



A MANUAL FULL OF SEEDS FOR A
CREATIVE APPROACH ON RESILIENCE
AND BRAVERY IN EDUCATION.



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cesie
the world is only one creature



Co-funded by
the European Union



Hummus
Meerstemmigheid mogelijk maken

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PART 1: ETHOS




WHY DID WE WRITE THIS MANUAL?

We sometimes say, “Education is a jungle.” Like a jungle, which is a rich and diverse ecosystem where plants, animals, and humans coexist, education should also grow, change, and renew itself. However, much like our threatened jungles today, the education system faces challenges. Instead of growing together, we now see the system at risk.

In education, we see issues like dropout rates, burnout, and safeguarding concerns for both students and teachers. The key threats to our educational system are similar to those in nature:

- Instead of cooperation and interdependence, there is competition that leads to harm.
- We focus on individual success instead of working as a collective.
- We fail to recognize that everything is connected and that there are multiple truths. Instead, we polarise and divide over ideas.
- Power dynamics lead to oppression, exclusion, and abuse, instead of fostering solidarity.



**EDUCATION IS OUR
PASSPORT TO THE FUTURE
FOR TOMORROW BELONG
ONLY TO THE PEOPLE WHO
PREPARE FOR IT TODAY.**

- MALCOLM X

This manual, along with the tools we have created, aims to address these challenges in secondary schools. Our hope is that it will plant seeds of bravery and resilience, allowing education to thrive once again.

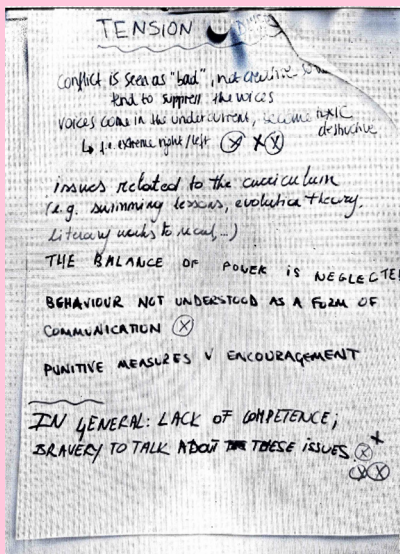
We have identified three main issues in education that this project will address:

- Social inequality
- Polarisation in the classroom
- Mental health and emotional wellbeing

We elaborated on these issues with the partners in this project and identified these challenges in particular:

SOCIAL INEQUALITY

- A system that fosters oppression and abuse
- Widening gap between rich and poor (*GINI index*)
- Biassed study choices and referrals
- Discrimination and violence based on race, gender, sexuality, ability, and other protected characteristics
- *Microaggressions*
- Promotion of *monolingualism* over *multilingualism*

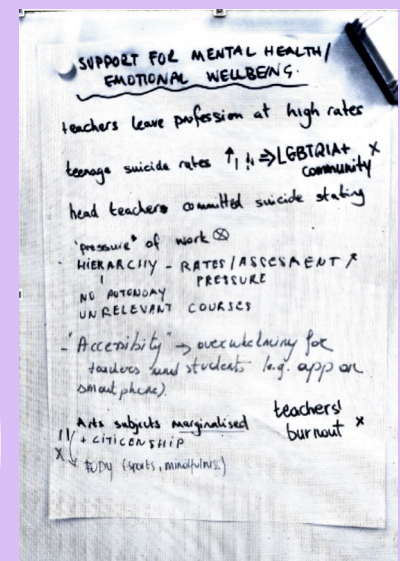
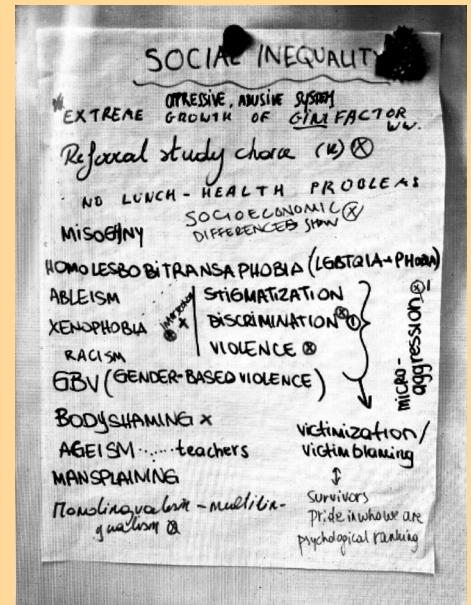


POLARISATION IN THE CLASSROOM

- Lack of skills and courage to address tensions and diverse opinions
- When tension is ignored, it can lead to toxic and extreme views
- Behaviour is often punished or controlled, rather than understood as communication

MENTAL HEALTH AND EMOTIONAL WELLBEING

- Subjects like arts, bodywork, and citizenship are marginalised
- Increasing rates of teenage suicide, particularly in the LGBTQI+ community
- Teacher burnout and even suicide due to high work pressure



OUR GOALS

EDUCATION IS NOT THE
FILLING OF A PAIL BUT THE
LIGHTING OF A FIRE.

- UNKNOWN



The CARB project aims to provide tools to energise and regenerate education. These tools are like seeds that help create and contribute to a more resilient and diverse educational environment. Like seeds, this work will grow and with careful nurturing and has the potential to transform the educational landscape.

FOSTERING RESILIENCE AND BRAVERY IN CLASSROOM DISCUSSIONS

RESILIENCE is fostering a positive, adaptable environment for open dialogue, even in tough discussions. This manual helps teachers engage all voices, especially overlooked ones, enriching learning and building resilience and bravery in both teachers and students by exposing them to diverse perspectives.

“The capacity of individuals to access the psychological, social, cultural, and physical resources that sustain their wellbeing, and their ability to negotiate for these resources in culturally meaningful ways.” – Ungar, 2008 (Quoted in Art Psychotherapy and Innovation, p.130)

BRAVERY means embracing challenges with confidence and curiosity. Teachers can inspire students to take risks, view mistakes as growth opportunities, and share ideas without fear. This manual’s strategies foster a supportive environment, enriching learning and cultivating courage and resilience as both teachers and students navigate uncertainty together.

“Courage was necessary to sit in the fire of diversity. it means staying centres in the heat of trouble” - Mindell, A. (2014)

WHO WE ARE

DEEP:BLACK

deep:black is an award-winning social enterprise offering creative workshops and training on provocative issues like conflict, immigration, mental health, and identity. Established in 2008 by two experienced mediators, the organisation specialises in using the arts to foster dialogue and connection. In 2015, deep:black won the HSJ Award for Innovation in Mental Health for its collaborative work with a local mental health trust and school. The organisation focuses on supporting young people's mental health in schools and is a partner in NHS England's Trailblazer initiative. deep:black also trains professionals in incorporating creativity into their practice. Their projects include a film on young people with SEND, an online photography project funded by Arts Council England, and a chapter in a 2020 book on innovative art practices in mental health. Despite its small size, deep:black creates a significant impact through a core team and professional freelancers, evaluated by Dr. Nick Barnes.

HUMMUS

HUMMUS is a training and expertise centre founded by Fanny Matheusen, a pioneer of the Lewis Deep Democracy Method in Belgium. The core team includes Fanny, three coworkers, and 10-15 freelance facilitators, all trained by Fanny and bringing additional expertise in areas like intercultural competence, trauma work, life coaching, and more. HUMMUS focuses on co-creative processes for inclusive decision-making, conflict resolution, and dynamic dialogues. They offer tailored training, coaching, and supervision for diverse clients, including small family businesses, large companies, non-profits, professionals, and volunteers. HUMMUS is committed to justice for all, encouraging open dialogue and active listening to ensure all voices are heard.

**EDUCATION IS THE MOST
POWERFUL WEAPON WHICH
YOU CAN USE TO CHANGE
THE WORLD
- NELSON MANDELA**

UCLL

UCLL University of Applied Sciences offers 20 associate degrees, 22 bachelor's, and 9 advanced bachelor's programs across 8 campuses in Limburg and Flemish Brabant, Belgium. With 16,000 students and 1,750 employees, UCLL is a major higher education institution in Flanders. It specialises in teacher education, management, technology, health, and social studies, combining education with practice-oriented research. UCLL's Research & Expertise community includes

8 centres of expertise with over 400 researchers working on 340 projects. These centres engage in innovative research and services, locally and internationally in sectors such as health, education, business, sustainability, and technology. One key centre, Inclusive Society, aims to foster an inclusive society characterised by equality, participation, collaboration, and impact. It focuses on research areas like inclusive learning, participation, accessibility, and equality, translating findings into practical tools for schools, companies, organisations, and policymakers.

LAUREA UNIVERSITY OF APPLIED SCIENCES

Laurea University of Applied Sciences, located in the Helsinki metropolitan area, educates future professionals in Security Management, Business Management, Health & Nursing, ICT, Service Innovation & Design, and Tourism & Hospitality Management. With six campuses, 8,000 students (1,200 in master's programs), 600 employees, and 30,000 alumni, Laurea aims to be an international leader in working life competence by 2030. Its strategic research areas include Coherent Security, Service Business, Circular Economy, and Sustainable Social and Health Care. Laurea engages in over 120 national and international projects annually, producing 300 publications and supporting 30 start-ups. The university employs a multidisciplinary, user-driven approach, particularly through living labs and its award-winning Learning by Developing (LbD) model. This model integrates students into real-life projects with businesses, fostering practical skills and work-life competence. Laurea has recently adapted the LbD model to digital formats, including virtual simulations and serious games.

