the four questions below:

- *What are the most important celebrations for you in the year?*
- *What do you consider inedible?*
- *What do you believe is the meaning of life or what do you think it is about?*
- *What are your three most important values?*

2 **FINDING EACH OTHER** Invite participants to create a ball of their three pieces of paper ('heritage onions'), putting the pink piece in the centre and the yellow piece as the most external layer. Collect these balls in a hat or basket. Once all the balls are collected, invite everybody to take one and make sure that it is not their own ball. Ask them to read the answers and try to identify the person who may have written them. If they manage to do so, they can give the ball back to the author. If you wish, in the group discussion you can also ask whether some questions were easier/more difficult to answer, or whether something surprised them.

3 **DEFINING HERITAGE** Depending on whether it has been done before, at this point, you can give a definition of 'cultural heritage' that encompasses all the elements listed in the answers. You can make the distinction between material and immaterial heritage.

4 **ANALYSING ANSWERS** Ask participants whether they see differences in the questions asked for the yellow, green and pink pieces of paper? Indeed, at first glance, we move from a more superficial to a deeper layer. Ask them if they agree with this perception. Explore together: what may seem superficial layers are very much connected to deeper layers (i.e. how we receive guests is connected to what we think of politeness and respect, which may be connected to important values). Similarly, how we dress is connected to perceptions of public and non-public parts of our body. The important element of this phase is to note these connections across different layers. This will be important in the next step.

5 **CONSIDERING CHANGE** Now invite participants to imagine they have become migrants in a cultural environment that is very different from theirs. Go through each answer together and consider how easy they would find it to change. For example, how easy would it be to live without our 'favourite places'? How easy would it be to replace them with new places? Ask the same questions for food, clothes, etc. Move from the yellow to the green to the pink answers. Also explore how they think they would respond if they felt pressure to change from their host society. Ask them if it would be easier to change if members of the host society gave explanations of the meaning of the new practices they should adopt.

6 **CONSIDERING CHANGE** To conclude, you should return to the concept of assimilation, understood as a change of cultural patterns and habits. Depending on where you are, the official approach may be more or less oriented towards assimilation. But even where assimilation is not a state policy, it may be present as a general social expectation – 'When in Rome do as the Romans' is an idea that rings a bell for many Europeans. Resistance to assimilation is often perceived as rejection of the host society and host culture, thus it is interpreted as hostile. Discuss with participants how they perceive the social expectations concerning assimilation in their own context. What can members of the host society do to relieve this pressure?

Complementary material

The activity may continue with an exploration of the concept of assimilation. We propose Berry's matrix of acculturation strategies as a guide here, as it helps to make sense of the different related concepts such as integration and acculturation.

Evaluation

To assess the activity, you can ask participants how they feel, what they take from the activity, whether they had any difficulties in answering some questions, what kind of the inner response they had when listening to others.

Teaching tips, stories and experiences during piloting

If you find it too complicated, you do not need to use the system we proposed with the coloured pieces of paper.

Also, you do not need to do the first part of the activity if there is no time or if the objective of getting to know each other is not relevant.

The activity is primarily described in a form that can be used in teaching the teachers. However, it is an interesting activity to use with groups of other participants with migrant backgrounds. In this case, the change (in Step 5) will not be hypothetical but real, reflecting the experiences they may have had. For migrants that have lived in a new environment for a long time, the answers may already reflect some cultural adaptation. This is not a problem, it is even interesting to note that we do not necessarily integrate into 'our system' the elements of one specific culture, but a diversity of cultures. However, once they are integrated, they fulfil the same function, and they have the same value as any other element we may have been 'raised into'.

Additional resources

We were inspired by the activity, 'Onion of personal culture', shared on SALTO resources: https://educationaltoolsportal.eu/en/tools/onion-personal-culture

Questions for self-reflection in the teaching practice

- *What is your own position concerning assimilation?*
- *Within your own practice, can you think of ways in which hidden expectations concerning assimilation may influence your behaviour or your perception of others?*

Activity 25:
Cultural Appropriation Detective

Overview of the activity

Cultural appropriation is a frequently used term, but what does it really mean? This discussion activity encourages participants to explore the concept of cultural appropriation.

