

How

DO YOU REMEMBER?

TOOLS & METHODS

to talk about the Second World War
with young people

A handbook developed in the project „Cultures of Remembrance“

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Federal Foreign Office

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message to our readers

Although National Socialism, the Second World War and the Holocaust are part of most school curricula, knowledge about this period is diminishing or being falsified. We suggest some interactive methods that might help you awaken empathy and create a "tangible" way of learning. We believe that confronting inhuman attitudes is a good way to get immunized against them.

This guide is intended to assist NGO workers and volunteers, any people connected with informal education, activists, and teachers in the process of their work with the National Socialism, the Second World War, and the Holocaust narratives. It highlights some of the practical methods and tools that can be used to talk about the topics and cover the narratives from different perspectives. Some of the tools and methods can be taken and applied directly without any adjustments, while others work best when adjusted to your target audience. Some sections of this guide require your careful consideration, as the methods we describe in them rely on more meticulous preparation. Needless to say, the effectiveness of certain listed methods would also depend on the background of your audience, the level of their awareness, and interest in the topic. The tools we provide here will help you approach and cover this uneasy topic. We hope they will also help your audience understand the topic better, generate productive discussions, and look at the topic critically.

We pursue three major goals in this brochure:

1. increase the level of knowledge about the Holocaust and the Second World War;

2. preserve the memory of the victims;
3. and encourage teachers and students to reflect on the ethical, moral, and spiritual questions raised by the Holocaust with reference to the present.

This brochure is a product of collective work within the “Cultures of Remembrance” project. To learn more about the project and get more ideas on the topic, please visit our website.



cultures-of-remembrance.com

introduction

One of the main goals of the "Cultures of Remembrance" project is to investigate various narratives connected with World War II and the Holocaust: where they come from, how they are formed, how they are presented in different memorable places in different countries, and how they are transformed throughout time. The website and mini-projects within it present those narratives from different angles and, most importantly, they encourage discussion. What approach should teachers choose when talking about narratives at school and university? Which topics should be covered? What to do with "uncomfortable" topics and how to handle controversial situations?

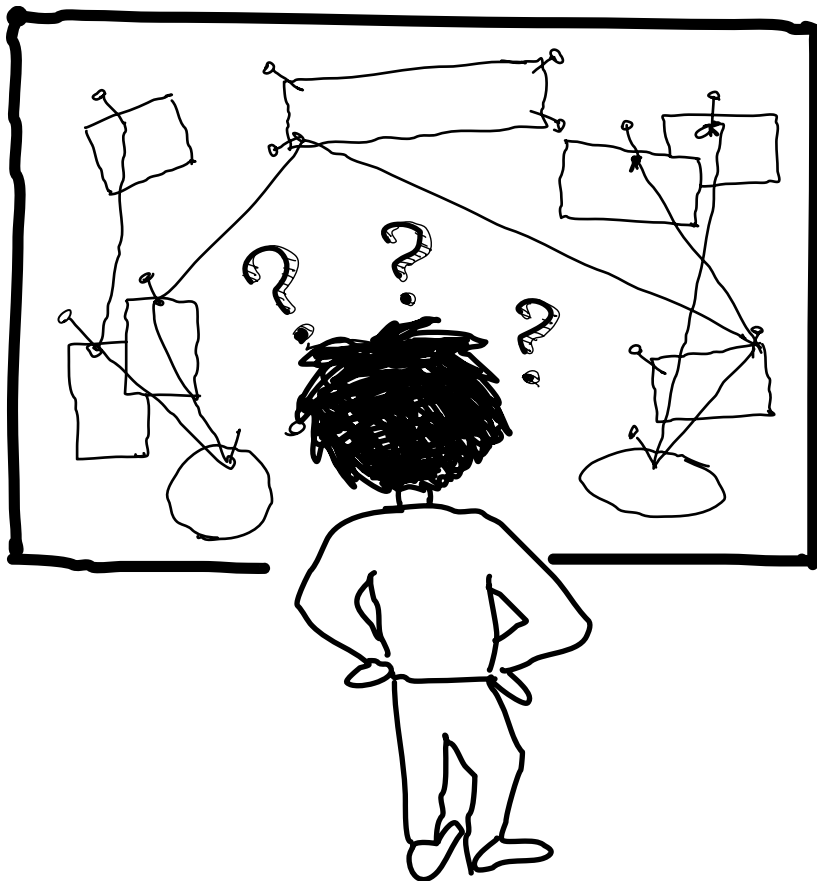
After the COVID-19 pandemic in 2020, the formats of information delivery broadened dramatically, a lot of events and work in general moved online. So, in this brochure we find it useful to provide both offline and online methods and activities. You can choose whatever is more relevant or even combine the formats, which have also proved to be great practice.

We wanted to create practical and understandable material that can be used by anyone who is willing to talk about the topic as objectively as possible, covering it from different perspectives. The purpose of this brochure is not to educate, but to give tools to those who are familiar with the topic or interested in it for their work with young people. Feel free to apply it in your work, studies, or volunteering.

Please, note that many of the following methods are interactive or even involve role-playing. In order to avoid trivialisation or historical

inaccuracies, it is very important not to carry out the methods without doing background research on the respective topic.

You should also take into consideration that we give you a description of the methods and ways to implement them, but we don't provide you with concrete materials. So, for example, in the methods which require cards, board games, or other special equipment, you have to make sure you've prepared properly before implementing the method.



How To PLAN AN EDUCATIONAL EVENT

There is a wide variety of educational events. They often differ mainly in the relationship that the educator and the participants have with each other. For example, if the focus is on mutual exchange, we speak of a workshop rather than a lecture. Time and location can also shape the format of the educational event; an event lasting several days with the same group requires a different approach than a single workshop.

All these questions should be taken into account during planning. On page 81 we give you a brief overview of different formats and activities, some of which can be combined (e.g. a youth meeting can be composed of workshops, lectures, and other activities).

1. define a clear goal

Before the actual process and content details are discussed, an overarching goal must be defined: What exactly is the intended goal of the learning unit? Is it about conveying different thoughts and ideas or, for example, is it about conveying knowledge about a specific historical event? These questions must be clarified and form the basis of the entire preparation. Ideally, the objective should be formulated in writing and taken into account in all planning steps. Once you decide on the goal, make sure you reveal it to the participants as well when implementing the method. People feel much more secure when they know what's going to happen and why.

2. plan the composition of the participants

In principle, it is advisable to have a heterogeneous group of participants in order to obtain opinions and views from different perspectives. To this end, participants should be of different ages, genders, backgrounds, and interests. If you have a homogeneous

group in terms of certain characteristics, think about how you can incorporate missing perspectives into the programme, for example by inviting appropriate experts.

The number of participants also plays an important role in the preparation: From about 15 participants, for example, the use of a second moderator is advisable.

In our experience, it is worthwhile to work with online surveys to find out the needs of the participants (e.g. ask about allergies, accommodation requirements, or skills).

It is particularly important in education about the Second World War and forms of discrimination to be aware of whether people potentially affected by forms of discrimination are taking part. Depending on this, the methods in this brochure may need to be adapted to prevent re-traumatisation or exposure. It is also important to assess the level of knowledge of the participants beforehand through self-assessment in a survey or by asking a contact person (e.g. teacher).

3. make a timetable

It is important to have a predefined schedule: it is helpful to divide the session into different blocks of about 40-90 minutes, separated by short breaks. In the beginning, the topic is presented and the participants get to know each other better in the course of a short introduction. Depending on the total duration of the learning unit, the structure can be further refined. In the case of events lasting several days, for example, each day you can focus on different topics. A common mistake in planning multi-day events is to "overload" the programme. It is important that there are also reflection periods for processing information and experiences. Furthermore, it is advisable to plan a social get-together

at the beginning of a multi-day event where participants can get to know each other without necessarily having to talk about the topic of the event.

4. think about location, transport, and catering

When choosing a suitable location, various aspects need to be considered. These include not only the number of participants but also the sequence of events: For example, if numerous small groups are to be formed, several meeting rooms are advantageous. If, on the other hand, the workshop is to be conducted by the entire group, a large hall or conference room is the better solution. In addition, catering must be taken care of. For international meetings, it is a good idea to let the host group choose restaurants and dishes. In this way, the group will benefit from the local knowledge. Cooking together can also lead to a nice intercultural exchange, but it ties up a lot of capacity. For transport from one seminar location to another, always make sure that the group stays together. In the case of international meetings lasting several days, the question often arises as to whether it is organisationally easier to take over the booking of the travellers or not. This has to be decided on a case-by-case basis.

5. organize the necessary equipment and prepare useful materials

To ensure the smooth running of the workshop, it is important to provide all the necessary equipment: For a multimedia presentation, for example, a beamer and loudspeakers are needed. It is essential to prepare a list of materials for yourself as the organising team and for the team members before the event.

Do you want to communicate the specific procedure or other

important information in writing? The preparation of handouts is ideal for this purpose.