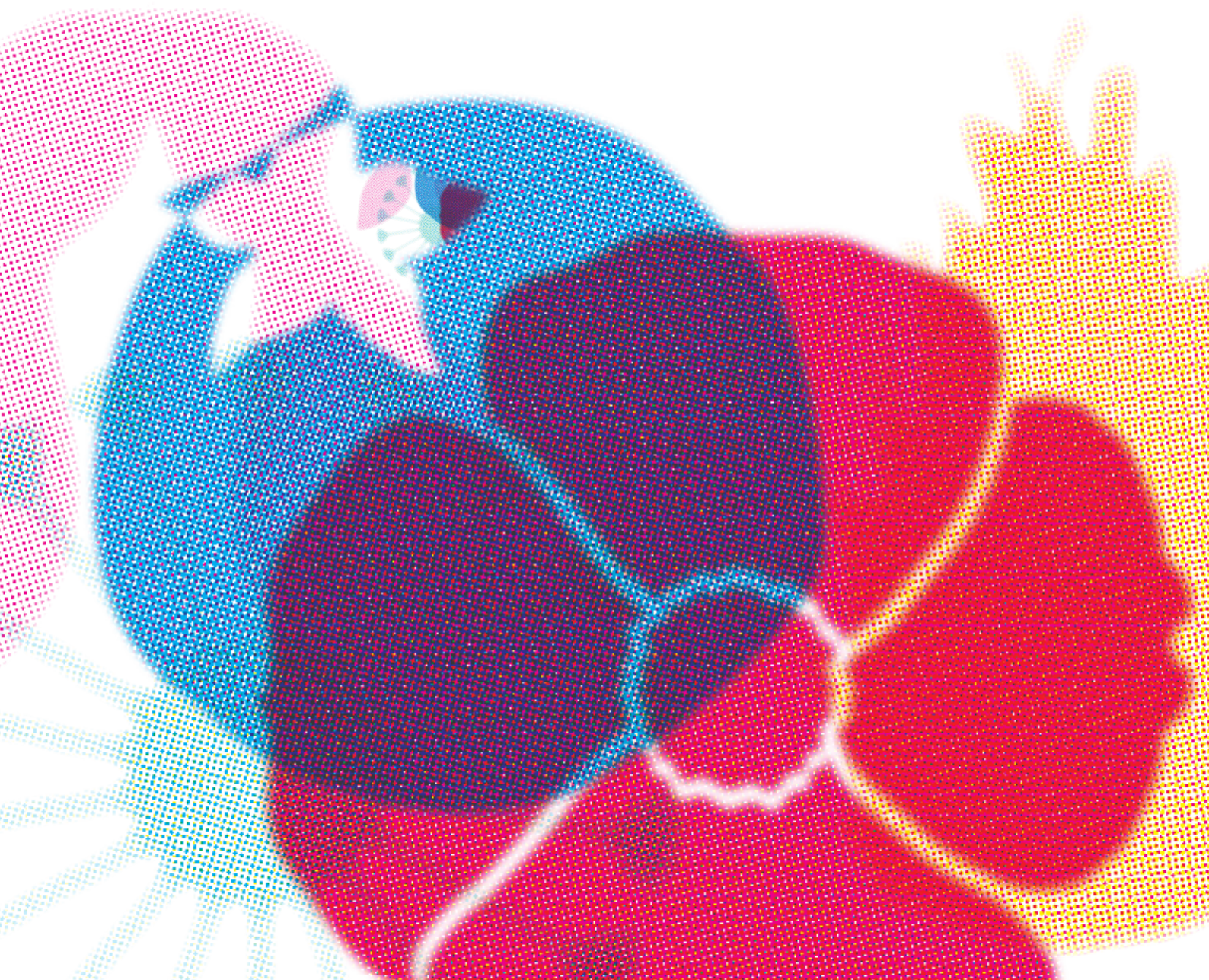
CESIE EST

CESIE EST is a non-profit, non-governmental organisation based in Palermo, Italy, established in 2001. Dedicated to cultural, social, educational, and economic development at local, national, European, and international levels, CESIE EST promotes growth through active participation and diversity. Inspired by Danilo Dolci's work, CESIE EST combines research and action using innovative learning approaches. The organisation operates through six thematic units: Adult Education, School Education, Migration, Youth, Higher Education and Research, and Rights and Justice. CESIE EST collaborates with over 3,000 partners, including civil society organisations, schools, universities, and public authorities worldwide. Its international staff of over 70 people brings diverse qualifications and skills, united by shared ideals guiding their activities.

WITH THE SUPPORT OF ERASMUS+

THESE TOOLS ARE INSPIRED IN USING CREATIVITY AND BY THE WORK OF MYRNA LEWIS AND ARNOLD MINDELL.

PART 2: FACILITATION



HOW TO FACILITATE?

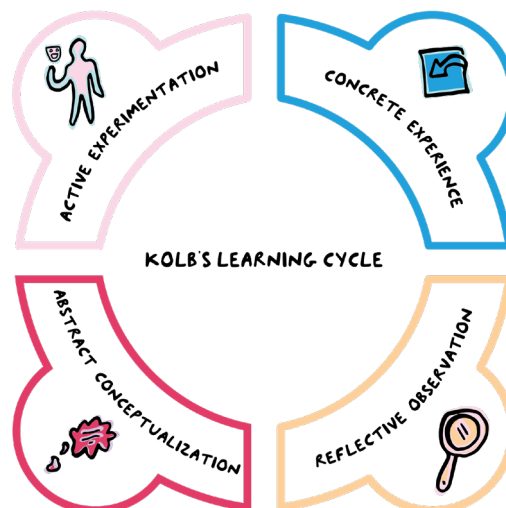
This manual is designed for teachers and professionals who work with young people aged 12-18. We respect your existing skills in facilitation, classroom, and group management, and we assume you already approach your work with compassion.

However, in this section, we offer some additional tips based on our experience as professional facilitators. These are suggestions for you to explore and apply as you see fit. We are sharing insights gained from working in settings where vulnerability, tension, or trauma were present. Our focus is on practical and educational strategies for creating safe or brave spaces where young people feel empowered to speak up, connect with each other, and engage with you and the world.

IN GENERAL

EXPERIENTIAL LEARNING

The tools in this manual are designed using the principles of experiential learning, as outlined in the Kolb Learning Cycle. The sessions are structured with group dynamics in mind, helping the group to settle in, build confidence, and engage with real-life situations.



CO-FACILITATION

Whenever possible, we recommend co-facilitating these sessions. This could be with a colleague, a support person from the school, or an external facilitator—especially when you feel too involved in the session. While it is certainly possible to facilitate alone, having a co-facilitator can be very helpful when moving from safe spaces to brave spaces.

In co-facilitation, one person can lead the activity while the other focuses on observing the group and the learning process. The second facilitator can help manage any challenges that arise, maintain safety in the room, or step outside with a participant for a one-on-one conversation if needed.

PLANNING

To prepare for the sessions, make sure to:

- Read through this manual thoroughly.
- Practise any unfamiliar tools with your colleagues in advance.
- Consider attending a further training, such as a course in creative facilitation or deep democracy or in nonviolent communication. In addition, consider developing a creative talent such as photography to further enhance your opportunities to deepen your own self expression.

SET-UP

WORKING IN CIRCLES

We often work in circles. Circles allow participants to see each other and connect fully, without barriers like tables. This inward-facing setup fosters a sense of community and trust among participants. For facilitators, it also provides a clear view of group dynamics and everyone's well-being during the session. Circles promote a feeling of equality, removing hierarchies and giving everyone an equal chance to contribute. This inclusive environment encourages active listening and speaking, leading to more open and honest dialogue.

If this is unusual for the group, this may feel uncomfortable at first. We encourage you to persist as in our experience sitting together in this way also for a deep sense of connection.

WORKING OUTDOORS

When possible, you can choose to hold sessions outdoors. Working outside offers different opportunities for using the tools, as there is usually more space than in a classroom. You can incorporate natural elements into activities like check-ins and photo exercises. Being outdoors, and especially in nature—even near just one tree—can shift our mental state. Some benefits of working outdoors include:

- Increased energy levels
- Easier integration of movement into activities
- Nature's calming effect, reducing stress levels
- Greater ease in group co-regulation with the surroundings and each other
- A general boost in well-being when in a natural setting

However, it is important to note that for some neurodivergent individuals, being outdoors can be distracting due to various stimuli. If you choose to work outdoors, make sure:

- Everyone can hear each other during sharing activities.
- Clear boundaries are set regarding how far students can wander.
- You bring a bell or another signal to gather everyone when needed.

BASIC MATERIAL

Ensure you have the following basic materials (any additional materials will be listed in the session outline):

- A flipchart or whiteboard: To give an overview, write assignments, and capture key points after exercises.
- Pencils and paper: For participants who want to take notes. You can ask students to bring their own materials, or you can provide journals specifically for this program.
- A visual library: A collection of postcards or photos to be used with certain tools.

GROUP DYNAMICS

This manual and the training accompanying it focus on group dynamics based on *process-oriented* psychology, the foundation for creativity and deep democracy facilitation. In this approach:

- We see groups as collectives. Each individual's voice contributes to the overall dynamic.
- All voices are welcomed, and everyone is encouraged to express their thoughts. Every voice is considered part of the collective; when one person shares their opinion, it likely resonates with others in the group.
- We pay attention to the “**three I's**”: Inclusion, Intimacy, and Influence. These represent the core needs people seek to fulfil in group settings, and in life in general:
 - **Inclusion**: “Do I belong? Am I in or out?”
 - **Intimacy**: “Am I seen for who I truly am? Can I connect closely with others?”
 - **Influence**: “Is my voice heard and considered? Where do I stand within this group?”



- We facilitate what arises in the group and allow the process to unfold naturally, sometimes not knowing exactly where it will lead but trusting that whatever happens is necessary. We balance safety with the understanding that growth sometimes requires moving into brave spaces—places where it may not feel completely safe, but where we agree on how to communicate, respect one another, and build relationships despite our differences.
- We recognize that everyone is unique, and we are not all the same. These differences show up in various ways. Some aspects of our identities may be more accepted by society, while others may face oppression or be more vulnerable to trauma.
- We affirm the importance of concepts like *intersectionality*, power, and privilege, and we are committed to raising awareness of these dynamics—both in ourselves and in the groups we work with. By acknowledging our differences, we also recognize that no one holds a monopoly on the truth. There is not a single truth, but rather many perspectives shaped by our different identities, experiences, and awareness.

YOUR ROLE AS FACILITATOR

Facilitating the tools presented in this manual requires a facilitation approach that fosters trust and allows personal issues to be explored safely. As a facilitator, your role is to create an environment where participants feel secure, valued, and encouraged to engage deeply. Here are some guiding principles:

Facilitators will:

1. Ensure Physical and Emotional Safety
 - Set up and maintain both physical and emotional safety in the room. This involves establishing ground rules, allowing space for check-ins, managing time and encouraging participants to explore and express what is happening for them and the group.
2. Work from a Place of Compassion
 - Approach facilitation with compassion, holding each participant in unconditional acceptance. Value all experiences and contributions, including challenging ones. Remember that every response, even difficult ones, can be part of that person's solution. Avoid judging the person or their ideas.

3. Gently Challenge

- Be aware of participants who may be stuck in unhelpful patterns of behaviour or thinking. Gently challenge these patterns without criticising the person, helping them to develop greater empathy for themselves and others.

4. Work Toward Depth

- Pay attention to group dynamics and the importance of first creating a safe space. Support the group in building trust with each other, the process, and the facilitators. Once trust is established, slowly introduce more challenging or personal topics.

5. Incorporate Creativity

- Use creative and holistic learning methods to help participants engage more deeply and work through difficult emotions. Artistic and creative approaches can make it easier to explore complex situations or feelings while still enjoying the process.

6. Make Space for Play

- Incorporate games, fun activities, and moments of light-heartedness to help participants connect, release anxieties, and promote holistic learning. The games in the session plans are always tied to the learning process through debrief questions, which allow for active experience, reflection, and expanded understanding.
- Be aware that young people may be sceptical of games simply because they are “young.” It is important for facilitators to actively participate in these activities with genuine enthusiasm, modelling that play is valuable for adults too.

7. Be Responsive to Group Needs

- While session plans follow a structured path, it is essential to remain flexible and sensitive to the group’s needs. For example, if the group needs a quick energetic game to boost energy, or if they are deeply engaged in a discussion, adjust accordingly. Do not rush through the plan if the group needs more time for deeper exploration.

8. Take and Encourage Responsibility

- Facilitators should be responsible to each other, especially if they need to make in-the-moment adjustments to the session plan. Communicate changes clearly with your co-facilitator, modelling teamwork and clear communication for the group.
- Encourage participants to take responsibility for their own needs and well-being. Support them in speaking from the “I” perspective, helping them to own their thoughts and feelings rather than generalising or speaking for others.