Objectives

- Develop an understanding of current debates on 'cultural appropriation'
- Have a more precise definition of this concept
- Be able to differentiate cultural appropriation from other forms of discrimination

Duration (in minutes)	Min/max number of participants	Room/space requirements
75 minutes	• Recommended: 12 • Minimum: 4 • Maximum: 20	Participants should be able to sit down around tables in groups of 3–4

Minimum knowledge requirements of participants	Materials needed
The activity requires a good level of abstraction, which in turn requires a good knowledge of the language in which the activity is carried out.	• Chairs • Tables • Flipchart • Paper for each small group and several markers

Preparation

1. The 'grid for detectives' should be printed for each small group (see below under 'Complementary materials').
2. Each small group will work on an example of 'cultural appropriation'. To make this possible, there are two options.
   a. The facilitator makes a selection of more and less recent episodes of suspected cultural appropriation, and at the beginning of the activity participants can select the 'case' they are most interested in. The participants who select the same case form into groups.

b If you are in contact with participants in advance, you can invite them to propose the cases they would like to work on. In this case, they do the research and make a proposal. You should still familiarize yourself with these cases before the activity.

Instructions

1. Create groups of 4–5 participants who will work on the same case of 'cultural appropriation'.
2. Distribute the grid for detectives (see below under 'Complementary materials') and read it together to make sure everybody understands each criteria.
3. Ask the groups to answer each question in the grid, each time collecting as much 'evidence' as they can. In the end, based on their answers, they must make a decision together, on whether or not we can really speak of cultural appropriation.
4. To close, each group presents their research and gives their 'verdict', explaining why they came to this conclusion.
5. An alternative form of plenary sharing could be done theatrically. Here, one group presents their verdict on their case and the other participants act as adversaries, trying to put counter arguments to change the verdict.

Learning outcomes evidence collected

Notes from participants answering the questions in the detective grid, showing the ability to think critically and distinguish between expressions of 'cultural appropriation'

Evaluation

At the end of the activity, ask participants about their experiences and whether they have a better understanding of the concept of 'cultural appropriation'.

Teaching tips, stories and experiences during piloting

You can also decide to mix 'good' and 'bad' examples of cultural appropriation, such as the example of Osklen's 'Asháninka' collection mentioned in the Handbook.

Additional resources

Here, we present four examples of recent cases of cultural appropriation and an excerpt from a piece by Jenni Avins that describes a more personal, subjective perspective.

Excerpt from **Jenni Avins** and **Quartz**, 'The Dos and Don'ts of Cultural Appropriation', *The Atlantic*, 20 October 2015

> *'At my house, getting dressed is a daily act of cultural appropriation, and I'm not the least bit sorry about it. I step out of the shower in the morning and pull on a vintage cotton kimono. After moisturising my face, I smear Lucas Papaw ointment—a tip from an Australian makeup artist—onto my lips before I make coffee with a Bialetti stovetop espresso maker a girlfriend brought back from Italy. Depending on the weather, I may pull on an embroidered floral blouse I bought at a roadside shop in Mexico or a striped marinière-style shirt—originally inspired by the French, but mine from the surplus store was a standard-issue Russian telnyashka—or my favourite purple pyjama pants, a souvenir from a friend's trip to India. I may wear Spanish straw-soled espadrilles (though I'm not from Spain) or Bahian leather sandals (I'm not Brazilian either) and top it off with a favourite piece of jewellery, perhaps a Navajo turquoise ring (also not my heritage).*
>
> *As I dress in the morning, I deeply appreciate the craftsmanship and design behind these items, as well as the adventures and people they recall. And while I hope I don't offend anyone, I find the alternative—the idea that I ought to stay in the cultural lane I was born into—outrageous. No matter how much I love cable-knit sweaters and Gruyere cheese, I don't want to live in a world where the only cultural inspiration I'm entitled to comes from my roots in Ireland, Switzerland, and Eastern Europe.'*

Washington Redskins name controversy	 

Valentino Fashion show 2015 	'The real problem was the hair. Kylie Jenner, Miley Cyrus and Cara Delevingne are among the celebrities that have been berated for wearing cornrows (thereby appropriating African culture) in recent memory, and yet the models at Valentino were all given a braided bun hairstyle designed by Guido Palau.'
The Ankama Manga Publishing House 	The Ankama publishing house specializes in the publication of Manga, a style of comic specific to Japan. The founders and the authors are French and are external to the community from which they take inspiration and commercialize the cultural heritage.
Miley Cyrus twerking in her video 'We can't stop' and at concerts 	'Miley seems to delight in dancing much like these strippers do: twerking, popping the ass, bending at the waist and shaking her rump in the air. Fun. But basically, she, as a rich white woman, is "playing" at being a minority *specifically* from a lower socio-economic level. Along with the gold grill and some hand gestures, Miley straight-up appropriates the accoutrements associated with certain black people on the fringes of society.'

Questions for self-reflection in the teaching practice

To what extent have you incorporated elements of cultural heritage of groups to which you don't belong in your own life? To what extent do you feel your use of these elements would qualify as 'appropriation'? How would your life be without the possibility of incorporating heritage elements of other cultures? When trying to be inclusive of minority learners, to what extent might you be closer to cultural appropriation or to cultural appreciation?