6. use interactive methods

When using the methods from this brochure, make sure that you:

- clearly understand the goal of the method;
- transfer the basic ideas of the methods to your concrete topic;
- prepare the materials;
- prepare the task in a clearly visible way, especially for methods in individual or group work;
- after the method is implemented, you carry out an evaluation or reflection of how it went, what could be done better;
- think about the format (if there is a possibility to organize an event offline, use it. Some of the methods have a much greater effect when implemented in person).

7. invite experts

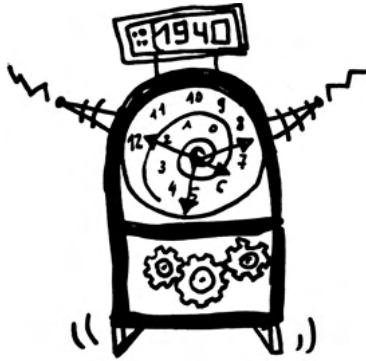
We can't be proficient in everything and sometimes extra help could be of great use. An expert might consult you generally on the implementation of the method or take part in the process if necessary.



LIST OF

**TOOLS &
METHODS**

to TALK ABOUT
NARRATIVES



TIME MACHINE



12-20 participants



45 min.



offline and online

materials: pens, moderation cards, cards portraying the specific society representatives with descriptions and pictures

goal

The participants form the idea of what the life of various groups' representatives was like.

description

The idea of the method is that participants put themselves in the shoes of specific representatives of the society during the chosen period using cards with their life descriptions and pictures. They discuss what the life of this certain group of people (both marginalized and privileged) feels like, what the differences are, and they reflect on how they personally feel being a member of this group.

things to consider

- There is a possibility that there will be representatives of some minority groups in the group you are implementing this method with. Probably it will make more sense if they don't receive the card of the minority group they belong to.
- This method can have a deeper impact if it is implemented in some specific environment (like a World War II museum or any other museum that might have some pictures featuring the everyday life of the representatives of the social groups, or some objects that belonged to them).
- Make sure there is moderation of the process so that when a certain group is mentioned, the presentation is done in a neutral and tolerant way.

procedure

The participants are divided into small groups of four to six people.

The trainers explain to the participants that they will now be given cards on which activities are described. In small groups, participants create a general “picture” of the life of the representative from the social group that they got. They have around 15 minutes for this exercise. After this work is complete, the group chooses a speaker to present the result of their work. The presentation should more or less follow the structure:

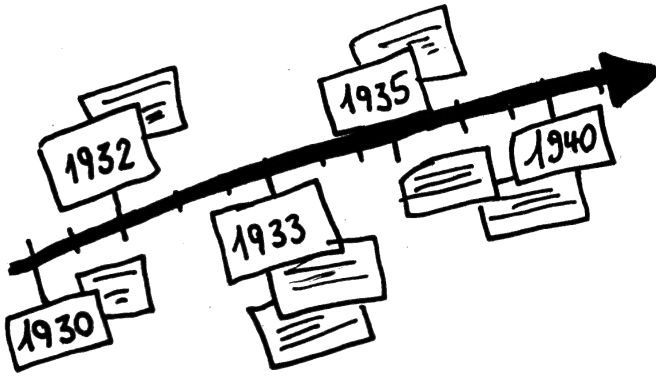
1. Name of the group, state if they were considered majority/minority;
2. Their occupation;
3. Status in the society (marginalized/privileged group at that time);
4. The general level of life;
5. Reflection on the process. Possible follow-up questions: How was it to imagine the life of this group of people? Do you think their life was easy? Do you think this group was treated equally?

[As an additional possibility to develop the method even deeply]

Reflection on the process. Possible follow-up questions: How was it to imagine the life of this group of people? Do you think their life was easy? Do you think this group was treated equally?

Possible questions:

- *Why are different social groups treated differently?*
- *What consequences did this have in the Second World War?*
- *What is the social position of these groups today?*
- *How can people change these circumstances?*
- *Does "your" group find a place in today's commemoration?*
- *.....*



EVENTS CARDS



12-20 participants



45 min.



offline and online

materials: moderation cards, event cards,
information texts, markers, Cards for Year numbers

goal

The participants deal with events that form historic context and discuss the question of what important events led to certain results during World War II.

description

In this exercise, the participants deal with different events that form the historical context of World War II. The participants are given a large number of cards marking important events before, during, and after World War II. The task is to reflect what were the “game-changing” events that led to specific outcomes. Cards can be adjusted according to the country where the exercise is done. The level of discussion can also be adjusted according to the age of the participants.

things to consider

- It is important to clarify before the exercise that its goal is not to test the historic knowledge of the participants. They are provided with all the facts and all they need to do is prioritize them.
- Try to encourage participants to look beyond the borders of their countries. This might be a valid reminder if your audience is primarily European. I suggest omitting this sentence as it sounds irrelevant to Asians, Americans, etc.
- Since small groups may end up with different results, accurate moderation is needed to keep the discussion neutral and avoid escalation in case of disagreements regarding the importance of particular events.

procedure

1. The participants are divided into small groups of four to six people.
2. Each group receives a set of the same event cards and a set of years or time periods. The trainers explain to the participants that their task is to create a timeline using the cards and numbers they have. Participants need to, first of all, create a timeline of events from the cards that they received and, secondly, they need to choose key events that had the most impact on the historic context. Trainers also point out that it is not a task with right and wrong answers. The goal is to link the events, learn about their backgrounds, and choose the most influential ones.
3. The participants have 15 minutes to read through the events and put them in chronological order as the process is being discussed.
4. Once all groups have finished, the moderators of the event dissolve the timeline and present the events in the correct historical order on the timeline for all to see. The key events are not marked and could differ in different groups.
5. Then representatives of the groups present, which events they marked as most important and why. All of this is followed by a discussion with other groups if they decided differently.
6. At the end when the presentations are done, the group has a general timeline of events along with the events they consider most important. A follow-up discussion might happen with questions like:
 - What in your opinion could have prevented those things from happening? What could have been done differently?
 - Are those events “promoted” and considered “key” in the official narrative of your country? If not, which events are viewed as game-changers? And why?



POSTCARDS THROUGH TIME



any number of participants



30 min.



offline

materials: postcards, pens

The method can be combined with the created material from the "time machine".

goal

The participants need to reflect on what problems the character they are writing to might face. Do they need some support? Or do they need some advice or guidance maybe?

description

This method is best applied during visits to exhibitions where there are pictures and texts about the everyday life of people from that time.

Two versions of this method are possible: imagine you are writing a postcard to a friend in the past from the present, or imagine that both you and the receiver live in the past. Take a postcard, walk around and imagine a person to whom you are writing (can be either an ordinary or a famous person, can be a fictional character that could have lived at that time).

things to consider

Tell the participants that if they choose a questionable character, they shouldn't be aggressive or offensive. The main point of the method is not to figure out which people were amicable and which were not. Explain that this is an opportunity to ask that person about their life, motives, and feelings no matter what their personality was like.

procedure

Participants take time to think about who they want to choose as their friend from the past and why. They decide what will be the purpose of writing the postcard, what questions should be asked or what advice is given.

Suggested questions: How could you encourage your friend

and support them in their situation? Are any of their problems solved today? Have any of their social struggles been won? Are any of their problems still relevant?



DeBates



up to 15 participants



60 min.



offline

materials: paper, pens, vacant chairs in the middle of the room and chairs for participants, some extra accessories for a relative (like glasses or a hat) and for the opposing side person

goal

This format works well for practising negotiation skills, argumentation, on and working with attitudes. It allows participants to practice critical thinking, and public speaking.

description

A kind of discussion in which representatives of two opposing points of view defend their rightfulness. Choosing bizarre opposing views can also be effective. Making up justifications for horrible things might be a good way to experience how people with those views think, and what possible motives they could have.

WARNING!

Sometimes experience might be too harsh and participants won't be ready for it. Not everyone is emotionally prepared to be in the shoes of a person justifying the creation of concentration camps, for example. So, participants need to have options of points of view they can imagine to defend.

things to consider

- The revealed information is subjective and educational conflict of opinions can be carried out in real life.
- Since the method is pretty harsh, it is important to strictly follow the rules.
- This method is primarily intended for participants who are not affected by anti-Semitism and racism.
- It is helpful to create an extra setting and also give the speaking people certain accessories. This can help to separate the position being taken in the debate from the people presenting it.

procedure

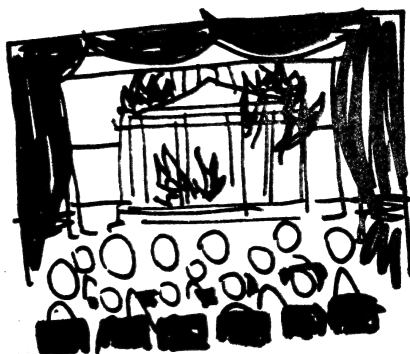
The background situation is explained to the participants. They are asked to imagine a situation: for example, there is a family party, and suddenly the uncle starts telling false history facts and using anti-Semitic/racist arguments. Or, for example, he tells that the death penalty should be brought back to the countries. Or that all immigrants should be sent back to their homes because his best friend can't find a job now as a result of an increased unemployment rate. Participants have around 15-20 minutes to prepare their arguments on the chosen topic. They should come up with arguments for both sides: both to support the uncle's side and to argue with him.