SAFETY

At the start of each session, establish basic boundaries and guidelines for safety. You may also involve the group in creating specific rules for each session. In a school environment, there will be pre-existing rules, but some of these may be too restrictive for the exercises in this toolkit. Consider whether exceptions can be made for specific sessions to support the goals of the program.

GENERAL PREMISES TO START WITH::

You can introduce these as a ritual by speaking them out loud with the group, if it fits the context:

- **No monopoly on the truth:** There is no single truth, only a variety of perspectives that bring up different voices.
- **Commitment to connection:** I engage in this work because connection with myself, others (the group), and the world is important to me.
- **Respect and growth:** I commit to learning, growing, and respecting others on their journey.

SPECIFIC AGREEMENTS THAT MAY ARISE:

- **Confidentiality:** What is said in the room, stays in the room and won't be used against anyone later. In schools, students may fear speaking up due to the risk of being judged later.
- **Participation flexibility:** If a participant feels overwhelmed or does not want to engage in a part of the program, they can sit and observe. It is preferable they stay in the room, especially with only one facilitator present.

Key Tips for Effective Group Agreement Creation:

- Keep group agreement **short** (5–8 points).
- Ensure they are **collaboratively developed** with input from participants.
- Make agreement based on the **objectives of the training** (e.g., “Speak in the I”).
- Rules should be **clear and specific** (e.g., “Phones off” is clearer than “Be respectful,” which might need further clarification).



WAYS TO ENSURE EVERYONE HAS A SAY

- **Popcorn-style sharing:** Participants choose when they want to speak, without a set order.
- **Talking piece:** A symbolic object is passed around, indicating who has the floor to speak.
- **Timed turns:** Use a timer to ensure equal speaking time (e.g., 2 minutes per person). You can place the timer (e.g., a sandglass) in the middle for shared responsibility.
- **Share and dump rule:** Only the speaker talks; others listen without offering advice or making comments. The goal is to create a safe space to be heard, not to invite questions or commentary.
- **Speak more/ speak less:** an invitation to consider how my behaviour in this moment supports the effectiveness of this conversation? Instead of quotes for reflection.
- **Confidentiality:** In some cases, stressing confidentiality is crucial, as participants may hesitate to speak their truth otherwise.

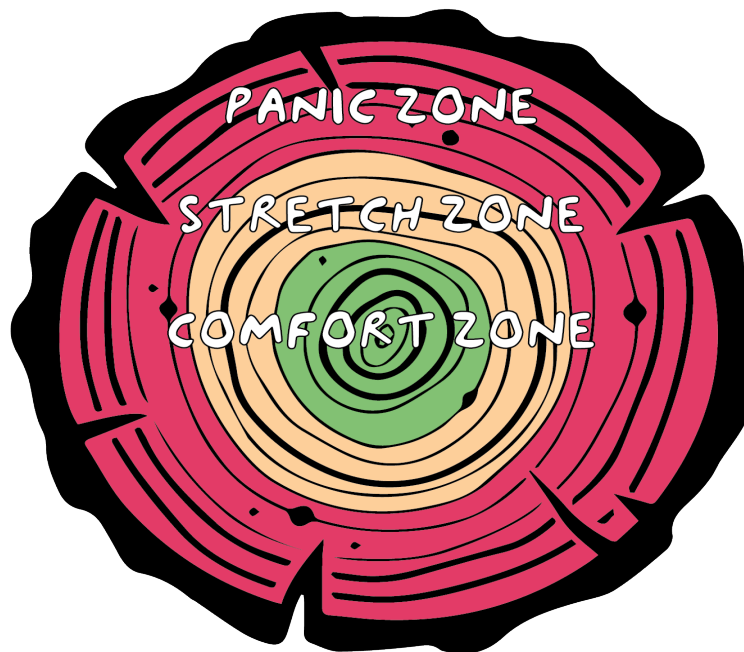
SOME TIPS ON COMMUNICATION

- **Speak for yourself:** Avoid speaking on behalf of others. If someone does, ask them to share their own perspective.
- **Use 'I' or 'You,' not 'We':** Be cautious with "I think" statements, as they can be indirect.
- **Direct communication:** Address others directly and avoid generalisations.
- **Turn questions into opinions:** In discussions, transforming questions into opinions or proposals can help structure dialogue.
- **Stay on topic:** If the conversation drifts without resolving the previous topic, guide the group back and ask for a decision.
- **Connect ideas:** Ask participants how their input relates to the last person's comment to foster connection between thoughts.
- **Be concise:** Encourage participants to get to the point and share one idea at a time.
- **Ensure all voices are heard:** Important content often comes at the end of a sentence. Prevent interruptions to ensure those critical ideas surface.

MOVING FROM SAFE TO BRAVE SPACES

“Get comfortable with the uncomfortable”—this is the essence of brave spaces.

Learning often happens in the stretch zone, beyond the comfort zone but before entering the panic zone. As facilitators, it is essential to be aware of when the group transitions from a safe space to a brave space.



Signs of Brave Spaces:

- A growing diversity of opinions and experiences.
- A heavier, more emotional atmosphere.
- Participants challenge each other's mindsets, leading to tension.
- Conversations feel more difficult or uncomfortable.
- The group may cycle around topics to avoid confrontation.

To prevent brave spaces from becoming hijacked or unproductive, it is important to:

- Frame the space clearly, acknowledging that differing perspectives are welcome.
- Create extra rules or agreements, to guide the conversation, if necessary.
- Be explicit about **intentions** when expressing thoughts.
- **Acknowledge intersections** of identity to deepen understanding.
- Address **power dynamics** in the room. Recognize that social or psychological rank can influence whose voices are heard and make space for those who are often marginalised.

GROUNDING YOURSELF IN THIS WORK

To be an effective facilitator, it is important to cultivate your own grounding practices. These skills help you stay present, listen deeply, and lead with compassion. Focus on:

- **Being fully present:** Cultivate mindfulness and presence.
- **Deep listening:** Strengthen your ability to listen without judgement.
- **Self-compassion:** Practice compassion for yourself and others.
- **Trusting your intuition:** Develop your inner sense of what feels right in facilitation.
- **Clarity in expression:** Practise expressing your thoughts and feelings clearly.

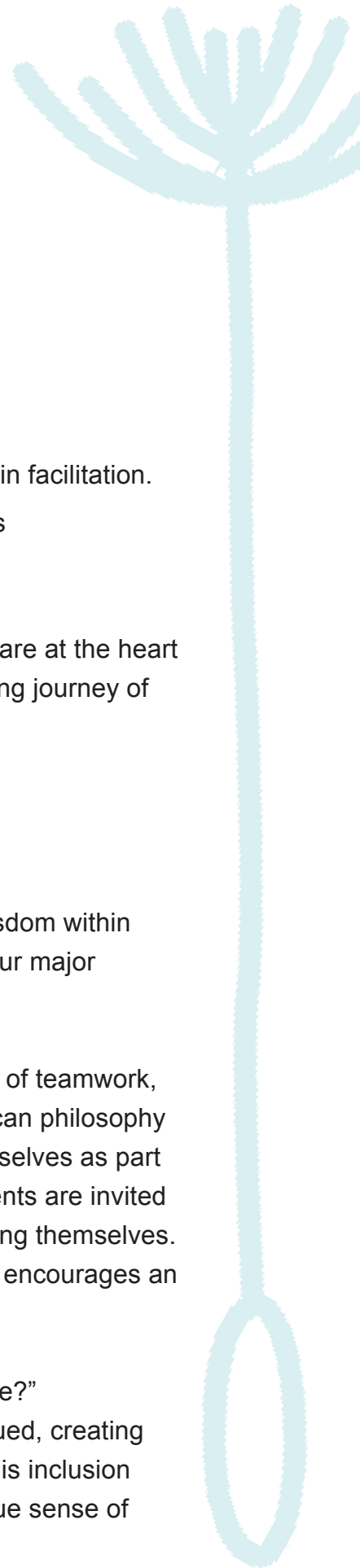
These five skills—presence, listening, compassion, intuition, and clarity—are at the heart of facilitating learning, growth, and transformation. They represent a lifelong journey of growth for every facilitator.

POSSIBLE IMPACT OF THIS WORK

Using creative facilitation and deep democracy often reveals a deeper wisdom within groups, which we capture through the concept of **WIS/CE**, representing four major outcomes.

willingness to cooperate: creativity and Deep Democracy fosters a spirit of teamwork, emphasising community and collective growth. Inspired by the South African philosophy of Ubuntu—"I am because we are"—we encourage students to see themselves as part of a larger whole, rather than solely focusing on individual success. Students are invited to explore different perspectives, learning from others rather than distancing themselves. This does not mean they always have to be part of the same group, but it encourages an appreciation for the value of diversity and not knowing.

Inclusion: Every student, at some point, wonders, "Do I really belong here?" creativity and Deep Democracy ensures that all voices are heard and valued, creating an environment where each student feels recognized and respected. This inclusion is critical for emotional and social development, helping students feel a true sense of belonging.



Self-Compassion: By promoting self-awareness and empathy, this work fosters compassion among students. When they better understand themselves, they become more empathetic toward others, leading to stronger relationships and a more supportive school community.

Effectiveness: This approach also leads to more effective learning outcomes. Techniques like check-ins can uncover underlying concerns, prevent misunderstandings, and improve communication. As a result, students are more engaged, and the learning environment becomes more productive.