Activity 26: Discovering Our Own Culture through the Heritage of Others

Overview of the activity

This activity is an invitation to realize that elements of cultural heritage can become an occasion for deeper understanding not only of another cultural group but also one's own values and representations.

Objectives

- Identify an element of cultural heritage that generates conflict in a given society
- Put this cultural heritage element under deeper scrutiny, exploring it from two perspectives: from an 'emic' point of view (What does it mean for members of the cultural group who are at the origin of this material or immaterial heritage?) and an 'etic' point of view (What does it mean from the perspective of those who do not belong to that particular group and may have negative or ambiguous interpretations of it?)

Duration (in minutes)	Min/max number of participants	Room/space requirements
Between 75 and 90 minutes	• Recommended: 8 • Minimum: 6 • Maximum: 12	A space that is large enough to place the chairs in a circle around a flipchart or around a table, so that everyone sees everyone

Minimum knowledge requirements of participants	Materials needed
The activity requires a good level of abstraction, which in turn requires a good knowledge of the language in which the activity is carried out	Flipchart paper Markers

Preparation

1 The activity is based on a contested element of cultural heritage, that is, a practice or a monument that generates conflict, tensions and misunderstandings in a given society. You need to identify such a practice or monument that participants can

relate to. Wherever possible, it is an advantage if participants can propose a heritage element to work on themselves, but you should collect these ideas early enough to do some research on them ourself, enabling you to develop a sound understanding of the heritage and why it potentially generates conflict.

2 The activity requires a great level of trust, discipline and attention in carrying it out. Make sure you spend some time helping participants to get to know each other, and establish some ground rules that will ensure bold but controlled engagement.

3 To facilitate the work, prior to the session collect some visual representations of the heritage that you will work on. You could even collect some newspaper articles to illustrate in what ways it creates conflict.

Instructions

1 Start by telling participants that your mission together will be to explore and understand why a particular element of cultural heritage can be perceived in ambiguous ways: What are the indicators that generate misunderstandings and tensions in a given society?

2 Agree on a typical visual representation of the heritage – choose one of the images previously collected, possibly several images. Develop a neutral, objective, factual description of the heritage. If the heritage includes reference to a specific historical figure, include the name of the figure and one sentence on what he/she is known for. Take notes on this objective/factual description. Avoid value judgements at this stage.

3 The next task is to identify emotions that are triggered by this heritage: each participant should write how they feel about this heritage on a yellow post-it note. The post-its are then collected and grouped according to similar emotions. On green post-it notes you should also identify emotions that are typically triggered by this heritage in members of society who are not represented in the group. To do this, you can use the articles, websites, social media posts, etc. that have already been collected. Read out the list of emotions identified. Note how many different kinds of emotions you have identified.

4 For each type of emotion that you identified, try to determine what the underlying reasons are for the triggering of these emotions. Start with the more negative emotions and move towards the more positive. The task here is to be able to map values, norms and representations that may be important for the people who had these emotional responses. You can do this by asking the people who had a particular emotional response to talk about their values and norms. You should consider here that people are not necessarily aware of their own norms and values. So, you may

need to use guiding questions to facilitate the process of identification. Both you and other participants can ask questions, propose hypotheses to help the participants identify these underlying values and norms. Also be aware that 'owning' negative emotions can be very difficult – and that it may be difficult for participants to whom that heritage has a strong positive/negative meaning. Whenever you feel it is very difficult for someone to assume the negative associations, work with emotions and interpretations that have been expressed in newspapers, posts, etc. that you have already collected.

5 Once you have identified values and norms underlying each type of emotion, reflect on what you found: To what extent are these values different? In what ways are they different? Together, try to find points of similarity and convergence. Often, we find that the underlying values are not that different, but the difference is in how we represent them. The same value of 'respect' or 'beauty' can have very different expressions. It may also happen that the underlying values have different orientations in the same value dimension (e.g. individualism and collectivism/interdependence). In this case, reflect on what it takes for each of us to acknowledge that others may cherish different values. Are there situations in which we also adhere to those same values?

6 To conclude, discuss whether the activity taught you and the participants something about the recognition of other groups and their cultural heritage.

Learning outcomes / evidence collected

- The analysis of emotions and underlying values/representations can be informative in relation to the depth of the activity
- The emotions that participants identified related to specific heritage

Complementary material

Information previously collected from:

- Newspaper articles
- Books
- Social media

Evaluation

- For an impact analysis, you can compare the negative attitudes/emotions associated with the heritage and consider at the end to what extent those attitudes and emotions changed. Perhaps, the emotion itself did not change but its intensity did. You can also

ask directly whether and how the participants' attitude to the heritage changed or how their attitude towards members of the other groups involved changed.