Two chairs for the relative and his counterpart are placed in the middle of the room. The participants sit in a circle around those chairs. All participants can change roles at any time by tapping on the shoulder of one of the two people and continue to argue in that role. In the end, all participants should have been in each role at least once.

The moderator puts all the arguments mentioned on the flipchart. After the debates are over the reflection process must be done. Especially misanthropic arguments with a discriminatory effect must be examined for their core. Furthermore, the question must be addressed why the participants know these bad opinions and arguments even though they do not want to. The answer is that we still live in an anti-Semitic, racist, classist, and queer-hostile society that shapes us in such a way that we are not free of discriminatory thinking. It is important that this is recognised in order to dismantle our own discriminatory imprint.

Possible follow-up questions: Was it easy to come up with arguments? Did you feel like you are lying when presenting the argument? Do you think debates can be an effective way

of communication and problem-solving?



Movie Night



any number of participants



up to 3 hours



offline and online

materials: downloaded video

goal

This format encourages discussion and helps to reflect on events/characters through artistic methods. It encourages the use of imagination, affects emotions and sometimes helps to look at the problems from a different angle, for example, through the eyes of the main character.

description

Participants are shown video material (film, clip or fragment), which is usually followed by a discussion. You can discuss not only the film itself but also alternative endings, what character the participants associate themselves with, analyze moments with an ethical choice, behavioural patterns, etc. Can be fully effective only when followed by the discussion.

things to consider

Make sure you prepare the questions you want to discuss beforehand. Participants should also be explained the basic rules and “sign language”. If you want to make an argument - raise your hand; if you agree with the speaker, shake your both hands in the air; don’t interrupt; make sure to speak when it is your turn.

Some subjects raised in the movies might be very contradictory and discussion can escalate to a conflict very quickly. So, the moderator should know how to smoothly go out of conflict situations.

procedure

It’s good practice before starting the film to explain a bit the background of the movie, who the director is/was, when the film

was made, and any other important facts that might complement the impression from the movie. After the film is watched by the participants it is necessary to give some free time to digest the information and after a 10-15 minutes break, you can start the discussion. It is crucially important to think about the questions you want to raise beforehand. Obviously, some questions will be raised by the participants themselves, but the general structure of the discussion should be outlined in advance.

recommended list of films:

- “13th”, 2016
- “Passing”, 2021
- “Fruitvale Station”, 2013
- “Hidden Figures”, 2016
- “The Banker”, 2020
- “To Kill a Dragon”, 1988
- “Animal Farm”, 1991
- “Slaughterhouse-Five”, 1972
- “Schidler’s List”, 1993
- “Wonderful Life”, 1997
- “American History X”, 1998
- “Look Who’s Back”, 2015
- “Dallas Buyers Club”, 2015
- “I Am Not Your Negro”, 2016
- “To Kill a Mockingbird”, 1962
- “Milk”, 2008

- “Breakfast on Pluto”, 2005
- “The Green Book”, 2018
- “The Mask You Live In”, 2015
- “Capernaum”, 2018
- “Years and Years”, 2019
- “Mary and Max”, 2009
- “Hacksaw Ridge”, 2016
- “The Elephant Man”, 1982
- “Taare Zameen Par” (Stars on earth) , 2007
- “Korczak”, 1990
- “La Vita è Bella”/”Life is beautiful”, 1997
- “Paradise”, 2016
- “The Long Goodbye”, 2021
- “Bestia”, 2021
- “Ida”, 2013



DRAWING COMICS



up to 12 participants



30 - 45 min.



offline

materials: comics from www.respect.com.mx, paper, pens, pencils, felt-tip pens, magazines and newspapers, scissors

goal

Participants develop reflections on cultural phenomena such as inequality, nationalism, and xenophobia. Participants create their own stories and characters about these concepts and develop empathy for those affected by these phenomena.

description

This method allows for non-trivial reflections on cultural phenomena, historical narratives, and stereotypes. Together with the students we can take apart ready-made comics by contemporary artists or draw our own, and then discuss the results together. The discussion revolves around the identity of the comic's characters, the situations they find themselves in, and the phenomena they are confronting.

things to consider

Not everyone can draw well. So, it is important to explain to participants that, first of all, it's not a drawing challenge, any graphic form of expression would be great. Secondly, collages will also work: you can prepare some old magazines or newspapers so that people can cut pictures or phrases from there. Or, as another option, people can unite in groups and some will be responsible for pictures and some - for the text, for example.

procedure

1. Begin the method with a discussion of how the audience feels about comics. Who reads what comics? Which characters do they like? Can comics be serious?
2. Pair up the audience and ask them to read a finished comic

book together. For example, this one: <http://www.respect.com.mx/comics/9/>. After reading, you can ask questions (What is the comic about? What themes are raised? What are the traits of the main character?).

3. Each participant draws their own comic strip of six pictures on a given topic. The pictures should show the main character, the place and time where they act, what phenomenon/character they confront, and what their communication is about.



BOARD GAMES



up to 8 participants



depends on the players



offline

materials: handmade game or a printed version
of the games mentioned below

goal

Show a possible alternative reality through the game. What could have happened if Hitler didn't come to power in the 1930s? What could have happened if right now Sweden wasn't one of the most democratic countries in the world?

description

You can create some simple board games of your own or use the ones that already exist. For example, you can try Dictator of Sweden or Secret Hitler. All of them allow players to see the alternative reality that could have become real if a certain turn of events took place at a certain period of time.

procedure

The game doesn't need any special moderation. Just a bit of general advice: if you see that someone gets too emotional or overwhelmed, maybe it's a good idea to take a break. If the game is played for educational purposes, it is great to have a discussion afterwards and reflect on the results.



DOCUMENTARY THEATER



up to 20 participants



60-90 mins.



offline

materials: an improvised stage, printed texts, necessary props

goal

The connection of post-memory with the past is formed not through memories (which are not controlled by a person), but through the desire and need to join this past. That is, through conscious action. Theater, cinema, television, and museums are among the practices of public history. For the generation of post-memory, they are such “memory prostheses” - they help to see and form ideas and memories of what you have not experienced, but what is pressing on you.

description

Documentary theater, unlike traditional theatrical practices, does not create, but comments on reality. The past is also comprehended by the methods of documentary theater.

The most common form of documentary theater as an activist practice may be verbatim. Verbatim (from the Latin “verbatim” — spoken) is a technique for creating a theatrical performance, involving the rejection of already created literary plays. The material for each performance is interviews with representatives of the social group to which the characters of the planned production belong. Transcripts of the interviews make up the outline and dialogues of the verbatim (documentary play).

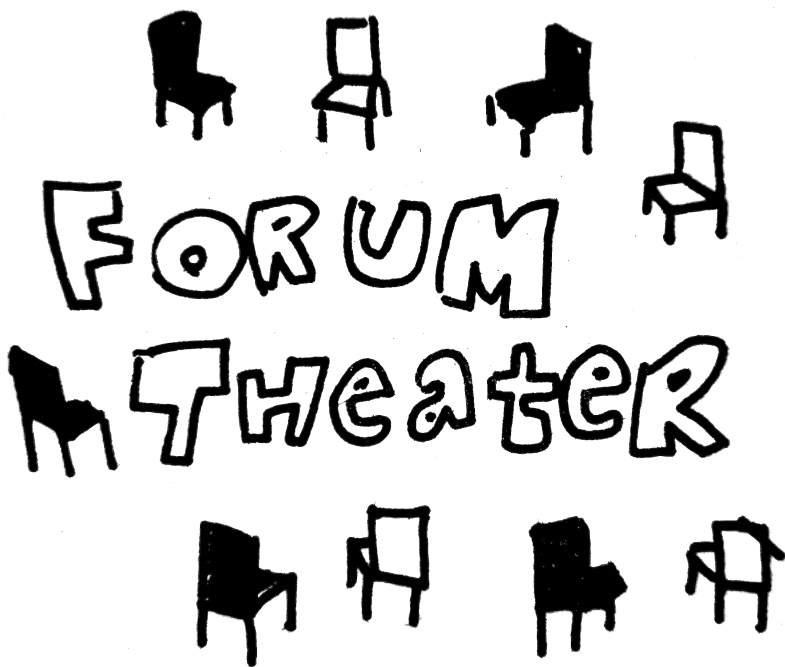
This form of theater helps in the equal representation of the most diverse groups of the population, as it gives voice to all people. The interview collector, even though later they might become the director of the production or an actor in the play, is only a conductor of the voice, and does not appropriate it.

procedure

Verbatim is a theater with an unexpected ending. There is no need to understand in advance what the final message will be. It comes from interviews. Often the biggest surprise of the interview collectors is the unexpectedness of the respondents' answers. Verbatim starts with gathering interviews. The interview is recorded and transcribed exactly as is. Before the start of the collection, the creators of the interview should decide on the question - who and what am I asking about?