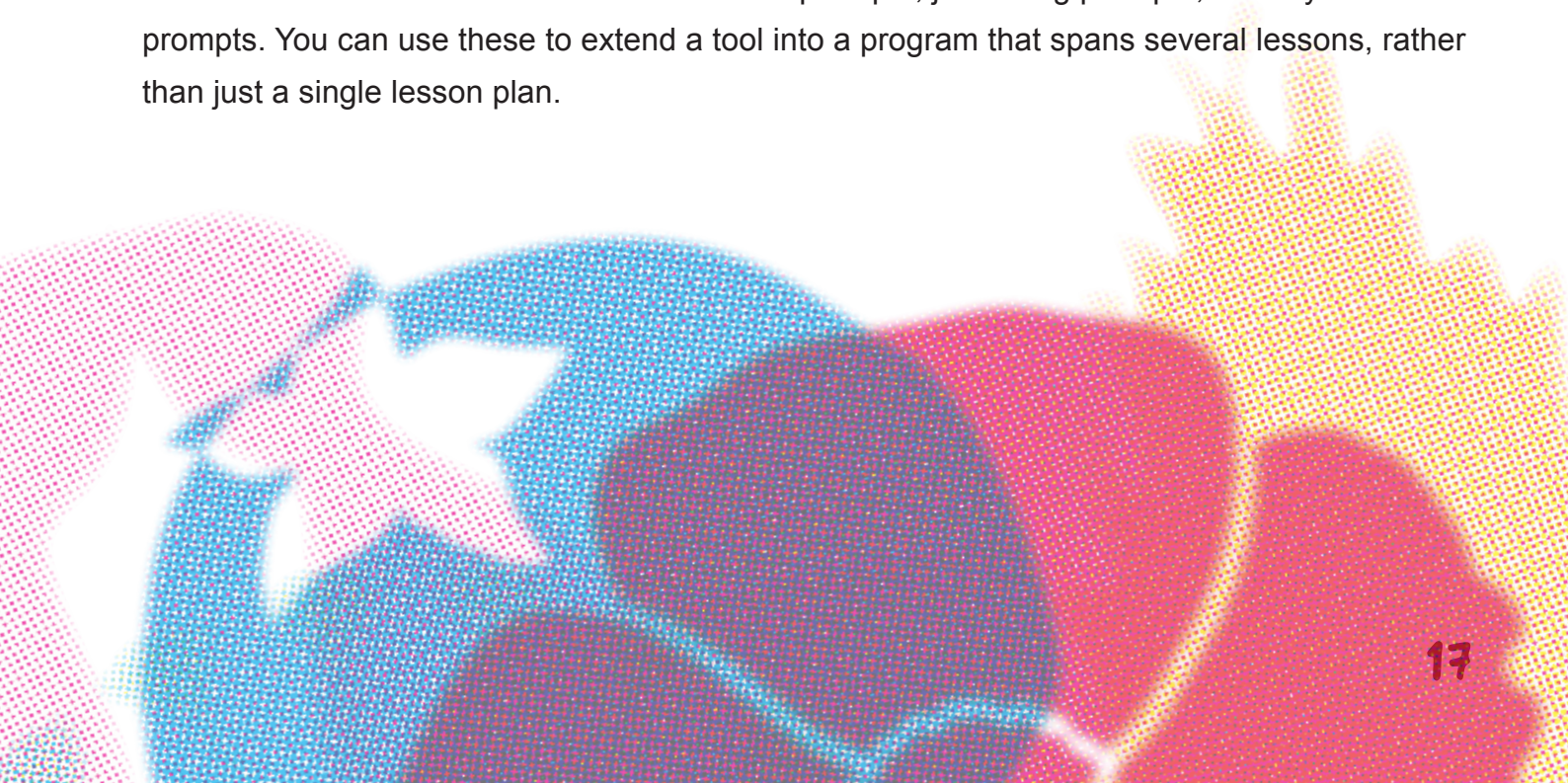
HOW TO USE THE TOOLS?

The tools in this manual can be used both for educational purposes and to improve group dynamics. We trust you to use them in a thoughtful and meaningful way based on:

- The educational goals and teaching methods you want to apply as a teacher.
- The current dynamics and status of the group.
- The broader context of what is happening in the world or the school community.

Here is how to use the tools effectively:

- 1. Each tool is a lesson plan:** Every tool is designed as a 50-60-minute lesson plan. You can follow the steps from start to finish in the order provided in this manual.
- 2. Customise the tools:** You can also take parts of a tool—like a specific exercise or game—and use them differently based on the lesson content or the group dynamics at that moment.
- 3. Extend the tools:** Each tool includes creative prompts, journaling prompts, or bodywork prompts. You can use these to extend a tool into a program that spans several lessons, rather than just a single lesson plan.



PART 3: TOOLKIT





TOOL 1: OUR TRIBES TO EXPLORE BELONGING

WHY?

- To create a sense of belonging.
- To strengthen the connection between students, their school life, and the world.
- To explore different perspectives on various themes and topics.

HOW?

We engage in a conversation sitting in a circle. Students respond twice, deepening their reflection in the second round.

WHAT?

Materials

- Visual library (images or cards)
- Timer (optional)

Timing

- 5 minutes to explain the activity.
- 2 minutes per person to speak in Round 1 (approximately 20 minutes total).
- 5 minutes for a group summary.
- 1 minute per person to speak in Round 2 (approximately 10 minutes total).
- 5 minutes for a standing check-out.

Space

- Arrange chairs or cushions in a circle.
- Place the visual materials in the centre of the circle.

Groupsize

- Ideal for 8 to 15 participants.



SESSION OUTLINE

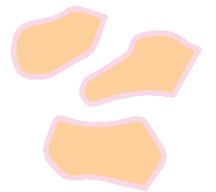
1. Explain the **WHY-HOW-WHAT** of a check-in-wave
2. Start the check-in yourself to model how it works.
3. Each student gets time to speak in Round 1.
4. Summarise what was shared.
5. Each student speaks in Round 2, where you help highlight the grains of truth.
6. End with a brief check-out: standing and asking, "How was the experience? How do you feel now?"



CHECK-IN

Why do we use a check-in?

- To build connection.
- To increase recognition and understanding among students.
- To understand what people are dealing with outside the classroom.
- To gain insights into what is happening between students in the room.
- To give everyone a chance to have a voice.



How to conduct the check-in:

1. Sit in a circle.
2. Explain how the check-in will work:
 - "Popcorn style" (students speak when they are ready, not in a set order).
 - "Share and dump" (students share what they need without interruption or questions).
3. Ask the question you want to focus on, such as:
 - "What is playing a major role in your life right now?"
 - "Where do you feel you belong?"
 - "What are the most important communities you belong to?"
 - "How do you define yourself?"
 - "How do you feel about the atmosphere in our class group?"
4. Give students time to choose a picture from a visual library or use photo prompts to reflect on the question.



ROUND 1

1. **Start first:** Be the example by showing how much time to speak and the depth of sharing expected.
2. **Listen actively:** Be present and focused on what others are saying.
3. **Summarise:** After everyone speaks, summarise the key points shared by the group.
4. **Reflection:** Ask students to reflect on:
 - “What stood out for you?”
 - “What did you learn from that?”
 - “What new understanding do you have?”

ROUND 2

1. Same rules as Round 1 apply, but if time is short, you can ask people to acknowledge what was said without needing everyone to speak.
2. Help identify the grains of truth by encouraging students to speak from their own perspective and asking for clarification when necessary.
3. Be mindful not to go too deep—allow space for those who just want to share briefly and move on.
4. Summarise these grains of truth at the end.

CHECKING OUT

1. **Why check out?:** Explain the purpose of the check-out, which is to reflect on the session.
2. **How to check out:**
 - Popcorn style: Students speak when ready, allowing them to be fully present with what they want to share.
 - “Share and dump”: Each person says what they need, with no follow-up questions.
3. **Principles:**
 - Listen and stay present.
 - As a facilitator, you do not need to have the final say.
 - There is no summary; everything shared remains in the room.
 - If the discussion brings up classroom rules, use a decision-making tool to decide on any changes to the rules.

Alternative Method:

Step in the circle:

4. Stand in a circle.
5. When someone shares, they step forward.
6. Others who relate to what is said also step forward.



EXTENDED VERSION

To extend the activity, you can:

- Let students choose more than one image (e.g., “How it was – How it is – How you want it to be”).
- Ask multiple questions in Round 1.
- Start by reading a poem that connects to the theme of the session.
- If the discussion brings up classroom rules, use the creativity and Deep Democracy tool “4-Steps-Decision-Making” to decide on any changes to the rules.

PHOTOGRAPHY PROMPT

After Round 1, ask students to go around and take a picture that represents what resonated with them. In Round 2, they will share the picture and talk about it.

- Allow at least 10 minutes for students to take their photos.
- Ensure everyone has a device to take pictures or provide one.

JOURNALING PROMPT

After Round 2, give students a summary of the grains of truth from the discussion, and ask them to reflect:

- Which grain of truth do you connect with the most?
- How can you act on this? List 5 actions, even small steps, to live out this insight.
- Did the check-in challenge your resilience or courage? Where did you need these qualities? When did you feel at risk of losing them? For example, when were you triggered, unable to speak, or disconnected?

BODYWORK PROMPT

- Gather as a class and reflect on the grains of truth.
- Divide into smaller groups of four.
- Create a freeze frame representing one of the grains of truth meaningful to your group. Experiment with a freeze frame and then bring it to life with movement.

- Reflect: What does the freeze frame evolution say about what is needed in our daily classroom life?
- Each group presents their statue: First paused like a still from a film, then moving, as if play was pressed. Then the group explains it to the class.



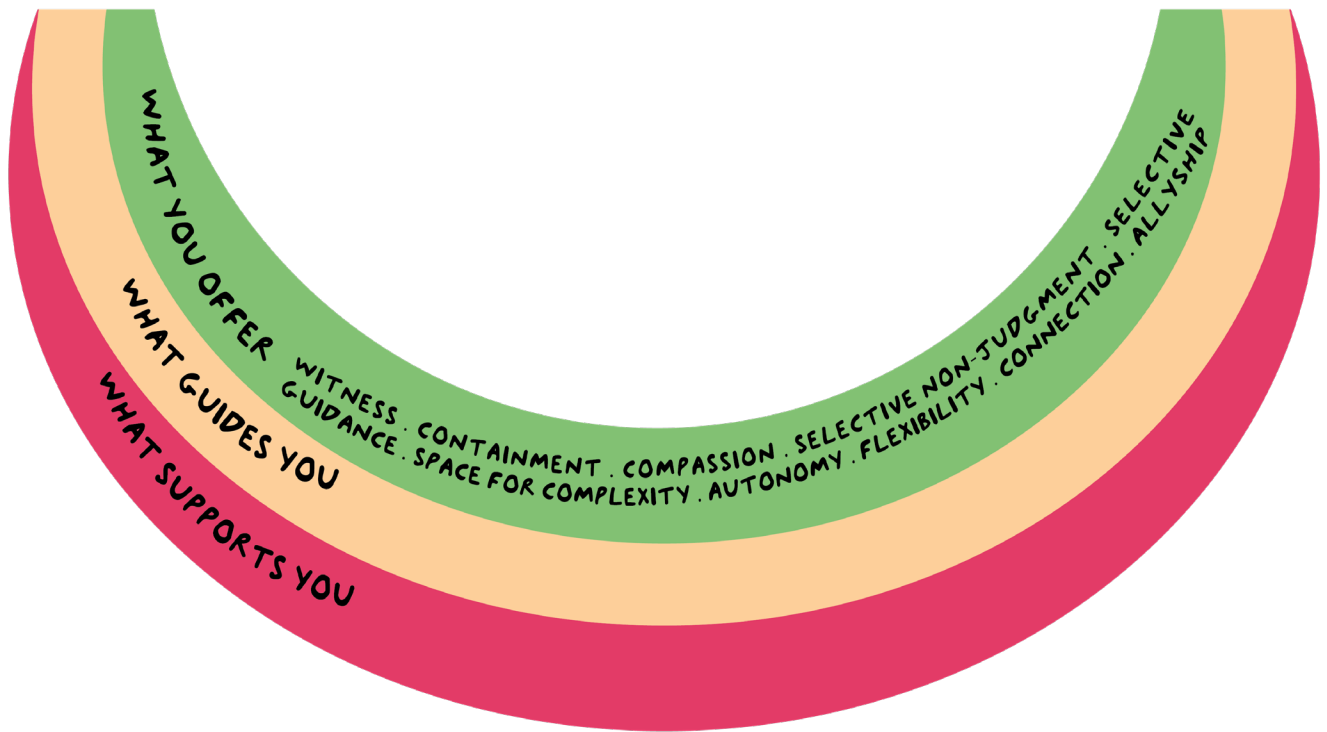
TIPS FOR LARGER GROUPS:

- 1.** Split the group into smaller groups with additional facilitators, then share insights together at the end.
- 2.** Use the “1-2-4-All” structure (McCandless, H.L., 2014) to work with larger groups while keeping everyone in the same room:
 - 1 and 2: Follow the first-round format.
 - 4: Transition to the second round.
 - All: Share key insights with the entire group.