- For an evaluation of satisfaction, you can ask participants to what extent they enjoyed the activity and to what extent it was useful and interesting.

Teaching tips, stories and experiences during piloting

- This activity is based on the recognition that emotional responses occur when something important to us is touched upon. In this sense, it is not the different cultural practice that directly triggers our emotions but our own beliefs and values that we hold dear and that are somehow touched by this practice. This is why naming our emotions can help us discover what is important to us. In this way, the cultural practice of the other is only a 'mediating' element. Yet, the negative emotions triggered will usually be connected to the cultural group, without any self-reflection.
- Identifying our own values and norms is not easy, it is not an exercise that we go around performing in our daily lives. To help this process, we propose some hypotheses or questions for the person whose values you are trying to elicit. We suggest starting with the concrete details of the cultural practice that is under exploration and try to ask concrete questions.
- Prior to starting the activity or at some point during the facilitation, talk about the 'positive' or 'negative' charges we attribute to emotions, and that it is important to share, detect and 'own' both negative and positive ones. In this sense, make sure you include a brief introductory activity or agree on establishing a safe space where people can express these emotions, with the purpose of collective critical reflection.

Questions for self-reflection in the teaching practice

Are there any cultural heritage elements or cultural practices belonging to other cultural groups towards which you have ambiguous or negative feelings? What about heritage elements of your own culture? Try to find elements which are supposed to belong to your group, yet trigger ambiguous feelings. Try to do the analysis to discover what is at the root of this ambiguity. In what way are these heritage elements or cultural practices present in the learning spaces you are a part of?

Activity 27: Joseph/Yusuf, Abraham/Ibrahim, Job/Ayoub

Overview of the activity

This activity connects religious heritage to personal values to build bridges between faiths. While focusing on the Abrahamic religions, it can be adapted to other religious traditions. Participants read one of the stories from the Bible, Torah or Quran centred around the religious figures of Joseph/Yusuf, Abraham/Ibrahim or Job/Ayoub.

Objectives

The objective of this activity is to work around similarities in religious heritage in order to stress these similarities instead of the differences

Duration (in minutes)	Min/max number of participants	Room/space requirements
Take at least 60 minutes for this exercise, but it is up to the facilitator to decide how deep to go	• Recommended: No recommendation • Minimum: 4	Enough space to make circles of chairs for 3 or four people

Minimum knowledge requirements of participants	Materials needed	
Some religious knowledge might be required	Print outs of the stories you want to work with, preferably from all the books	You have to prepare yourself properly by reading and understanding the stories you want to work with. It might be useful to talk to a religious 'leader' about these stories to gain deeper insight.

Instructions

1. Create groups of 4 participants (or 3). Ensure a good mix of religious backgrounds if possible.
2. Give the groups the stories you chose, preferably in a version from the Quran and from the Bible, and, if needed, also the Torah.
3. Ask the groups to read the story. One person should read it out loud.
4. Invite one of the participants to reflect on the story they just listened to. You can use the following questions:
   - *What touches you in this story and why?*
   - *What is the meaning of the story according to you?*
   - *What do you think the meaning of the story is to others?*
   - *What values does this story contain for you?*
   - *Do you think this story is still topical, or is it truly heritage?*
5. Then invite the other participants to respond.
6. Repeat this with the other participants. If a good discussion starts, let it happen.
7. Ask the participants to create a collective document, writing down the shared values. You can use a big sheet/poster for this and put all of the posters next to each other at the end of the activity.

Learning outcomes / evidence collected

The documents with shared values

Evaluation

At the end of this activity undertake a debriefing with the entire group. You can use the posters that were created in the last step of the activity. You can ask the following questions:

- *How was it to talk about things that are important to you?*
- *What did you learn from the stories of others?*
- *What did you most appreciate in the stories you heard?*
- *What touched you most in the stories you listened to?*
- *What did you learn about your own religious 'heritage'?*
- *Do you now look differently at other religions and people practising other religions?*

One of the dynamics of this exercise is to move people from speaking in terms of religious opinions (or even dogmas) to speaking of personal stories of belief, revealing that many aspects in different religions are based on the same values and often come from

the same source. If you feel that a true understanding has been achieved in the group, you might even point out that these stories are often used to stress differences, instead of thinking of the core stories that are often not so different in the end.

When you have finished this activity, ask yourself if the group has been able to come to this awareness. Did you build a proper foundation enabling behavioural change among the participants?