The ideal condition for verbatim is the absence of intermediaries. Ideally, the actors should take interviews themselves and then reproduce them.

Thus, the creation of a verbatim can be schematically defined as follows: choice of a topic and, accordingly, a social group of characters - a collection of interviews - word-for-word transcription of interviews - editing of texts (writing a documentary play/script) - staging - performance - discussion.



FORUM Theater



up to 15 participants



up to 1,5 hours



offline

materials: only if some special props
to portray concrete situation are needed

goal

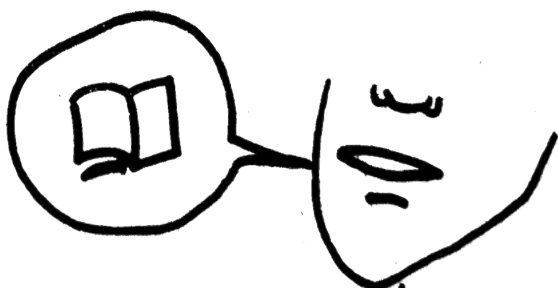
Mostly the forum theater method is used to tackle controversial issues and its main goal is to collectively see all the possible alternatives and work out solutions.

description

Forum Theater uses artistic methods to achieve social goals. It is a form of theater that encourages audience interaction and explores different options for dealing with a problem or issue. In this way, people are given the opportunity to see alternatives in any situation, past, present, or future. The actors explore the results of these choices with the audience creating a kind of theatrical debate, in which experiences and ideas are rehearsed and shared, generating both solidarity and a sense of empowerment.

procedure

The audience is shown a short play in which a central character (protagonist) encounters a form of oppression or obstacle which they are unable to overcome. When the play has been performed, members of the audience can take the place of an actor and suggest alternative options for how the protagonist could have acted. This can be repeated multiple times until the issue seems to be completely resolved. The performance is normally followed by a deep reflection on how people felt and what they learned.



PERFORMANCE



INSTALLATION

description

People might experience a strong feeling of immersion in an important historic period while they are performing. It can be a performance of any kind: reading diaries out loud, going to the museum and making a performance based on some pictures, or making an installation from the things associated with the events.

Here we will make 2 examples of performances:

1. reading diaries from the besieged Leningrad;
2. making a museum or any other public space performance.

1. reading diaries from the besieged leningrad



up to 15 participants



up to 1 hour



offline

materials: printed fragments from diaries or one diary, sticky paper

goal

The understanding of certain historic events is much deeper when it's perceived through a personal story of the witness of that event. Letting people read a diary out loud brings them closer to what a particular person really felt and how they lived, making history personal.

procedure

Fragments from diaries are put in chronological order and participants need to choose those fragments one by one and read them out loud. After a fragment is read, it is put on sticky paper on the wall forming a timeline. People read fragments at their own

pace. They can walk, sit, and act angry or tired. Group dynamics eventually create a very special atmosphere, where every participant has a chance to live through the days of the author of the diary.

2. making a museum or any other public space performance



up to 8 participants



offline



depends on the participants

materials: you will need clothes from the period of time you are trying to reflect, make-up, preferably some old artefacts (like old glasses, some cutlery, typing machine, tablecloths, anything that can create an atmosphere of the time)

goal

Getting into a role of a person from a certain period of time helps to see how this character is viewed by others and what patterns of behaviour of this representative of the society you have yourself.

procedure

Participants dress up as representatives of a certain period. They interact with the museum visitors or don't interact, but read newspapers or poetry out loud. If someone wants to talk to them, they try to stick to the role and behave in accordance with a certain pattern. It is interesting to see how sometimes visitors get into a discussion with the "character", ask questions and demand

arguments. This provokes public discussion and reflects a certain attitude of people to specific characters from the past.



ROLE PLAY



up to 15 participants



30 mins.



offline

materials: role cards, flipchart or writing board, chalk
and or furniture to create the border crossing post, pens
and paper for the observers to make notes

goal

To develop knowledge and understanding about refugees and their rights, to practise skills of presenting arguments and making judgements, and to promote solidarity with people who are forced to flee their homes.

description

Generally, this is a role-play about a group of refugees fleeing their homeland who wish to enter another country in search of safety. But the method of this role-play can be adjusted and transformed for the issue you want to tackle. This role-play was created nowadays, but by adjusting it to the period of World War II, we can, for example, tackle the problem of fleeing Jews and them not being accepted in some countries.

things to consider

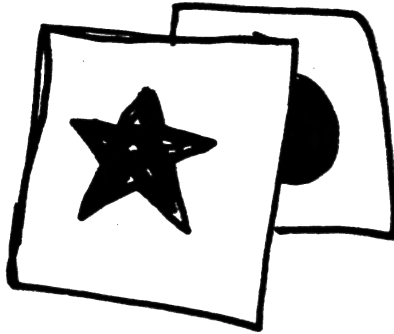
This method can be used in both a contemporary and a historical context. The participants need to be provided with information about the situation to be 'played' (e.g. the Jewish diaspora in a particular country) before the activity.

If the participants do not think of it on their own, it is important to point out that it is not the personal decision of the border control not to let the refugees into the country. Based on this observation, a structural discussion is possible.

procedure

1. Explain that this is a role-play about a group of refugees fleeing their homeland who wish to enter another country in search of safety.

2. Start with brainstorming to find out what people know about refugees. Write the points on a large sheet of paper or flipchart to refer to in the discussion later.
3. Show people the set-up and explain the scenario. Tell them that they are on the border between countries X and Y. A large number of refugees have arrived. They want to cross into Y. They are hungry, tired, and cold and have travelled a long way from their home countries, P; Q and R. Some have little money and only a few have identification documents or passports. The border officials from country Y have different points of view about the situation. The refugees are desperate, and use several arguments to try to persuade the border officials to let them in.
4. Divide the participants into three groups: one group to represent the refugees, the second group to represent the border officials in country Y, and the third group to be observers.
5. Tell the "refugees" and the "border officials" to work out a role for each person and along with their arguments. Advise the observers about giving feedback. Hand out role cards and give people fifteen minutes to prepare.
6. Start the role-play. Use your own judgment about when to stop, but about ten minutes should be long enough.
7. Give the observers five minutes to prepare their feedback; then start the debriefing and evaluation.



FIND YOUR KIND



up to 15 participants



offline



3 mins for preparation, 3 mins of action,
and 10-25 mins for discussion (up to the group)

materials: marker and post-it notes or pieces of painter's tape
to make signs on them and put on participants' backs

goal

To give participants an experience and help to create space for discussion about the sources of different attitudes in society towards people and groups, as it relates to stereotypes, historical context, and internal psychological characteristics. In particular - the deep roots of fascism.

description

This is quite a simple exercise that gives experience and helps to create space for discussion about the sources of different attitudes in society towards people and groups, as it relates to stereotypes, historical context, and internal psychological characteristics.

procedure**1. preparation**

Consider the number of participants and imagine possible mini-groups. Be sure to have one group dominant in number - about half of all, then the second-largest group - about 30 percent of all and necessarily 2-3 unique small groups. Each participant should belong to some group.

To do this, draw appropriate signs on post-it notes (square, circle, number, question, or exclamation mark - be sensitive to the topics of racism and fascism).

2. instruction

The group sits in a semicircle. It is necessary to explain to the group that you want to offer a small exercise that can be very useful in discussing and understanding discrimination in society. This will require their participation and trust in you. Remind them that you

are responsible for their safety during the workshop. For the exercise, they will need to stick post-its / a piece of masking tape on their backs. After receiving consent to participate, you can begin to explain the terms and conditions.

First, ask them to close their eyes for one minute so that you can stick these stickers on their backs.

Then, ask each participant to open their eyes and say:

- your task is to find your kind in three minutes;
- the main rule is that at this time, they cannot communicate verbally, that is, talk to each other and you.

Attention for the facilitator: don't try to clarify what "their kind" means - this is the main idea for people to try to show patterns of behaviour in specific conditions.

NB: there should be no mirrors or other reflective surfaces in the room so that the participants could not see the signs on their backs.

3. action

Participants try to complete the task by fulfilling the condition - you need to ensure that there is no verbal communication. You can also be reminded of the time - creating a little fussing behavior and decision making.

After the time runs out, or if the group gives a sign that they are ready, you can ask if this is the final decision if they are sure how the groups stand. Also, ask that it be visible and understandable where which group is so that they are identified in space.

Ask to be named - where is which group, what is the basis (signs on stickers or something else).

After naming all groups about individuals (if any), it is worth thanking

the participants, removing stickers and roles, and inviting them back to sit in a semicircle for discussion.

4. reflection and discussion: from feelings through observations to thoughts and insights

- What did they feel when they were in the majority?
- What did they feel when they were in the minority?
- What they were doing during activity?
- How did the group react to their behaviour?
- What is the result and how is it for them?
- Do they see parallels between the behaviour of people in modern society? and in history?

Mini-lecture about humanitarian antifascism should follow but decomposition of the main manifestations or signs of fascism may be also very helpful (violent intolerance, totalitarian mindset and militarism).