BACKGROUND INFORMATION

When discussing belonging, we often refer to the concept of “Holding Space.” (Plett, 2020). There are three layers of holding space, which can be visualised as bowls nested within each other and allow for containment to take place:

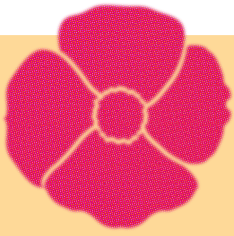


Plett, 2020

- 1.** What You Offer: This represents the aspects of the experience you create for the individual or group in a liminal space (a time of transition).
- 2.** What Guides You: These are qualities that help you hold space effectively, including intuition, discernment, humility, courage, and curiosity.
- 3.** What Supports You: This is the broader context, including mystery, community, and support from others.

“When we hold space for another person’s path through liminal space, we essentially serve as a container- like the shell of the chrysalis - offering and creating a safe place for the chaos, the mess, the fear, the grief, the rage, and the ecstasy [...] to take place.”

Holding space for yourself is just as important as holding space for others. It is essential to find a “tribe” where you belong, to share experiences, and to grow together.



TOOL 2: NAVIGATE THE FIRE TO EXPLORE POLARISATION

WHY?

- To provide an alternative to potentially escalating, toxic discussions.
- To pause and switch to a healthier way of discussing polarising issues.
- To clearly separate the sides of a polarity and have a structured debate.
- To explore both perspectives within yourself.

HOW?

We guide students through a structured debate where they explore how they feel about a specific polarity that has come up (or may come up) in the classroom. This activity can be intense, so it is important for the teacher to be well-prepared to manage the energy in the room. Use the safety tools mentioned in the manual to keep the debate controlled and respectful.

WHAT?

Materials

- Flipchart or whiteboard to write down *grains of truth*.

Timing

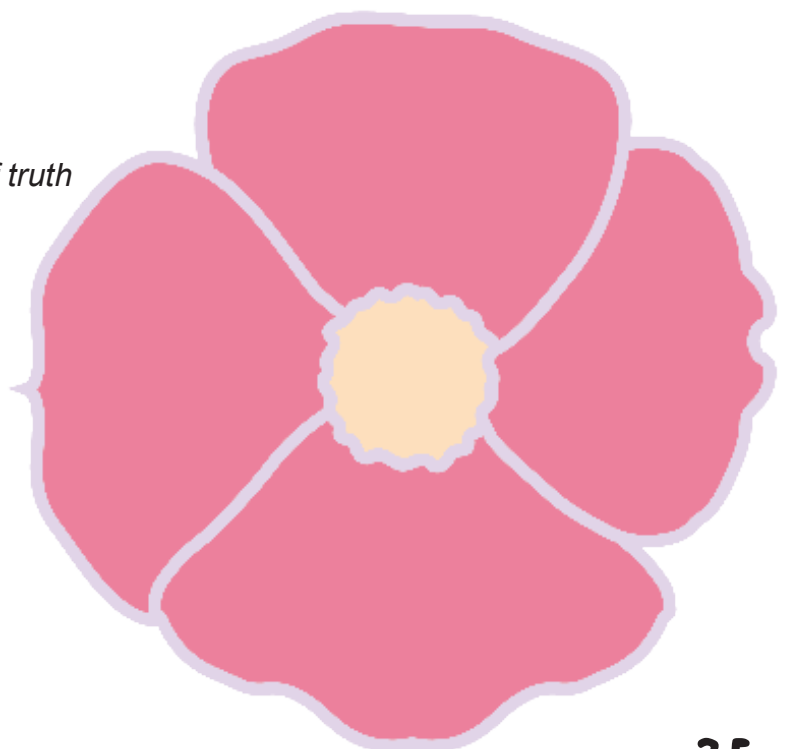
- 5 minutes to explain
- 20 minutes for 3 rounds
- 10 minutes to harvest the *grains of truth*

Space

- Open space divided into two sides

Group size

- 8 to 40 students



SESSION OUTLINE

If the polarity is already clear:

1. Start with a short standing check-in. Ask: "How do you feel about the tension we are going to discuss?"

If there is already a toxic or escalating discussion:

2. **Stop the conversation** and clearly name the polarity. Ask if everyone agrees to have a structured debate.
3. Ask students to move to the side of the room that represents the position they identify with. Note which side has more students. Start the discussion with that group and place a chair to represent the other side of the polarity.
4. **ROUND 1 - BODY SIGNALS:**
 - Ask students on each side to notice where they feel the tension in their bodies. They can place their hand on that part of their body and share if they feel comfortable.
5. **ROUND 2 - WORDS:**
 - Ask each side to voice their thoughts and judgments about the other side. Encourage them to speak fully from their perspective without interruptions (no "ping-pong" back and forth).
6. **ROUND 3 - FEELINGS:**
 - Ask students to express their feelings about the issue while standing on each side. Then have them switch sides to explore the feelings on the opposite side.
7. **REFLECTION:**
 - Stand in a circle and ask: "*What stood out to you?*"
 - Give students time to reflect, then ask: "*What did you learn about yourself or the topic? What do you realise now?*"
 - Aim to gather at least three *grains of truth* and write them on the flipchart.
8. **NEXT STEPS (OPTIONAL)**
 - Ask: "*What do you need to move forward with this topic?*"
 - Make a decision based on the *grains of truth*.
 - Connect the insights to the lesson content you want to discuss.
 - Let students suggest solutions based on the *grains of truth*.

EXTENDED VERSION

1. Begin with **Tool 1** (Check-in Wave): Do a proper check-in using the visual library to explore feelings before starting the session.
2. Use the **JOHARI Window** (pg. 31): Guide students through the four areas of the JOHARI Window to explore what is known and unknown about themselves and the issue. Once a polarity is clear, proceed to the debate.
3. **Depict classroom dynamics:** Use Brandsma's model (pg. 32) to explore roles in the classroom (e.g., pusher, joiner, *bridgebuilder*, silent). Have students discuss which role they identify with and how they can shift out of these positions.

PHOTOGRAPHY PROMPT

Ask students to take a photo that represents the feeling they experienced during the session. Encourage them to be creative in how they visually express that feeling.

JOURNALING PROMPT

Ask students to write about a societal issue where there is an escalating or toxic debate. Encourage them to reflect on:

1. What are the facts, and what are interpretations?
2. Who are the key voices in the debate?
3. How can we better hear the voices of people in the silent middle?

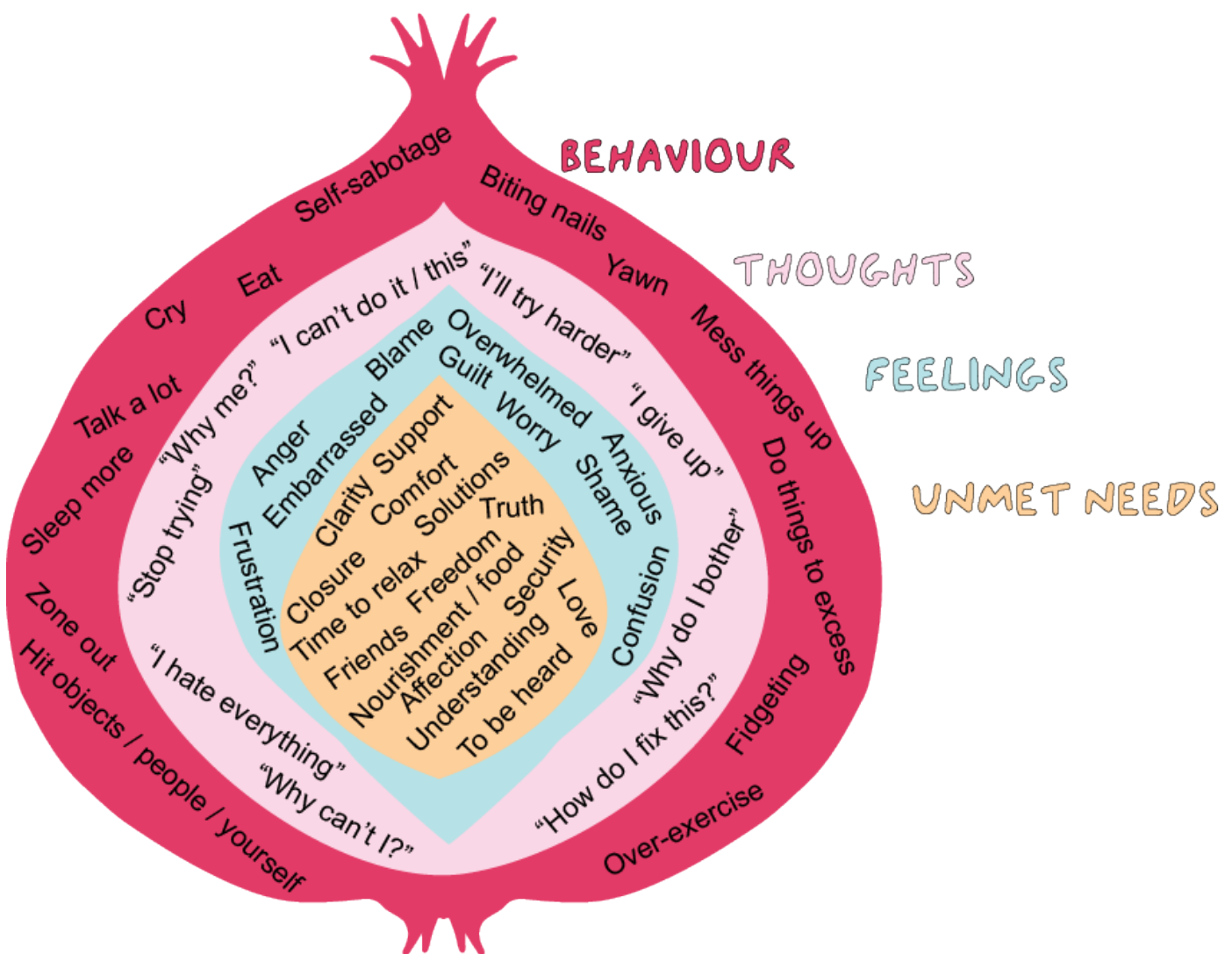
BODYWORK PROMPT

Drama exercise: Have students participate in a role-play of the issue, giving each side a distinct voice. Explore as many perspectives as possible, and then let the debate unfold through the characters.