Teaching tips, stories and experiences during piloting

Often the groups have to work on their own, as you might not have enough facilitators to join every group. In this case, take care that the groups follow the structure. For example, hand out brief instructions on paper, with some concrete questions, such as:

- *What touches you in this story and why?*
- *What is the meaning of the story according to you?*
- *What do you think the meaning of the story is to others?*
- *What values does this story contain for you?*
- *Do you think this story is still topical, or is it truly heritage?*

Questions for self-reflection in the teaching practice

What is your religious origin? In what way is religion and/or secularity present in your teaching practice? Does your own view on religion have an impact on the learning space? Do you factor in the religious diversity of participants when planning an activity?

Activity 28: Rediscovering the City Through Our Bodies

Overview of the activity

This activity uses performance and Image Theatre as a way to reconnect from different dimensions and rediscover different sites of the city.

Objectives

- Reflect on how different elements of the architectural heritage of the city 'dialogue' with the bodies of the participants
- Express feelings and thoughts about heritage sites through the body

Duration (in minutes)	Min/max number of participants	Room/space requirements
90 minutes	• Recommended: 16 • Minimum: 4 • Maximum: 25	A classroom or similar space where participants can move freely Outdoor activity with sites that are walking distance from the classroom

Materials needed	Preparation
None required	Choose and prepare an object that all of the participants will carry, such as a handkerchief or a piece of cloth of the same colour. You can also ask each participant to bring an object they value from home. Or you can also do the exercise without the use of the object, simply using image theatre.

Minimum knowledge requirements of participants

Please read the following extract about Image Theatre from the book, *Games for Actors and Non-Actors*, by Augusto Boal:

> *'Dealing with images we should not try to "understand" the meaning of each image, to apprehend its precise meaning, but to feel those images, to let our memories and imaginations wander: the meaning of an image is the image itself. Image is a language. All images also are surfaces and, as such, they reflect what is projected on it. As objects reflect the light that strikes them, so images in an organised ensemble reflect the emotions of the observer, her ideas, memories, imagination, desires. . . . The whole method of Theatre of the Oppressed, and particularly the series of the Image Theatre, is based on the multiple mirror of the gaze of others – a number of people looking at the same image, and offering their feelings, what is evoked for them, what their imaginations throw up around that image. This multiple reflection will reveal to the person who made the image its hidden aspects. It is up to the protagonist (the builder of the image) to understand and feel whatever she wants to or is able to take from this process'.*

We suggest the facilitator of this activity be familiar with Image Theatre, preferably having practical experience with the method.
If you do not feel confident to engage with Image Theatre, you might replace this activity with the 'Put Your Name On It' activity (Activity 12)

Instructions

1. Ask the participants to divide into three groups. Each group must decide on a heritage site in the city: one group will decide on an old site, the other on a new site, and the third group on one related to a minority culture (e.g. a non-Christian place of worship). Each group must do some research about the chosen sites. Each group will write a text (about a paragraph) and choose a person from the group to read the text once on the site.
2. Distribute the common object to all the participants (e.g. a piece of red cloth) or ask each participant to carry their own object.
3. As a group, move to the first chosen site (the old site) and draw on Image Theatre techniques, using the body and the common object to 'dialogue' with the site:
4. Read the text prepared for the site out loud.
   - Ask a participant to choose any space at the site and propose an image, positioning their body in whatever way they wish and freezing like a statue.

- Ask another participant to complement the image in any way they want. Ask the next participant, and so forth, until all participants are now 'frozen', creating a kind of tableau vivant image.
- Take a photo of the image from various angles. Feel free, if desired, to ask any curious passer-by to 'read the image', that is, to explain what they see. In the meantime, participants must stay frozen.
- Unfreeze each participant one by one, so that they can look at the image, and then ask them to go back to their place in it.
- Once all participants have had a look to explore the image from outside, unfreeze the image.
- Note: this process might take a while, and some poses might be uncomfortable. Make sure participants can relax for a few seconds every so often and then go back to their image. This will avoid cramps and other discomfort from holding the image too long. If a participant proposes an image which is impossible to hold for more than a few seconds, invite them to change it to something equivalent in energy but that feels more comfortable to their body.

5 Move on to the next two sites and repeat Step 3.

6 Once back in the classroom, share the experience and the photos by projecting them on a screen and engage in discussion and reflection about how the experience felt.

Learning outcomes / evidence collected

- Photos of the theatre image created on the sites
- Photos of the personal objects participants brought with them, if this was part of the activity

Evaluation

Ask participants to evaluate their experience with the help of these questions:

- *How did you feel? What was easy and what was difficult?*
- *How do you feel having 'used' the public space, particularly with regard to a heritage site?*
- *What role did your body play? And would it be different on your own rather than as a group?*
- *How did this change things?*
- *What role did the different objects play?*
- *What role did the heritage site play? And the people passing by?*
- *Do you feel differently towards the different sites visited?*
- *Would you have liked to intervene and/or interact with the sites in another way?*

Teaching tips, stories and experiences during piloting

Leave freedom of movement to the participants so that they can express themselves, while at the same time establish spatial limits so that the whole group appears in the photos.