COMMEMORATIVE WALKS/ EXCURSION



up to 25 participants, **two guides needed**



depends on the goal and on the group



offline

materials: hiking maps, GPS, pictures and photos,
quotes, historical documents, audio material

goal

By physically visiting places of remembrance, history becomes more tangible, comprehensible, and visual. Local access to historical topics makes them easier to understand without losing complexity.

description

The core of the memorial work consists of long walks to the actual sites of resistance, forced labour, and persecution. It can be a short 1-hour excursion in one small area or a 1-day trip including a few different places and a combination of information delivery formats.

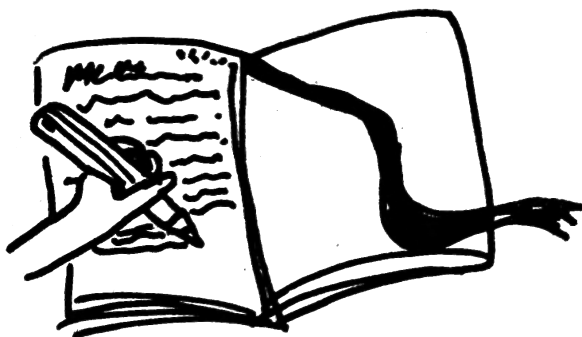
procedure

It is preferable to invite a professional historian or a tour guide for such walks. They know how to deliver information in a more effective way and how to combine various methods.

It is important that you choose a route where you can address several different aspects and issues. If possible, it makes sense to include stations where individual stories can be told.

The great advantage of this method is that the rise of National Socialism and the course of the Second World War can be told in an exemplary region.

Experiential approach allows the participants perceive the environment more intensively and have enough time for processing the content and exchanging views. This format is particularly suitable for exploring a specific region and its local history. Local events are used to establish supra-regional references. At the different stations, everyone is invited to share their questions and knowledge and to tell what local references there are in their region to the historical topic.



WORKING WITH DIARIES



any number of participants



offline and online



depends on the goal and on the group

materials: personal diaries of people who witnessed a certain historic period. One of the good sources is prozhito.org

goal

To get a deep understanding of real life circumstances people lived in, to get an opportunity to actually relate to the emotional state of a real person, to their daily activities.

description

One of the main problems with Word War II narratives is that personal stories become less important and greatly underestimated. They are just a background for the great victory of THE people, or THE nation. But the truth is that people find it hard to relate to some abstract facts or context they have no impression of. When the historic context is shown through the story of a real person, who could have been me or you, you start to relate to those emotions and daily activities the person was involved in. There is no better source of understanding what transportation in besieged Leningrad looked like than the diary of a tram driver. Working with personal diaries is not easy, it requires time and patience, but it is really rewarding.

procedure

The method can be used for various purposes and in various formats. For example, you can beforehand prepare for the participants' parts from the personal diaries of people who had the same occupation during a chosen period of time and ask participants to read them and reflect on what having that kind of occupation was like, was it difficult, what challenges people faced, etc. Or you can give participants freedom to choose the diaries they want just giving them a time frame of the notes, for example. And the task would be, for example, to create a picture of one day in the city through the eyes of a doctor, housewife, engineer,

teacher, etc. The core idea of the method is that the author of the diary, being a real person, through real life stories brings us much closer to historic events than some abstract descriptions of memorable dates.



STORY- TELLING



any number of participants, but divided
in small groups of 3-4 people



around 45 mins.



offline and online

materials: paper and pens

goal

Based on the Public Narrative framework, your ‘story of self’ is structured around a challenge you faced, and the choice you made about how to deal with the challenge. So, in a way storytelling is a tool to reflect on what led to who you are today.

description

Telling personal stories can be a powerful tool when you want to build trust and openness in a group. This process invites you to reflect on moments in your life that have made you the person you are today. The beauty of the method is that it can be applied to any topic you find relevant. Remember a life-changing person/story, remember the decision you once made that made you who you are, remember a film/story/picture/book about World War II that greatly influenced you and the way you address the topic, etc. What has influenced you? What do you think is important?

procedure

step 1: prepare stories

Ask the group to think about “a place/book/film/story/person connected with World War II that greatly influenced you”. Give them 7 minutes to prepare a story. At this stage, it helps to give an example of a personal story. Either you or a colleague can prepare one in advance and share it before giving the group 7 minutes to work on theirs.

step 2: share stories

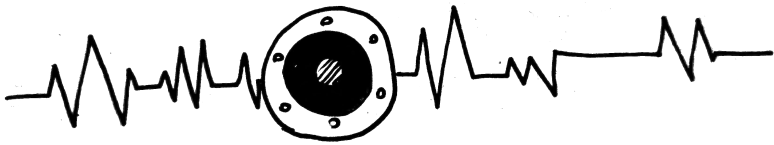
When the time is up, ask the group to share their stories one at a time. They will have 3 min each. Ask the group to listen deeply to

each other's stories. No commenting, no questions, just listening. Give each person a 30-second warning for when their time is about to run out. If you're in an online space, you can use the chat function to give a less intrusive warning.

step 3: reflection

When everyone has told their story, give the group a few minutes to reflect in silence.

- What if the situation had not happened?
- What stories do I wish for others in the future?
- What differences or similarities were there in the stories?



SOUND COLLECTION



any number of participants



from 3 hours



online or offline

materials: paper and pens, a smartphone voice recorder or tape recorder, sound processing software (Audacity, Ableton)

goal

Participants will immerse themselves in the past through the medium of sound, learn the basics of sound observation and sound mapping, and create their own sound collage based on visits to memory places.

description

To look at a familiar context from a different angle, we can perceive it with other senses. For example, we can go to a memorable place and record its sound image, make a soundscape of the area. Later, we can create music from these sounds or simply save them.

procedure**step 1: preparation**

First, discuss with participants the place of memory where you are going to go - tell its history, listen to audio documentaries of the time (radio news broadcasts, for example), or read diaries.

step 2: field notes

In a place of memory, participants can explore a small fragment of the area together and record the sounds on their smartphones. You can also use a recorder and headphones - this allows you to hear an expanded range of sounds. You can also sketch sounds and make simple maps of sounds, noting their essence and main characteristics (volume, pitch, frequency).

step 3: discuss the results

The participants will discuss together the sounds collected - which sounds are from our time only and which sounds were heard at the

time of historical events. Are there similarities to the documentary evidence? How do you feel about these sounds? What sounds are missing here?

The collected sound maps are compared to each other - the presenter notes similarities and differences and discusses sound as a social construct.

step 4: processing the sound

All of the collected sounds are collected into one open-access repository. Participants are introduced to sound processing programs like Audacity, for example - they learn the simplest effects (fade-in, fade out, repeat, reverse, reverberation) for creating their sound collage.



interviews



up to 2 interviewers and a respondent



60-120 mins.



online or offline

materials: questions prepared in advance,
recording equipment if necessary

goal

The main purpose of personal interviews is to explore in-depth a respondent's point of view, experiences, and perspectives. You're not simply getting raw facts, you get the information with a great added value of personal emotions and feelings.

description

Sometimes to learn more about the subject instead of reading numerous materials, it's just faster and more effective to speak to the witness of the events that you want to learn about. In this case, an interview is the perfect tool to use. The information is collected by the researcher in person and is thus more reliable than data collected through other indirect methods. Also, interviews are an excellent way to gather detailed information. If the respondents are confused about a question, the interviewer can provide clarifications so that the correct response is provided. You can also adapt and modify the questions on the spot according to the flow of the conversation. Another issue that can be important sometimes is that speaking to a witness in person, you also get the chance to analyse the non-verbal behaviour of the respondent. Even though information from the interview is subjective, it can provide deep knowledge of the subject and help to address it from another perspective.

things to consider

Sometimes the conversation might get too emotional. A respondent, getting back to his memories, which might be traumatic, can start crying or go silent or suddenly get aggressive. An interviewer should be prepared for such a possible flow of conversation beforehand. Also, it is important after the person has

opened with you to dedicate proper time to wrap up the conversation so that the respondent gets back to a normal emotional state.

procedure

1. Prepare the interview

Preparing for the interview you have to pay attention to the following points.

- Find suitable contemporary witnesses: Contact persons who arrange interviews or organizations and institutions that are in contact with older people, such as churches, nursing homes, retirement homes, senior citizens' associations or welfare organizations.
- Young people should not interview members of their families.
- If you are planning interviews with several contemporary witnesses it makes sense to select them in such a way that they bring different perspectives on a period.
- When considering the war period, it would be very important to include Jewish or war children from countries under attack as contemporary witnesses.
- You can involve young people in finding contemporary witnesses.
- Before the actual interview, there is a preliminary talk with the witness. The young people do not take part in this. In the preliminary talk, you prepare the witness for the interview and explain the procedure, the roles and the rules of the interview.
- Give the young people knowledge about the historical background before the interview.
- Teach young people that what the contemporary witnesses

tell them is remembered as a subjective history. It can happen that a statement made by the witness contradicts what the young people know about the time.