BACKGROUND INFORMATION

For this tool on polarisation, we offer three models that can help you explain the concept to your students before using the activity:

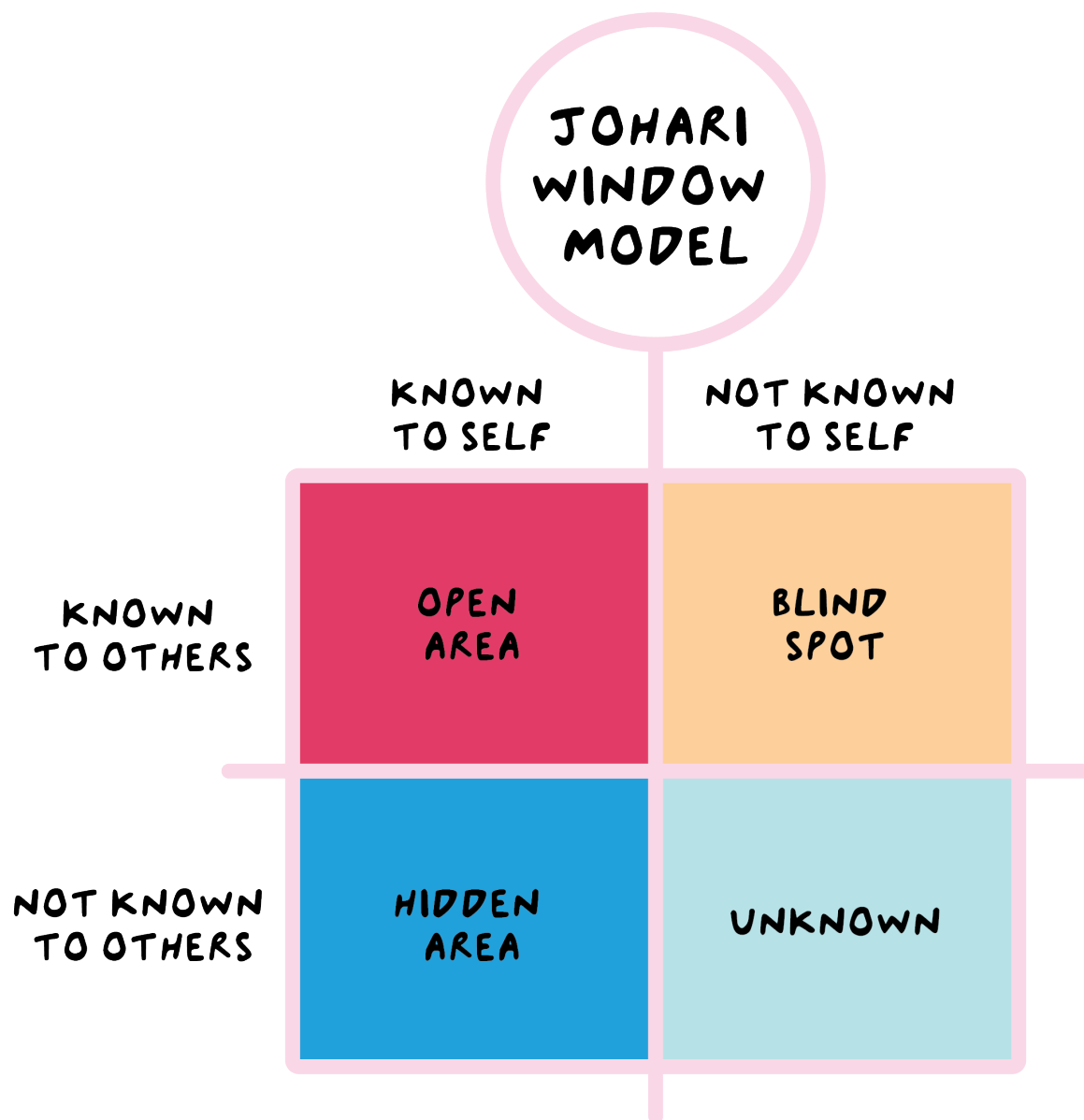
1) The **ONION MODEL**. This model helps us explore communication from the outer layers, (physical) and what can be observed as behaviour to deeper layers (thoughts and feelings). The inner core of the onion model reveals fears and needs. The 3 rounds of the debate offer an exploration of the physical, rational and the emotional. The deeper needs are often revealed in the *grains of truth*.



2) The **JOHARIWINDOW**: This tool helps uncover what is known and unknown about ourselves and others. It promotes self-awareness and team spirit when shared. The window has four areas:

- **Open Area**: What you and others know about yourself.
- **Blind Area**: What others know about you, but you don't .
- **Hidden Area**: What you know about yourself but keep from others.
- **Unknown Area**: What is unknown to both you and others.

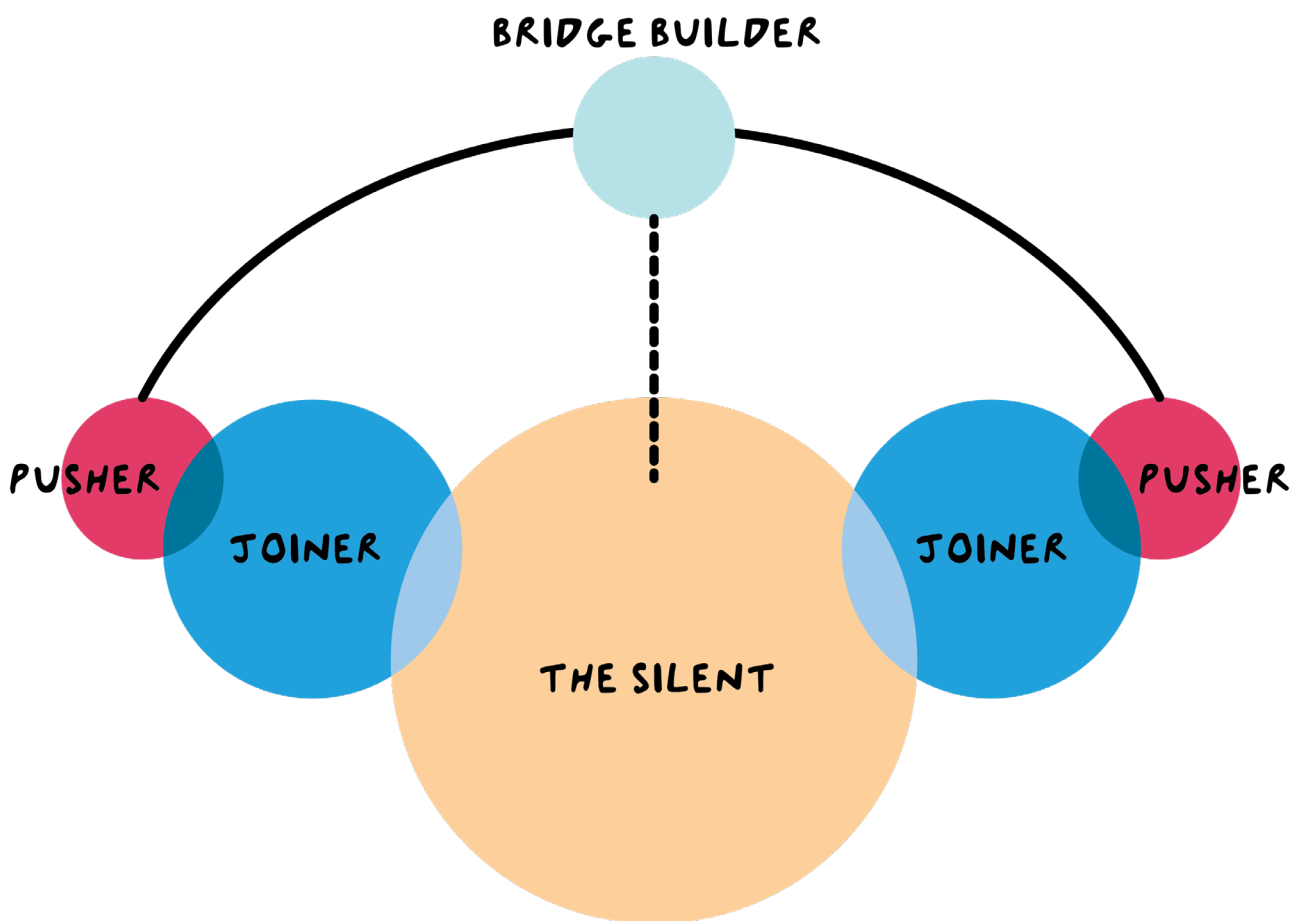
In conflicts and polarisation, blind spots often play a role. By using creativity and Deep Democracy tools, you can uncover these blind spots and build trust within the group.



3) **BRANDSMA** on **POLARISATION** (from Bart Brandsma's work): Brandsma describes the dynamics of polarisation and how roles emerge:

1. **Pushers:** The loudest voices who define the issue.
2. **Joiners:** Those who support the pushers and fuel the debate.
3. **Bridgebuilders:** Those who try to mediate between the two sides, often ending up scapegoated by one side.
4. **The Silent:** The majority of people who do not participate but hold important views in the middle.

Brandsma encourages reaching out to the silent majority, as their voices can bring new ideas and reduce the power of the pushers.





TOOL 3: TELL ME YOUR STORY TO EXPLORE PERSPECTIVES

WHY?

- To address conflicts.
- To explore sensitive issues that may cause tension.
- To start discussions on any topic or issue.

HOW?

We use photography as a tool to explore perspectives and multiperspectivity.

WHAT?

Materials

- Mobile phones or iPads with cameras.
- Printer (if available)

Timing

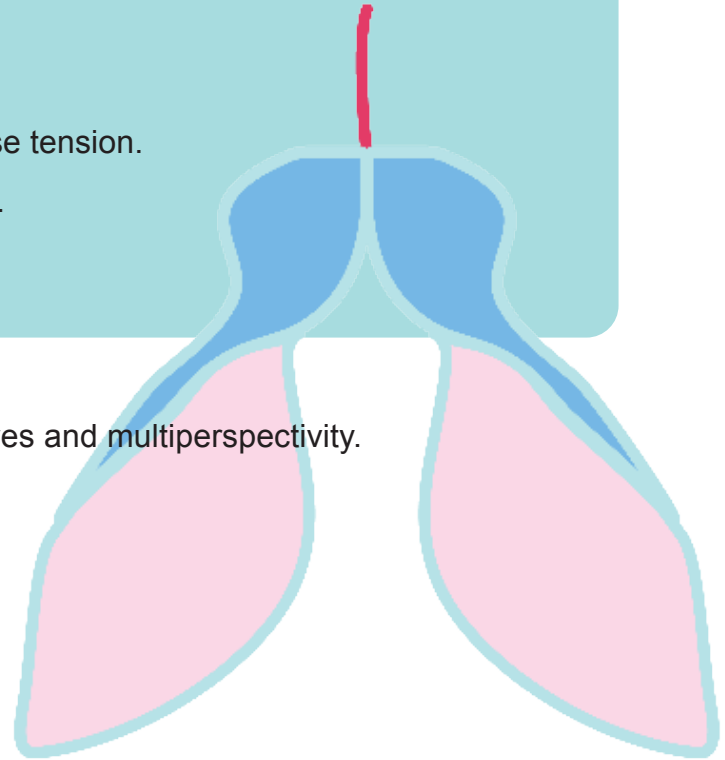
- 5 minutes for a short check-in: How do you feel as you start this session?
- 5 minutes to explain the question or issue and what you expect from the students.
- 15 minutes to take photos.
- 15 minutes to debrief using the “1-2-4-All” method.
- 5 minutes for a checkout at the end

SPACE

- Any space works. Make an agreement with students on where they can go to take photos if needed.