Additional resources

For more resources on Image Theatre and Boal's technique, see: *Games for Actors and Non-Actors*
https://books.google.es/books?

Questions for self-reflection in the teaching practice

To what extent are the rules and dynamics of your teaching practice open to participants' feelings and suggestions? Could you think of ways in which art could help you democratize your teaching practice? Could you think of ways in which art-based games would be useful to gain insights and feedback from participants?

Activity 29: Using Forum Theatre for Conflict Resolution: Religion in the Classroom

Overview of the activity

Religion in the classroom is a challenging issue for some. Through Forum Theatre, this will be explored further by making the power structures in the learning environment visible and addressing situations of cultural conflict collectively.

Objectives

- Explore and share situations of conflict derived from the presence of religion and/or secularity in the classroom
- Discuss and debate these situations through Forum Theatre
- Generate strategies which are usually difficult to develop individually

Duration (in minutes)	Min/max number of participants	Room/space requirements
2–4 hours, depending on the number of participants in the group	• Recommended: 12 • Minimum: 5 • Maximum: 20	A large room with enough space for participants to move around comfortably. Chairs should be available in case participants want to sit down. The room should be equipped with a computer, projector and screen, as well as with a board (or similar) for writing in large format.

Minimum knowledge requirements of participants	Materials needed	Preparation
None required	• Computer • Projector • Screen • A board (or similar, flipchart) for writing in large format	It would be useful for the trainer to have some background experience or familiarity with Forum Theatre

Instructions

1. After warming up, ask participants to divide into groups of 4 or 5 participants.
2. Give them about 20 minutes so that each participant in the group can share a story about religion in the classroom that sparked a conflict – that is, where the protagonist (usually the participant) was forced into a situation or conflict that made them unhappy, and where they found themselves at a disadvantage in terms of power (e.g. during a discussion with a teacher, or interactions with classmates who were discriminatory).
3. Once all members of the group have shared a story, ask the group to either choose one story (as long as the person who has shared the story feels comfortable) or to create a new story using the different stories of the group. Ask them to record in writing the following:
   - *Where and when does this story happen?* (define context)
   - *Who is in the story?* (define characters)
   - *What happens?* (define conflict/tension/issue)
4. When all of the groups have their stories outlined on paper, ask them to give each character a fictional name, assign a character to the members of the group and rehearse the story through theatrical skits using improvisation, which means participants will decide what to say based on their knowledge of the situation and not on a learnt script. The theatrical skit should stop at the moment of maximum conflict. To create their theatrical skits, participants might focus on answering the following questions:
   - *How does the action start? Where is each character located at the beginning of the action? What is each character doing? What is each character thinking?* You could make a frozen image of the opening scene to 'fix' it.
   - *What happens next? Who speaks to whom and why? Are there any props that are essential? If needed, how do characters enter and exit the scene?*
   - *How does the conflict start? What interactions happen during the conflict? What is each character thinking and feeling at the moment of the conflict? What is the moment of maximum conflict that is chosen to end the skit?*
5. Once each group has rehearsed their story and everyone is ready to present it, ask one group to volunteer to present their story. Ask them to take their initial spots in the skit and freeze in those positions. Tell the other participants (the audience) to count to three and say, all together, 'Action!', to begin the skit. At the point of maximum conflict (which the facilitator/trainer should be aware of beforehand by

having asked the group when to stop the performance), the facilitator says 'Stop!' and opens up the debate using the following questions:

- *What have we seen?*
- *Who is having a bad time and why?*
- *Who can change the situation?*

6 Invite participants to propose alternatives to address the situation. If someone makes a clear proposal, invite the participant to go on stage and try it out (they could replace a person on stage or try out a new character who changes the situation, etc.). When all participants are ready, say '1, 2, 3, Action!' If the improvisation becomes stuck or when the proposal has been tried out, you should say 'Stop!' Thank the participant who tried out the alternative and ask them how they felt and whether they feel that they were able to change the situation. Ask the participant to sit down and open up the debate again to find other possible solutions. Try out as many solutions as time and energy permits. All proposals are valid and can be tried out on stage.

Proposals that suggest drastic changes to a character are called magical solutions and can be tried out on stage. In this case, assess whether or not the proposal presents a realistic option for change. For example, imagine a conflict where a Muslim participant who prays five times a day is attending a half-day training session. At noon, he asks the trainer if he can leave for five minutes to pray, but the trainer does not consider this a valid motive to abandon the classroom and tells the participant that if he leaves the classroom he should not come back. This means that the participant must choose between not complying with their faith or finishing the training. The participant decides to leave without arguing and does not return. In this conflict, a 'magic' solution would be to propose that either the participant does not leave to pray or that the teacher allows the participant to leave and return, as either option would eliminate the conflict 'magically'.