- They should nevertheless treat witnesses with respect at all times. The contradictions can be worked out in the evaluation.
- Communicate which types of questions are particularly suitable for eyewitness interviews (open and concrete questions) and which are not (general, closed and insinuating questions).
- Together with the young people, develop a catalogue of questions to guide them.
- If relevant: Obtain recording equipment and prepare a consent form that the results of the interview may be used.

2. Conduct the interview

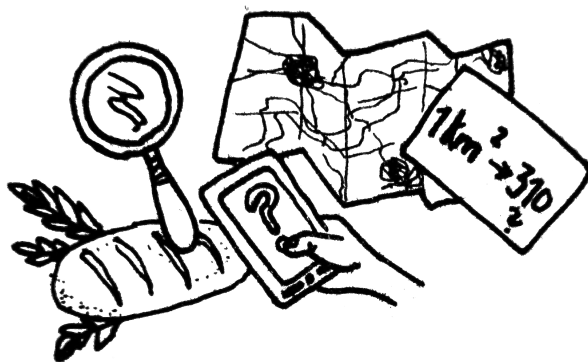
- As a teacher, you should not participate or intervene directly in the interview. Stay in the background and only talk to the young people during breaks.
- Be sure to greet and say goodbye nicely.
- Make sure that the young people agree with the witness to contact them again sometime after the interview so that they are not left alone with their memories.
- If you are using recording equipment, check that it is working properly.

3. Evaluate the interview

- Do a feedback session with the young people and ask them when they had which feelings.
- The interview is evaluated with the help of the film or audio documents and the transcript of the interview.
- Compare the interview with other interviews and make clear

how differently a time can be perceived.

- Together, put the findings from the interview into a historical context.
 - The participants should discuss the following questions in small groups.
-
- Which topics were discussed in particular detail?
 - About which topics was very little said?
 - Which topics were very important to you?
 - What was new for you?
 - Which questions did the witness not want to answer?
 - Which topics were particularly emotional?
 - Was the witness particularly sad or particularly happy?
 - What reasons could there be for this?



INTERDISCIPLINARY EDUCATIONAL PROJECT



any number of participants



from 1 week to 1 year



online or offline

materials: prepared cards with tasks,
pictures (if necessary), videos (if necessary)

goal

Preserving the memory; increasing interest not simply in historic events, but also analyzing the series of events that led to a certain result. The project motivates students to study additional literature, watch videos, and do research. In addition to that, creative group work might strengthen the relationships between young people.

description

Students in grades 5-11 at school, students at University or any other educational institution are invited to participate in an educational project dedicated to some specific topic, here we will take the Second World War as an example. It can be a one-time short activity or a long-term project lasting for a year and divided into stages. One stage lasts for approximately 1 week. Each stage can be dedicated to a certain event happening at this period. So, if the project starts in September and finishes in September next year, the beginning stage could be the occupation of Poland in 1939 and the ending stage - the capitulation of Japan in 1945.

At each stage, students perform a series of tasks:

1. answering questions;
2. doing some research;
3. fulfilling a creative task.

things to consider

Make sure before starting a project that students don't see it as a knowledge test. Let them see it as a pure creative teamwork, where the process is even more important than the result. When the project is over and students present the results, try to hear as many voices of the participants as possible. Don't just listen

to the answer, but ask some additional questions, maybe even start a discussion. This will help to cover the topic even more.

procedure

1. If it's a one-time short-term project, students are given a card with tasks related to a certain topic or time period. They need to work in a group and present the completed tasks in one week. The card includes tasks connected to various spheres of knowledge so that everybody has something to contribute. It is necessary to point out that the main aim of the project is not to test students' knowledge but to promote teamwork, increase interest in the chosen topic, raise important and maybe controversial issues, and encourage participants to do some research.

2. If it's a long-term project that lasts for a year, the procedure is the same, but the number of cards equals the number of stages or time periods chosen within preferably one topic. So, for example, if we choose the WWII topic, the stages could be:

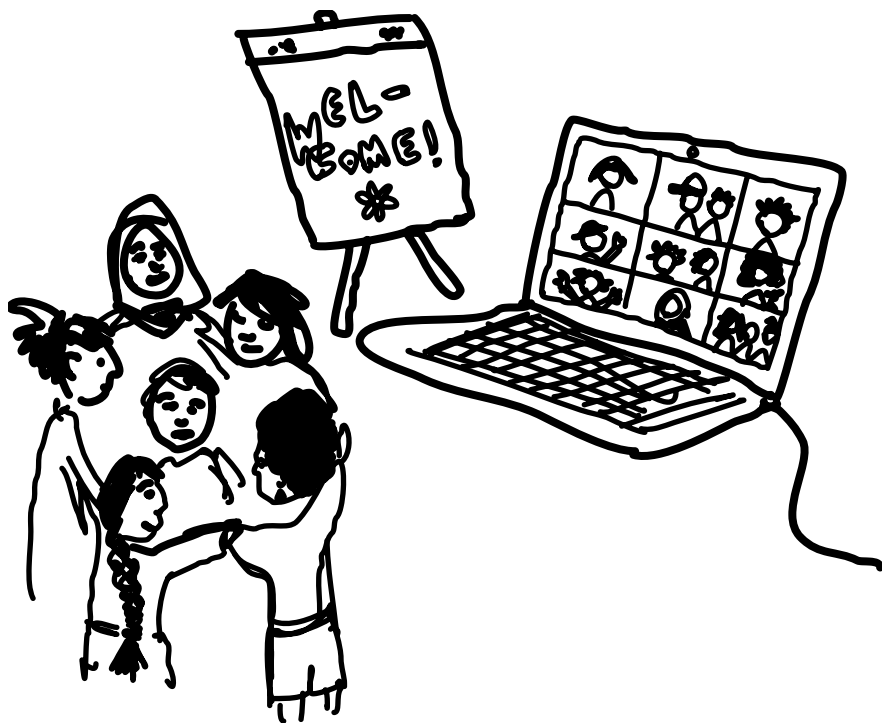
- the Thirties in Germany;
- occupation of Poland and Molotov-Ribbentrop Pact;
- first months of War with USSR;
- Leningrad siege;
- collaborationism;
- liberation of the occupied territories;
- capitulation of Germany;
- capitulation of Japan and the end of WWII;
- Nurnberg process and the banality of evil;
- etc.

Any topic can be chosen to your liking as long as it is interesting to students, makes them use their critical thinking and promotes discussion.

Example of the card for a certain stage:

The Leningrad siege. Card №1 (6-grade students)

1. What is an air-raid warning? What do you have to do when you hear it?
2. What is evacuation? Who was allowed and not allowed to evacuate during the first months of the siege?
3. Solve the Maths task: For 1 sq. km. of the territory of Leningrad, the Nazis fired an average of 480 shells. Find out how many shells were fired at the city in 900 days, if the area of Leningrad then was approximately 310 km²?
4. All 900 days and nights in besieged Leningrad there were difficulties with food, especially in November-December 1941-1942, when citizens were given just 125 grams of bread per person per day. For a long time, the bread technology was hidden, and the bakers' reports were labelled "secret". There was not enough flour, so they added to bread.
5. What was the geographical location of the "Road of Life" that actually saved Leningrad from starvation?
6. What is a product card? Were they the same for everyone? What would happen if you lost your card?
7. People with what kind of occupation had bigger chances to survive during the siege?
8. What did Isakiy square look like in spring 1942?
9. What were the main diseases during the besieged period?
10. How are the dates of the Leningrad siege commemorated today? What are the main memorial places?
11. If you were a tour guide in modern St. Petersburg, which places would you show to the interested tourists? What facts would you definitely include in your excursion?



Activities

that CAN BE
ORGANIZED with
Those methods





INTERNATIONAL

YOUTH

ENCOUNTER

Most of the methods listed above come from youth work. In order for them to be used in an international youth exchange, the following points should be taken into account:

1. structure of an international youth exchange

In international youth encounters, it is important to take into account the different backgrounds and narratives that the participants have grown up with when applying the methods. It is fundamental to develop an awareness of the fact that there is no single narrative of history. At the beginning of the encounter, you should give the participants space for their personal perspectives and provide background information on the participating countries. This first phase of the encounter is therefore an "orientation phase". When choosing the methods, make sure that the participants get to know each other personally.

In the second phase of a youth exchange, the different points of view, narratives and positions in the group should be differentiated. Since the first conflict situations can already occur here, this phase is the most difficult stage of group formation. Keep offering your help and willingness to talk and do not shy away from conflictual confrontations. After each participant has found his or her role, the group structure usually remains constant. Many of the methods mentioned in this brochure are suitable for this phase.

In the third phase of the meeting, it is a good idea to work together constructively towards a goal. This phase can be the heart of a youth meeting. The common goal can be found together or set by the workshop leader. Goals in the historical context of memory can be, for example, Researching, interviewing witnesses, visiting specific places, restoring a memorial site, producing a film/theater etc.

At certain intervals during this phase, "slacks" can occur. Regular reflection sessions can help to positively influence the working atmosphere.