Group Size

- 8 to 25 students



SESSION OUTLINE

1. Introduction:

- Explain that the session will involve a photo exercise, and make sure everyone has the necessary materials.

2. Give a Question:

Provide a question for the students to respond to through photography. Some examples:

- Take a photo that expresses your feelings about belonging to this group or another.
- Take a photo that shows how you feel about belonging (or not) to a group in the world.
- Take a photo that represents how you feel about recent events (e.g., an attack in a specific city).
- Take a photo that shows your ideas about the topic we will discuss in class.
- Take a photo that reflects your resistance or feelings about upcoming lessons on a particular topic.

3. Debrief (1-2-4-All Method):

- **1 minute:** Think quietly on your own.
- **2 minutes:** Share your photo and its meaning with a partner, with each person getting 1 minute to speak.
- **4 minutes:** Explore multiperspectivity by joining another pair and discuss the similarities and differences in what the photos tell.
- **All:** Each group of four summarises their discussion in 3 sentences to share with the class.



EXTENDED VERSION

- **Create an Exhibition:** Print the photos and create a small exhibition in the classroom.
 - Optional: Invite another group of students or teachers to visit the exhibition.
- **Photo Series:** Have students take multiple photos in response to the question—creating a series or triptych that tells a narrative.

PHOTOGRAPHY PROMPT

Look at an object up close and take a photo. Then take another photo from a distance. Reflect on:

- What is the story I tell myself about this object?
- What story do I tell others about it?
- What story do others tell about me?
- What stories do others tell me about it?

JOURNALING PROMPT

1. One student shares their photo while the other student listens, writes down key words, and finds pictures from magazines to represent those words.
2. Switch roles for the second round.
3. In the third round, both students combine their words and pictures to create a collage, which can then be shared with the class.

BODYWORK PROMPT

Create a response that represents the topic you are working on physically with your body. Students should think, feel and collaborate to create work that reflects their thoughts and emotions on the issue either alone or in small groups.



BACKGROUND INFORMATION

For this tool, we provide two key sources of information to deepen understanding:

1. Arnold Mindell's 6 Channels of Awareness:

Arnold Mindell, the founder of Process Work (or process-oriented psychology), introduced the concept of 6 awareness channels. These channels help us understand ourselves, others, and the world better. Changing channels can help us break through when we feel stuck. This tool mainly uses the *visual channel*, and the other channels are used in different prompts.

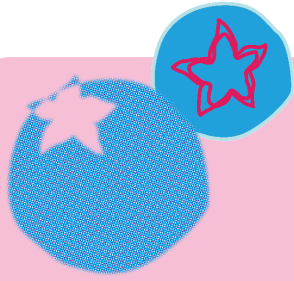
The 6 channels are:

- **Visual Channel:** What we can see (or cannot see).
- **Auditory Channel:** What we can hear (or do not hear), including silence.
- **Kinaesthetic/Movement Channel:** Body movements and physical signals.
- **Proprioceptive Channel:** Our inner sensations, feelings, and emotions.
- **Relationship Channel:** What happens between people (or within yourself).
- **World Channel:** Symbols and figures in the world that bring awareness into the room.

2. John Berger's "Ways of Seeing":

Art historian, John Berger, wrote an important essay on how we view the world. He argued that seeing is never neutral because we use words to describe what we see, and those words often come from a privileged minority that controls how art is interpreted. Today, images are everywhere—in ads, media, and art—and are interpreted in many different ways. Berger encourages us to look at things from different perspectives and with curiosity, not judgement.





TOOL 4: PREDATOR-PREY ON POWERDYNAMICS

WHY?

- To discuss power dynamics outside the classroom or in society.
- To explore where threats come from in the world.
- To explore relationships where someone or something has power over us.
- To help students think about safety.

HOW?

- We play a simulation game that explores threats, risks, safety, and challenges.
- After the game, we discuss how the experience relates to real-life situations, inside or outside the classroom.

WHAT?

Materials

- 2 flip chart papers (tape them to the floor for safety).

Timing

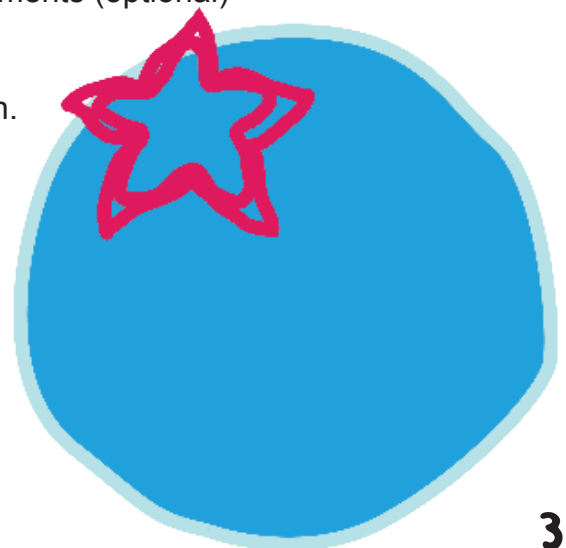
- 5 minutes to set up and explain the game.
- 10-15 minutes to play the game.
- 10 minutes to discuss feelings after the game.
- 10-20 minutes for a deeper conversation about power dynamics.
- 15 minutes to wrap up with decisions or agreements (optional)

Space

- Open space where students can move and run.

Group size

- 8 to 25 students.



SESSION OUTLINE

PREPARATION: Clear the space and lay 2 to 4 pieces of flipchart paper on the floor, spaced far apart so that students can move around them easily.

1. INTRODUCTION:

Explain the idea of predator and prey in the natural world. There is always a hunt involved, one is the hunter, the other the hunted, and the predator has more power. Define a “safe space” where the prey can escape. Give examples like:

- Shark and fish (coral reef = safe place)
- Lion and zebra (across the river = safe place)
- Cat and mouse (mouse hole = safe place)
- Eagle and rabbit (trees/forest = safe place)

2. CHOOSING ANIMALS AND SAFE PLACES:

- Let students choose animals that represent predator and prey for them and identify safe places (represented by flipchart paper on the floor).

3. CHOOSING A PREDATOR

- Ask for a volunteer to be the predator (do not tell the group yet who it is).

4. EXPLAIN THE GAME

- The goal for the predators is to catch the prey.
- To catch prey, predators tap someone gently on the shoulder. Once tapped, that person becomes a predator.
- Prey can escape by running to a safe place (the flipchart paper).
- The game leader will call out “ATTACK” to signal when predators can start chasing prey. Prey can only stay in safe places during an attack.
- Give the predators a simple gesture to show who they are, like pretending to have a shark fin on their head.

5. DURING THE GAME

- As more people become predators, remove some of the flip chart papers so there is less safe space for the prey.
- The game ends when there is one last prey left.

TIP: Use a sound (like a bell or whistle) to signal when the attack starts and stops.

6. VENTILATION DEBRIEF

After the game, ask the following questions one by one. Use the “creativity and Deep Democracy” technique by frequently asking:

- “Does anyone have a different feeling?”
- “Does anyone have another thought?”
- “Who feels the same?”

7. DYNAMIC DIALOGUE

Move to the tool dynamic dialogue with these suggested questions:

- How did it feel to switch from predator to prey?
- What are the “predators” in our lives?
- What are the “safe places” in our lives?
- Where is the power?

IMPORTANT NOTE:

- Keep the game safe: This is a playful exercise to explore power.
- Fluid roles: Allow students to switch between predator and prey to experience both sides.

TIP: Take breaks between rounds to check in with participants, especially if anyone feels overwhelmed.

TIP: Explore the feelings that come up at each reflection - moving between the game and drawing parallels in life.

TIP Give two students a set of question cards (e.g., “Who are the predators in your life?” and “Where are your safe places?”) Have them walk and discuss the questions with each other.

TIP. Use a digital tool like Mentimeter to let students submit their answers anonymously. This allows everyone to share without fear of judgement.

DYNAMIC DIALOGUE

You can continue with a dynamic dialogue to explore deeper insights. This involves everyone in a conversation where each person has a voice. Even those who do not speak are involved by moving, agreeing, or disagreeing.

1. Stand in a circle.

2. Instructions:

- Someone starts by stepping forward and sharing an opinion, idea, or feeling.

- Others show agreement or disagreement by moving to a different spot in the circle. You can add your own thoughts or opinions.
- If you disagree, move to a different place in the circle and share your view.
- You are free to change your opinion at any time.

3. Facilitation:

- Stand next to the person speaking to offer support. If something is unclear, explain it to the group and check with the speaker.

4. When to stop:

- When a decision is emerging, or the conversation feels complete.
- When the energy shifts (e.g., people stop moving and start sitting).
- If there is strong disagreement or conflict, stop and move to a debate or another tool.

TIP:

- Encourage movement regularly but do not force it.
- Allow people to “hide” if they do not want to participate, and make sure this is okay.

Alternative: If students are tired (for example, at the end of the school day), you can have a seated conversation. Just be sure to continue to facilitate the group to keep the discussion engaging.

EXTENDED VERSION

You can let students vote on certain proposals, agreements, or decisions by using a decision-making tool.

CREATIVE PROMPT

Ask the students to draw the creatures they imagine as predators and prey. They can also cut and collect images from magazines or make the creatures out of papier-mâché. Once they’ve created the creatures, enable them to invent a story and act it out for the class.

JOURNALING PROMPT

Ask students to write in their journals about how both roles (predator and prey) live inside them. Have them reflect on these questions:

- When have you acted like a predator in your life?
- When did you feel like prey?
- Who helps you realise when you are acting as a predator or prey?
- How might you have played out each of these roles internally? Which is your more typical behaviour? Where might these patterns have come from and is there something you would like to do differently for yourself?
- How can you act in a way that is powerful from within, without needing to be a predator or prey?

BODYWORK PROMPT

1. Invite students to sit or lie down comfortably. Guide them through breathing exercises and help them focus on their bodies. Ask them to notice where in their body they feel the presence of a predator or prey response.
2. Encourage them to take their time exploring these feelings, then end the exercise with deep breathing to release any tension.
3. Afterward, explain that our bodies often give us signals when we act like predators or prey before we consciously realise it.
4. Have a short discussion about times when we “prey” on ourselves—such as when we criticise ourselves or take on too much stress.

PHOTOGRAPHY PROMPT

Have each student pose for two photos: one as a predator and one as prey. They can make a gesture or movement rather than focusing on facial expressions.

BACKGROUND INFORMATION

An influential philosopher on power dynamics is **Hannah Arendt**. She wrote about power in different ways.

Julie Diamond, inspired by both Arendt and **Arnold Mindell**, describes four types of power in her book *Power, a User's Guide*:

- **Power OVER**: Power used to dominate others by creating fear or anxiety. It imposes rules, values, and ways of thinking.
- **Power WITH**: This is shared power, where people work together and support each other, like in activism.
- **Power TO**: The ability to create, innovate, or make a difference.
- **Power WITHIN**: The inner power that comes from self-worth and confidence, which guides how we speak, act, and do things.

Another helpful concept is the *Rose of Leary*, which explains how behaviour influences behaviour in relationships.

SAFETY in maintaining a balance in group dynamics.