Not all proposals are meant to 'resolve' the situation, some might be oriented towards generating awareness or providing a sense of relief to those with less power in the conflict, which is usually the protagonist of the story. Use the time wisely so that there is enough time to present all the plays that were prepared by the participants and to discuss and try out possible alternatives.

7 Ask all participants to sit in a circle (on chairs or on the floor, whatever the group prefers) to reflect on the activity.

- *What happened?*
- *How did they feel?*

- *What did they learn?*
- *Do they feel something has changed in their perception?*
- *Do they feel this activity might give them insight into different approaches to conflict resolution, etc.?*

Provide at least 10 minutes for this final part so the group can collectively assess their experiences.

Learning outcomes evidence collected

- Possibly, photos and/or videos of the plays performed
- Notes participants took when creating their stories

Evaluation

The final part of the activity (Step 7) is meant to be both an evaluation and closing process (see instructions above). Please be aware of emotions that might arise during the process and make sure that safety and respect is a priority for all participants. During the evaluation, ask participants to speak about themselves and to avoid commenting on the performance of others (e.g. 'When X did this on stage I felt …', and not, 'I didn't like what X did on stage').

Teaching tips, stories and experiences during piloting

We suggest trainers have previous experience facilitating Theatre of the Oppressed processes. You can contact a Theatre of the Oppressed local organization to find out about training in this methodology or you could ask a trained professional to help out in facilitating this activity.

Questions for self-reflection

How did you feel about the stories participants told? Have you faced similar situations, that is, situations related to religion in the classroom? How did you deal with the situation? What was your role in the story? Has the Forum Theatre process helped you visualize strategies you might have used or could use in similar situations?

Mapping of Heritage Elements

Interactive map with links to Prezi presentations (*move/zoom in, or use full screen*)

One or more interactive elements has been excluded from this version of the text. You can view them online here:
https://opentextbooks.rug.nl/inclusiveheritageeducation/?p=6

In an attempt to rediscover and reinterpret heritage/cultural elements around us, we decided to choose and research **24 heritage elements** from the different countries participating in the project. These items were all suggested by participants during the pilot activities we undertook within the REBELAH project. We invite the reader to explore this selection of elements carefully. The multiple narratives and perspectives concerning these objects, sites and people, and the fact that they were given to us by the participants, critically showcase the plural and migrant origins of Europe.

Example Infosheet



The Netherlands

- **The costume of Mata Hari**
- **Honor killing dagger**
- **Sword of Grutte Pier**
- **Couscous Bar**
- **Dam Square**
- **Monument The Scream**

The links above lead to the Prezi presentations for these heritage elements

An interactive H5P element has been excluded from this version of the text. You can view it online here:
https://opentextbooks.rug.nl/inclusiveheritageeducation/?p=6#h5p-2

Spain

- **Gegants**
- **Hospital del Mar**
- **La Sagrada Família**
- **Montserrat**
- **Halal**
- **Weddings**

The links above lead to the Prezi presentations for these heritage elements

An interactive H5P element has been excluded from this version of the text. You can view it online here:
https://opentextbooks.rug.nl/inclusiveheritageeducation/?p=6#h5p-3

Hungary

- **Feszty Panorama**
- **House of Jewish Excellence**
- **Fresco Village**
- **Memento Park**
- **Turkish Bath**
- **Gypsy Orchestra**

The links above lead to the Prezi presentations for these heritage elements

An interactive H5P element has been excluded from this version of the text. You can view it online here:
https://opentextbooks.rug.nl/inclusiveheritageeducation/?p=6#h5p-4

France

- **The Islamic veil**
- **Great Mosque**
- **Père Lachaise Cemetery**
- **Choir**
- **Corsica Monsters**
- **Vietnamese New Year**

The links above lead to the Prezi presentations for these heritage elements

An interactive H5P element has been excluded from this version of the text. You can view it online here:
https://opentextbooks.rug.nl/inclusiveheritageeducation/?p=6#h5p-5

Partner info

Associació La Xixa Teatre (Spain)

La Xixa Teatre Association is a non-profit organization founded in 2010 that aims to research, develop and multiply educational and theatrical tools as a means for social transformation. We believe that education at all ages is the key to generating social change that leads towards a world of equal opportunities. The scope of our activities is aimed at the following themes and domains:

- School Education, Early School Leaving, Prevention of Risk Behaviour among Youth
- Intercultural Communication, Racism, Xenophobia, Social Inclusion and Integration
- Gender, Equality Policies and Sexual Diversity
- Peace Culture and Co-existence, Active Citizenship, Civic Engagement and Local Development