In the fourth phase, the participants present their work results and prepare for their departure. Intense emotions such as joy and sadness can determine this phase. Actively accompany this time as well and give enough space to the upcoming farewell.

2. special features of intercultural learning

Games, exercises and simulations are particularly suitable as an introduction to the topic of intercultural learning. In this way, the participants experience playfully and first-hand what it means, for example, to make a democratic decision in a group in another language. Ensure as much direct interaction as possible among the participants, for example, it can make sense to have the participants translate for each other or to organize supplies together.

In the historical commemoration context, biography and family work are particularly useful. In our experience, working in small groups is very valuable for this work; they offer the best conditions for intensive intercultural learning from one another: there must be time to find out about differences and clarify misunderstandings.

3. dealing with crises

If there are crises within the group, try to find out what the reasons are. Talk to the participants to find out what is going on inside them. Think together about how best to deal with it.

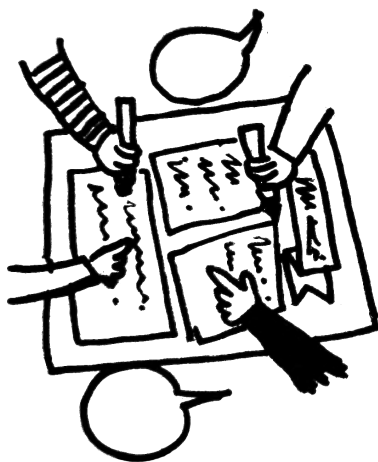
It can be helpful to consider in advance what difficulties may arise during the meeting so that you are prepared in case of

an emergency. For example, they can think about the likelihood of something happening, how they can avoid the situation or what they can do if the crisis has occurred anyway. It is advisable to prepare certain information and resources in case of a crisis, such as contact lists of doctors, hospitals, embassies, consulates and others.

If you have participants who come from conflict-affected regions or belong to "hostile" groups, it is also worth preparing explicitly for this. The potential conflicts must be discussed in advance with the partner organizations. All participants must agree to work with the participants from the other country and create a space for them to do so.

The project leaders must facilitate the communication and cooperation between the participants. The project leader must monitor communication and cooperation between the participants particularly closely to catch conflicts and moderate them if necessary.

Moderate conflicts if necessary. Country-specific differences and country-specific differences and similarities must be discussed and the reasons for these must be explored.



TRAINING

Training is an interactive learning format that includes information blocks, exercises, assignments, discussions, etc., aimed at achieving the intended result - the gaining of knowledge, skills or change of attitudes. It allows you to train skills, reflect and analyze your experience, you learn new information and try to apply it immediately. It allows you to look at the same situation from different angles, to understand and change attitudes and behaviours.

Group dynamics are very important during the training, therefore, trainers and coaches prefer to organize an event that will last 2-3 days, which is enough for participants to get to know each other better, to create safe space and ensure that participants not only gain some new knowledge but also have a chance on the spot to apply it.

things to consider

When organizing a training, think about clear goals that you want to achieve after the implementation. As well as who is your targeted audience. Keeping those in mind will help you create a logical structure with methods that will actually work and be useful. If you don't have a clear understanding of who the training will be for you can end up using irrelevant methods that will not only not work but might also irritate the participants and bring them the feeling that they are wasting their time.

At the same time, participants may have stereotypes and resistance to the new. So, make sure to take this into consideration when planning a structure. Without a safe space and accepting atmosphere it's really hard to digest new information, no matter how well everything is planned. You might want to read more about David Rock's "SCARF model", it will help you understand the obstacles that might come in the process of organizing

a group work.

the format

In the online format, it is very difficult to keep the attention of the participants throughout the event, so the training time is usually reduced to 3-4 hours or split into several meetings. It is important to pay attention to the bodily experience of the participants - how they feel during the process, and whether they have the opportunity to move around in order to remove some of the emotions. For the same reason, frequent changes in the types of activities of participants are important. Don't make your training a 4-hour monotonous lecture. Show some videos, use some ice-breakers, don't forget about coffee breaks, and make sure participants have a chance to freely communicate with each other without your supervision.

group development

There are a lot of studies about group development that you can check before organizing a training. One of the most famous and relevant ones is the integrative model of group development introduced by Susan Wheelan. So, according to her studies, no matter how big the group is, no matter how long the participants stay together or know each other, the group goes through very concrete stages in the process of co-working or co-creating something together. These include the "inclusion stage" when everybody gets to know each other's opinion, the "fight stage" when everybody is trying to say that their opinion matters more or is actually the rightful one, "trust and structure stage" when the group comes to some agreement or compromise, "productivity stage" is when after finding a common spot in the views participants create

something together, “closure stage” when the project or a task or group work comes to an end. You should note that sometimes those stages can be passed in 10 minutes during group work. In some cases, they can last for days.

finalizing

Make sure that you summarize the result of the training, and emphasize what people have learned or achieved in the process of it. The best way to do this is actually to let participants share their feedback. To secure consistent and non-toxic feedback, give participants a structure on how they can express themselves. Of course, you can do without a structure as well. It is important to hear as many voices as possible.



INTERACTIVE PROJECT

This is an example of an activity that can be organized at schools and universities or any other educational institution. It can be a one-time activity or it can become an intellectual project that can last even for a year. The main idea is to involve young people in the topic, encourage them to do research, and use their creativity. You can also add a bit of competition into the process and let a few different classes of the same or different institutions take part in the project and then compare the results. But since the atmosphere at schools in post-soviet union countries is and has always been pretty toxic competition-wise, it's preferable to not make it a competition, but just a simple project work that young people need to complete as a group. To get more details and understand what an interactive lesson can look like, please, check method 17 in the brochure.

choosing a topic

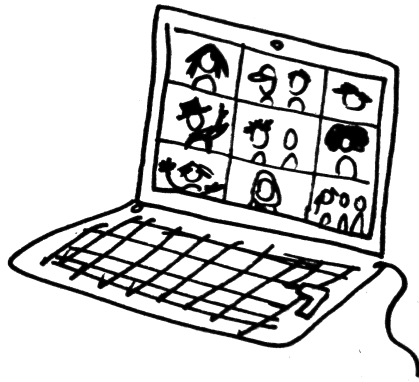
If you choose as a topic WWII and its narratives, make sure you're being inclusive. Remember that if we discuss the reasons why the war happened and what led to it, it's necessary to start the conversation, not from June 22, 1941. The same relates to the end of the war, it can't be just May 9, 1945, you need to cover as many related events as possible.

evaluating results

Young people should understand from the very beginning that this project is not to see how they are. The main purpose of it is to encourage research and discussion, to promote critical thinking and an analytical attitude. There might be no right or wrong answers, but if the view is supported with deeply reflected arguments, this is already a piece of work that is greatly appreciated.

what's next

The project can help you achieve a few goals simultaneously: you encourage a class of young people to work together in order to fulfill the tasks; you don't give simple yes/no questions or questions the answer to which can be found on Google's first page, therefore you encourage students to do research and use their critical thinking; if the process is successful, the structure can be implemented with any topic and is an informal method of learning, it increases the effectiveness of gained knowledge.



ONLINE SEMINARS

This is a kind of web conference, an online training session. A webinar is the most common remote learning format. In this chapter, we would like to give you some examples of the formats and activities in which you can incorporate the methods.

For a webinar, we always recommend planning a "technical check" and asking the participants directly to turn on the camera. Basically, you need to rethink the materials for the methods in a webinar. Instead of using posters and moderation cards, you can work with open documents, mind maps and online group work tools. When implementing interactive methods in webinars, it is important that you simply let the participants research things on the internet. Another interesting aspect is that the participants are all in different places with different histories that they can integrate.

Here we have listed a few tools and methods that can help you with a webinar:

getting to know each other

- **“Do a query”** with mentimeter or other survey tools.
- **“Collect expectations”**: e.g. with post-it/brainstorming on www.mural.com or <http://scrumbl.ca/> or www.miro.com A padlet is also a possible alternative www.padlet.com.
- **“Drawing guessing game”** on www.skribbl.io: everyone draws something and the others have to guess. It is possible to create a private room and to define the terms that fit to the topic. Works well as a contentual start for anti-discrimination work or other topics.
- **“Introductions in the chat”**: e.g. name, function, organization and "Corona" hobby or other info you would like to collect.
- **“Painting without looking”**: 1 minute time to paint another participant. Determine order beforehand. Each person can ask

one “Get-to-know-question” to the participant, that the person should answer, e.g. what did you eat for breakfast.

- **“Brief introduction round”**: with question related to topic and/or work environment, etc., pass to next person.
- **“Something green...”**: participants get objects from the apartment (as fast as possible), then selectively ask what it is, e.g.: something that smells good, something that keeps warm, something weird, something red, something soft.... Can also be related to the topic, e.g. “Something you associate with history.”

Alternative version: person no. 1 shows an object and the other participants look for something similar in the apartment, or an object that they associate with it. Person no.1 chooses the best object for them in the group: this new person (no.2.) can look for a new object and so on.