To maintain the balance in group dynamics, refer the participants to the group agreement made in your session and explore how it may be useful to encourage an adherence to it. If, for example, one person has power in a conversation (i.e. a young person vs a teacher), it may be useful to remind the group of the 'Speak in the I' or 'Speak more/ Speak less'. See text around safety in PART 2: FACILITATION for further information.

PART 4: RESOURCES



VOCABULARY

Containment (p.26) - In psychotherapy, containment is the facilitator's ability to provide a safe, supportive space where clients feel emotionally held, helping them process intense emotions without fear or overwhelm. This concept is rooted in the work of psychoanalyst Wilfred Bion, who described containment as a way to process and make sense of difficult emotions.

Freeze frame (p.24) - A technique where participants pause and hold a specific pose or position, creating a still image, as if frozen in time. This is often used to highlight a key moment, convey emotion, or allow the audience to reflect on the scene's significance.

Gender inclusive words - Terms and language choices that avoid reinforcing gender biases and include people of all genders. They are used to promote equality and respect by not assuming or prioritizing any specific gender identity. Examples include using "humankind" instead of "mankind," "partner" instead of "husband" or "wife," and singular "they" as a pronoun for individuals whose gender is unknown or nonbinary.

GINI index (p.5) - Also known as the Gini coefficient or Gini score, is a metric that measures how unequal income or consumption is distributed within a country. It is calculated by comparing the actual distribution of income to a hypothetical scenario where everyone has an equal share.

Global Majority - Coined by Dr. Rosemary Campbell-Stephens and refers to people of African, Asian, Latin American, and Indigenous descent worldwide, who collectively make up the majority of the world's population. It challenges Eurocentric terminology like "minority" and reframes perspectives by emphasizing the numerical and cultural significance of these groups globally. This term seeks to empower and affirm the identities of people often marginalized in Western contexts.

Grains of Truth (p.24) - In the context of Deep Democracy, "grains of truth" refer to small but significant insights or valid perspectives within conflicting or opposing viewpoints. Acknowledging these truths fosters understanding, inclusivity, and resolution by valuing the contributions and emotions of all parties, even in disagreement.

Intersectionality (p.15) - A concept that examines how various social identities (such as race, gender, class, sexuality, etc.) intersect and interact, creating overlapping systems of discrimination or privilege. It highlights how people experience multiple forms of oppression or advantage simultaneously.

LGBTQI+ (p.5) - stands for Lesbian, Gay, Bisexual, Transgender, Queer or Questioning, Intersex, with the “+” representing other diverse sexual orientations, gender identities, and expressions. It is an inclusive term recognizing the spectrum of identities beyond traditional categories.

Microaggression (p.5) - A subtle, often unintentional, comment or action that conveys bias, prejudice, or stereotypes toward a marginalized group. These behaviours may seem minor or harmless but can have a cumulative negative impact on the mental and emotional well-being of those targeted. Examples include assumptions about someone’s abilities based on their race, gender, or other aspects of their identity.

Monolingualism (p.5) - The condition of speaking only one language. It refers to individuals or communities that use a single language for communication, without fluency in other languages.

Multiperspectivity (p.37) - The approach of considering multiple viewpoints or perspectives to gain a more comprehensive understanding of a situation or issue, recognizing that different experiences and viewpoints can enrich the analysis.

Multilingualism (p.5) - The ability to speak and understand multiple languages. It can refer to individuals who use several languages fluently or communities where multiple languages are spoken.

Neurodivergent (p.13) - Refers to individuals whose brain functioning and cognitive processes differ from the typical or “neurotypical” patterns. This includes conditions such as autism, ADHD, dyslexia, and others, and acknowledging that these differences are natural variations in human diversity rather than deficits.

Process-orientated (p.14) - Focuses on managing the dynamics and communication during a conflict, aiming for mutual understanding and collaborative problem-solving rather than just the outcome.

Rank (social or psychological) (p.19) - Social Rank is a person’s status in a societal hierarchy, influenced by factors like wealth, power, or identity. A psychological rank is an individual’s internal sense of power, confidence, and self-worth, shaped by personal experiences.

Waterline (p.53) - In Deep Democracy, the waterline represents the threshold of comfort or safety within a group, where only certain opinions or emotions are expressed. When the “waterline” is high, only surface-level or agreeable perspectives are shared, while deeper, potentially more challenging views remain hidden beneath. Lowering the waterline encourages the expression of these hidden views, fostering more inclusive, authentic dialogue and better decision-making.

VISUAL LIBRARY

HOW TO CREATE A VISUAL LIBRARY?

1. Buy a Ready-Made Set

The easiest way to get a visual library is to buy one. There are many varieties that can be found to order online.

2. Collect Postcards

You can create a visual library by collecting postcards. Museums, bookshops, and tourist spots are great places to find interesting postcards.

3. Use Magazine Images

Cut out images from magazines and glue them onto blank postcards. This way, you can create a more personalised collection.

4. Take and Print Your Own Photos

If you enjoy photography, you can print your own photos in postcard size and add them to your library.

5. Ask the Group or Community

You can involve the group or community you are working with by asking them to contribute images they like or find meaningful to add to the visual library.

CULTURAL SENSITIVITY

Creating culturally responsive educational materials is essential for building an inclusive and supportive learning environment. Here are 8 tips for teachers to consider, especially when using images:

1. REPRESENTATION MATTERS

Use images that reflect a diverse range of cultures, ethnicities, genders, abilities, and backgrounds. This helps students feel seen, valued, and included.

2. AVOID STEREOTYPES

Be mindful of images that may reinforce stereotypes or misrepresent cultures. Choose visuals that show the diversity within each cultural group.

3. AUTHENTICITY

Select authentic images from reliable and culturally appropriate sources. Authentic visuals enhance credibility and improve students' learning experiences.

4. SENSITIVITY AND RESPECT

Be sensitive and respectful towards cultural differences when selecting and discussing images. Avoid using images that could be seen as offensive or disrespectful.

5. INTERACTIVE DISCUSSIONS

Encourage students to engage in discussions about the images. This promotes critical thinking, cultural awareness, and allows students to share their own experiences and perspectives.

6. INCLUSIVE LANGUAGE

Use inclusive language when describing images to avoid excluding any group. Choose words that respect diversity and foster inclusivity.

7. MULTIMODAL APPROACH

Include a variety of visual media such as photographs, artwork, infographics, and videos to accommodate different learning styles and preferences.

8. ACCESSIBILITY

Make sure all images are accessible, including for students with visual impairments. Provide alternative formats or descriptions to ensure everyone can engage with the content.

By applying these tips, teachers can create culturally responsive materials that promote inclusion, empathy, and respect for diversity in the classroom. Stay open to learning and adapting based on different perspectives and experiences. Seek feedback from students and colleagues to continually improve the cultural responsiveness of your teaching materials.

THE POWER OF PHOTOGRAPHY

In this project, we choose to work with photography deliberately. We believe it is a powerful tool for creative facilitation for many reasons:

NEW PERSPECTIVES: Photography offers a fresh way to see yourself, others, and the world.

SELF-EXPRESSION: It helps you express your thoughts and feelings.

CONNECTION: Photography encourages you to think about how to connect with others.

RELATING TO THE WORLD: It allows you to engage with the world in a different way.

STIMULATES CURIOSITY: Photography stimulates curiosity, which is an important skill for the future.

CRITICAL REFLECTION: It enables both creators and viewers to reflect critically and learn from each other.

VALUING EXPERIENCE: It values the experiences of the creators (in this case, young people). The creator and the image are both recognized, which can enhance self-worth. As Susan Sontag said, "To photograph is to confer importance."

INTUITIVE REPRESENTATION: It allows for the representation of internal feelings using skills that are intuitive and accessible since most people have access to a camera.

CATALYST FOR CONVERSATION: As Wheeler says, "Photographs can act as catalysts for conversations and opportunities to notice things." (This quote is from an article by Trupti Magecha and Nick Barnes in *Art Psychotherapy and Innovation*, p. 131.)

deep:black has designed multiple projects working with photography and has curated important exhibitions based on these processes.

The **METHODOLOGY** developed by deep:black and introduced in this project is based on:

- Nonviolent Communication (Rosenberg)
- A Person-Centred Approach (Rogers)
- The Drama Triangle (Karpman)
- Research on Shame and Vulnerability (Brown)
- Using Photographs as Therapeutic Tools (Weiser)
- Art Therapy Techniques that reveal unconscious thoughts

We use photography as a creative tool to explore sensitive issues, tensions, or conflicts in a way that is:

- **Non-Judgmental:** Everyone's view is respected.
- **Validating:** Every perspective is accepted.
- **Supportive:** Everyone can find success.
- **Open-Minded:** It encourages different viewpoints.
- **Holistic:** It allows us to see each other in a new light, enhancing a more holistic understanding of people in education.

TECHNICAL Information on Using Photography in the Classroom

- **Camera Availability:** You can use mobile phones, iPads, etc.

What If You Don't Have a Camera? You can print photos on the spot. - How?- using the internet images?

DEEP DEMOCRACY IN 10 POINTS

1

Definition: Deep democracy is a method for making decisions that include everyone and for resolving conflicts.

2

Iceberg Metaphor: Deep democracy uses the metaphor of an iceberg to describe a group. The iceberg has three layers:

- The tip represents the group's conscious thoughts.
- The middle part represents the unconscious feelings.
- The bottom layer holds the potential wisdom of the group.

3

Goal - *waterline*: The goal of deep democracy is to lower the waterline of the iceberg by encouraging people to express what needs to be said. This allows us to access the collective wisdom that is already present in the group.

4

Listening to Different Voices: Deep democracy teaches us to listen to the “no” voices and alternative ideas. These perspectives are important and can lead us to collective wisdom. They challenge the dominant voices and help break a false sense of harmony that can prevent honest discussion.

5

Resistance in Groups: Sometimes, the *waterline* cannot be lowered because there is resistance in the group. When people feel they cannot express their thoughts or feelings, they may feel ignored or unseen in autocratic or majority-rule decision-making. To cope, they may show sabotage behaviour, such as gossiping, making excuses, stopping communication, acting disruptively, or even leaving the group. In deep democracy, we view resistance as a diagnostic tool. Understanding where the group stands helps us decide which methods to use.

6

Edging and Cycling: In deep democracy, we pay attention to “edging” and “cycling” in groups. A topic or pattern often returns at least three times, often along with signs of disengagement, such as boredom, yawning, physical discomfort, or people leaving and re-entering the room. These signs indicate a tipping point where something important needs to be said.

7

Creating Safety: To encourage open expression, we try to create a safe environment in groups. We do this by introducing guiding principles, such as “no one has a monopoly on the truth,” and by agreeing on what is needed to feel safe. At these times, we slow down the discussion.

8

Step-by-Step Tools: We use tools in group coaching that are simple and easy to follow. These tools have a step-by-step approach and can be effective even if you do not know the underlying theory.

9

Training Facilitators: To use these tools effectively, we train facilitators in what we call “meta-skills.” These are important attitudes to develop, such as presence, compassion, super-listening, clarity, and intuition.

10

Inclusivity: Working with deep democracy ensures that all voices are heard. It prevents “no” votes from being ignored or blamed and keeps everyone involved in the discussion.

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