The mission of La Xixa is to facilitate the creation of spaces of empowerment through Participatory Methodologies, Process Oriented Psychology and the Theatre of the Oppressed to generate processes of individual and collective transformation in contexts of social vulnerability. Participatory Methodologies allow a group with diverse interests to acquire an ever greater role in the analysis of their own reality and decision-making, thus all agents become crucial actors in their own development. Process Oriented Psychology focuses on developing a state of consciousness, helping individuals and groups to create awareness about how they perceive and live their experiences, and giving them tools so they can learn to change their approach. We conduct workshops for various groups, training for trainers and artistic actions at a local and international level. We are a multidisciplinary and multicultural group of collaborators, trained in the field of social sciences, pedagogy and arts. The diversity within our team enriches our social and creative work and ensures that we are continuously training and learning anew.

Képes Alapítvány (Hungary)

The mission of Képes Alapítvány is to help different target groups to develop their social emotional learning (SEL) competences. We explore, adapt/develop, evaluate and promote SEL programmes and initiatives.

We find this field important as SEL competencies are shown to increase academic and work achievement and help better adjustment to everyday life. These skills can be taught and developed and can help disadvantaged people to 'beat the odds'. With increased self-efficacy and motivation to learn, with more flexibility, realistic goal-setting and good problem-solving skills, they can achieve more than they would otherwise. We set up programmes for those who lack these skills the most and who have little opportunity to access such training. We also target those professionals who work with these target groups (e.g. social workers, youth workers).

We mostly work with volunteers (currently we have about 15 volunteers) and involve external experts related to specific projects. Currently, two people are employed by Képes.

Storytelling Centre (The Netherlands)

The Storytelling Centre believes in the power of storytelling. We are also convinced that in a balanced, culturally diverse society, there should be space for everyone's story; especially in times of intercultural tension! In an ever-changing society, we see it as a necessity to provide a platform for all those stories, in theatre and in society, and to encourage people to connect through stories. That is our mission.

In recent years, the Storytelling Centre has developed numerous activities in the field of storytelling. The Centre is now known nationally and internationally as a training centre, festival producer, producer of performances of pressing concern by young storytelling talents and as a supporter of cultural diversity and connectivity between people of different cultural backgrounds.



élan interculturel

Élan Interculturel (France)

Élan Interculturel is an association created by a group of professionals interested in the challenges of intercultural encounter and coexistence. Our association's objective is to contribute to intercultural dialogue that leads to a better experience of cultural diversity.

As a laboratory of intercultural methodologies, Élan interculturel's mission is to promote a holistic vision of culture (psychological and socio-anthropological) and to propose innovative pedagogies to open up reflection and to develop skills and competences for intercultural dialogue. To contribute to a more intercultural society, we engage in international cooperation projects whose objective is to develop new teaching methodologies that can be used in various training courses tailored to different audiences (social workers, educators, teachers, health professionals, etc.). As a training organization, we use interactive teaching methods and non-formal pedagogies (applying literature, theatre, improvisation, art) that offer creative, accessible and motivating learning experiences.



University of Groningen (The Netherlands)

The Centre for Religion and Heritage at the University of Groningen was established to promote scholarly exchange, train future professionals, advise external stakeholders and engage in public outreach work in this topical and highly contested field. Its projects and events provide a resource for scholars and students, heritage organizations and government, as well as anyone interested in the connection of religion and heritage. Building on a long-term engagement with Christian heritage, the Centre draws on the research strengths of affiliated staff in ancient religions, as well as Islamic, Jewish and Buddhist religious history, and in theoretical investigations of secularism and the post-secular. The CRH is currently leading MIRETAGE, a follow-up Erasmus Plus project to REBELAH that focuses on minority heritage.



Ibn Battuta Foundation (Spain)

Fundació Ibn Battuta is a non-profit organization founded in 1994. Constituted at a national level, its aim is to provide social, cultural, educational and employment support to migrants to ensure that they have access to a fully inclusive and real citizenship. Our work is also based on promoting people from this group in European society to avoid discrimination and racism.

The purposes of the foundation are:

- Provide social, cultural, educational and employment support to migrants, with special reference to those of Moroccan origin.
- Promote diverse young people and women in European society, especially in the cultural, educational, sports and employment spheres, avoiding discrimination and racism to ensure a fully inclusive and real citizenship.
- Facilitate understanding and culture through mutual knowledge, respect, interaction, participation and coexistence.
- Promote the relationship with Morocco and the Arab countries through cooperation projects in relation to employment, training and other fields, as well as through cultural and educational activities and trips that enhance the figure of the traveller Ibn Battuta.

Impressum

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