- **“Everyone who...”** with icebreaker questions: Everyone puts a post-it/paper on their camera, then ask questions with yes/no answers → everyone who answers yes takes the post-it off on the camera.
- **“Dice game”**: each dice number is assigned to a special task/introductory question, so not every person answers the same question. You can also let the participants roll the dice themselves. If they don't have any, these are also available digitally.
- **“The story of my name”**: each person tells something about his/her/their name (or using preset questions e.g. what does your name mean, why do you have it, what is/are your nickname(s), special story, do you like your name, is it okay if we call you that way, etc.).
- **“I'm packing my suitcase”** with movements. Works well as a warm-up if the group already knows each other, good for concentration. You introduce yourself and make a movement to

a question (e.g. how are you today?), the group repeats the name and the movement. Then it's the next person's turn who repeats the 1st name and movement and adds their own name and movement. The group repeats first the 1st AND 2nd name and movement, until there is as many elements as participants, etc. (or variations thereof).

- **How are you-round with associations** or comparisons, e.g. "If your mood was an animal, what would it be?" - can also be drawn.
- **"Pictures association game"**: At the beginning of the workshop, there are many different pictures on the screen/digital floor. Participants choose a picture, introduce themselves and explain what they associate with it.
- **"Amazing Anna"**: Participants introduce themselves with a name and a word that starts with the same letter (digital: look for an object in your room that starts with the same letter as your name...).
- **"Stand up if you agree"**: Yes and no questions are asked and participants. If they agree they stand up.
- **"GIF-Challenge"**: the answer to "how am I doing?" or other questions as GIF or meme → post link to the selected chat.

GIFS can be found on: www.giphy.com

Memes: <https://www.iloveimg.com/de/meme-generator>

Create your own memes: <https://www.kapwing.com/meme-maker>.

Can be used as a contextual conclusion to a workshop as well.

- **"Me on the map"**: show the map and TN "stamp/dot" where they are located.
- **"I think you are..."**: participants find positive speculated traits/skills of each other, without really knowing if it's true because they don't know each other yet. Everyone takes a turn.

Participants reveal if the assumptions were correct.

- **“Where would I like to be right now”**: change the background picture to the place you would like to be.

transfer of knowledge

- **“PowerPoint Karaoke”**: prepare a clear and detailed PowerPoint presentation. Each participant presents a slide as they understand and interpret the content on the slide.
- **“Guessing the timeline”**: present or - depending on what you want to convey with a timeline/temporal sequence – as an exercise, e.g. participants get a set of events and sub-items and have to place it on the timeline → then each group presents and it is resolved (only if participants don’t google? However, even then they might learn something).
- **“Group work”**: Small groups of participants receive texts/videos etc. and work out a small input on a part of the topic themselves → then you can either make something like "regular and expert groups" out of it (i.e. the groups mix and tell each other about it) and/or talk about it in plenary/let each group present and add to it (there should be more time for this).
- **“I don’t know”**: Show a list of terms related to the topic → participants mark which terms they would like to have explained, and explanations can be given by other participants or the workshop leaders.
- **“Quiz”** with survey function, e.g. on surveymonkey or www.kahoot.it
- **“Key points”**: Name the topic, collect key points together (in the pad, e.g. by riseup), and then convey knowledge via text/lecture/video.
- **“Video screening”**: show videos and talk about them or evaluate with other methods.

- **“Self-study with audio”**: send participants the same or different short texts (as links) that they read. Then they record a short 1-3 min audio on the texts (content + 1 sentence personal association/opinion about it), which can be uploaded in chat or on a platform if available.

technical advice:

- Small groups can be quickly formed e.g. at Jitsi by using extra rooms: add any letter or number at the end of the URL and you will have a new room;
- Pad/whiteboard/work organization tools;
- miro <https://miro.com/>;
- padlet: <https://de.padlet.com/>;
- mural: <https://www.mural.co/>;
- jamboard;
- oncoo.de as digital board;
- Create a gather town map in which you set up different tasks, meeting points and websites with information.

decision making/moderation

- **“Systemic consensus”**: Award points for variants → simultaneous voting: 10 points for what causes the most resistance, 0 for what causes no resistance → we take what has the least resistance overall. There is also a German online tool for this: <https://gruppenentscheidung.de/>.
- **“Collect ideas or points of view simultaneously”**: in a pad instead of having everyone state their opinion verbally → saves a lot of time.

work phase / interactive elaboration

- **“Classic group work”** with presentation as usual with breakout rooms. Logging of results can also be done in a shared pad.
- **“Reading list”** for individual work as PDF with links or scans, afterwards reflection phase. Also individualized work assignments are possible.
- **“Glossary”** to be worked out together in a pad /online document: write down what you know.
- **“Role play”**: Put yourself in a role (what questions would a 5-year-old child have, or an 89-year-old senior citizen) and explore the topic in a playful way.
- **“Meme Generator”**: Participants create their own memes as a "summary" of the topic: www.kapwing.com/meme-maker
- **“Create you own material”**: interactive open source to educational materials yourself. You can use it yourself or they get the task to do it: <https://einstiegh5p.de/>
- **“Create mindmaps”** on a given topic, e.g. with Padlet.
- **“Create online quizzes”** on kahoot.it
- **“Creative writing”**: write for 5 minutes without putting pen down on given topic. Anything that comes to mind, then read parts or all aloud or share excerpts in a pad.
- **“What does this have to do with me?”**: Draw a picture/mind map or write in a pad.
- **“Call a friend”**: and tell them about what you just learned. For teams that know each other or have cell phone numbers or Telegram contact options, phone each other and talk about the topic, otherwise breakout rooms or actually call a friend that is not part of the group!

warm-ups, motion, fun & games

- **“Fitness Check”**: Everybody goes so far away from the screen that you can't see each other anymore. One person comes in front of the camera and moves. Everybody comes in front of the camera and makes the movements accordingly.
- **“Eyes relief”**: choose a point that is far away and look at it for 1 minute.
- **“Energy Ball”** is thrown through the screen (also funny with sounds). The Energy Ball can transform in the second round into imaginary objects (show with gestures and sounds what it is) - it transforms from person to person (e.g. fire to shower to bottle to pen).
- **“Hold it up”**: Send a real-life balloon in advance or ask participants to get any ball/balloon. Inflate it and then play in the air upwards until the balloon falls down. Can be connected to a task, e.g. talking about your day.
- **“Let's all...”**: One person suggests an action and everyone enthusiastically answers "yes, let's do that!" and does it together (e.g. swimming, cooking, climbing a tree).
- **“Touch blue...”** touch an object of a certain colour with a part of the body, and the person who did it last announces a new one.
- **“GIF gymnastics”**: one after the other, everyone posts a GIF with a motion that is then performed together.- “I'm packing my suitcase” with movements (see above for explanation but without names and questions).
- **“Bring something from your break”** (e.g.: blue object, photo from outside), allow them to explain.
- **“Shower Warm-up”**: go through all the movements you make for showering interactively together so that everyone moves.
- **“Emoji Song challenge”**: participants choose a well-known

song and send a series of emojis to guess the song titles. If it is guessed, you can play it and dance together. → Share screen if necessary, because on some platforms the emoji selection is not that good.

- **“Emoji grimaces”**: participants choose an emoji, one after the other. Counting down everybody tries to imitate this emoji with their face.
- **“Mexican Wave”**: assign an order in which everybody throws their hands up (might not be the same order for everybody).
- **“Dance Karaoke”**: share a Youtube video (e.g. videos by “Fitness marshall” or other dance workout videos), and everybody tries to dance along.
- **“Silent Disco-Dance Karaoke”**: everybody sends a chosen song to an assigned co-participant. Then everybody dances to the song they were sent individually.

conclusion / feedback

- **“Write a review”**: write an Instagram or Twitter post about the seminar or another digital format (eBay review, Amazon review, Tinder swipe). If people want, they can actually post it.
- **“Target/Scale Evaluation”**: using the multi-user* painting function, participants can mark their approval on an illustrated scale/score/target.
- **“Thumb barometer”**: or with gradations, hold numbers 1-10 up to the camera to evaluate questions.
- **“Wordcloud Feedback”** with mentimeter (e.g. "this is what I take away") or other mentimeter slides with questions.
- **“Five finger method”**: draw your hand on a sheet. Each finger has a meaning (I thought that was great, that could be better, I thought that was bad, I'll take that with me, that fell short).

Participants write down answers to 5 finger-questions or do it spontaneously/orally. Also works as a review for a process or yearly review.

- **“Digital questionnaire/survey”**: prepare a questionnaire and screen share results with everyone.
- **“Suitcase, bin & light”**: let them draw briefly or draw a template and all write in at the same time: suitcase + fill (I'll take this with me) - paper basket (I'll leave this here) - light bulb (this was new/good/interesting for me) - question mark (this remained open for me). Then fill out and post a picture, shown in the camera or present.
- **“Association cards”**: present postcards, photos or other pictures (the ones from the game “Dixit” work very well). Participants choose a picture as an association to an evaluation question, e.g. how do I leave the seminar/workshop.

