# EDUCATIONAL PACKAGE "DAILY INNOVATORS AND DAILY EDUCATORS IN THE LIBRARIES"

# USERS SCENARIOS
# MULTICULTURALISM

# WELCOME!

*Author and curator of the "Multiculturalism" area: Lena Rogowska*

## AUDIENCE:

A group of newcomers (refugees, migrants, Erasmus students etc.) speaking one common language. If there is no common language, you can also lead this workshop in a bilingual group (where everyone understands one of the two languages).

## SUMMARY:

This workshop can be used for the first meeting with newcomers in the library. It covers basic information about the city and gives participants an opportunity to meet and ask questions.

## OBJECTIVES:

Participants will:

* feel welcome in a new place;
* meet with each other and integrate;
* acquire practical information about the city, the country and its everyday functioning.

## SKILLS, COMPETENCES, ATTITUDES:

The librarian(s) should be able to communicate with participants in a common language. The other option is to lead the workshop with a translator.

The librarian(s) leading the workshop should:

* have basic information about the group he/she works with,
* be open to intercultural communication,
* have multicultural sensitivity and flexibility,

* know the community/city/culture well and be able to speak about it.

## Presentation styles used in this workshop (check all that apply):

* Lecture
* Visual presentation
* Small group discussion (up to 5 people)
* Large group discussion (6+ people)

## MATERIALS AND RESOURCES NEEDED:

Big sheets of paper, crayons, highlighters, adhesive tape, map of the city/local area

## HANDOUTS AND ADDITIONAL NOTES (FOR PARTICIPANTS):

Welcome package containing:

* user friendly map of the city/local area (with important places described – shops, associations, etc.),
* information about the communication system.

## ADDITIONAL RESOURCES, E.G. DEFINITIONS, LINKS TO ONLINE RESOURCES, THE PROJECT'S EDUCATIONAL MATERIALS ETC. (FOR LIBRARIANS):

**Education materials compiled within the DIDEL project in the 'Multiculturalism' area:**

*Multicultural competences* – this will help you see clearly how you can prepare yourself for a multicultural meeting.

*Local diagnosis* – this will help you get to know and get in contact with local minorities.

*Culture – what is it?* – this will help you understand the role and impact of culture on everyday life.

*Minority – majority relations* – this will help you to understand your role in the integration process.

*Dimensions of culture* – this will help you understand cultural differences and how to manage these during multicultural meetings.

*Intercultural communication* – this will help you effectively communicate with the group.

## RISKS AND POSSIBLE BARRIERS :

The main barrier in this kind of meeting can be accessing the right participants and getting them to attend. Due to their experiences, refugees, or other minority groups, may not have trust in libraries (or other public institutions). What could help? Cooperation with other local associations or minority leaders, or preparing leaflets with written information: where the meeting is, the purpose, how long it may last and what it will look like.

The realisation of the workshop should match the group you work with. In order to minimise difficulties, it is important to cooperate with local organisations who already associate with cultural minorities, or with minority leaders, or with bicultural people. It may be a good idea to conduct a workshop in a partnership, i.e. run by a librarian along with a minority group representative.

Language can be a barrier. This workshop works best if there are one or two languages the whole group can understand. If you lead a bilingual workshop, do remember about translating everything. It may be a good idea to prepare written bilingual instructions for exercises beforehand.

People from different cultures can have different norms regarding how and where people are supposed to sit, punctuality, culture of a discussion, the extent to which they get down to business at the start of a meeting versus how much time they spend socialising. Sometimes it can be useful to work with woman and men separately. When leading multicultural meetings, it's important to stay flexible and to have quite a high tolerance for uncertainty. You don't have to know everything. And when you don't know – you can ask. Treat minority group representatives as your partners in studying diversity and multiculturalism.

Remember that people who had just arrived can be in a demanding situation. They may be in cultural shock, and behave strangely to you. Just as majority groups can be in several phases towards a minority group, so can minority groups also integrate through phases (negation, defence, acceptance, integration). Try to make participants feel comfortable and at ease. Try to make them want to come back to library as well!

## 90 MINUTES WORKSHOP

| Time | Activity name | Material needed |
|------|---------------|-----------------|
| 5 min | **Welcome the participants**<br><br>Say a few words about library, your role, and about the context you are meeting in.<br><br>Make sure people can understand you. Remind | |

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| | participants how long the meeting will last and what are the goals of the meeting.<br><br>Ask if participants have any questions. | |
| 15 min | **Introduction and warm-up**<br><br>Ask participants to introduce themselves in pairs. Every person has 1 minute to speak. Inform participants they can talk about whatever they want, and whatever they feel comfortable with. For example: where they come from, what their name means, what is their profession, they favourite colour, favourite food, favourite book or film, what music they like. You can set the time by hitting a bell, or a small drum.<br><br>After 2 minutes the pairs change, and participants introduce themselves to the other person.<br><br>You can also participate in this exercise.<br><br>After several changes ask everybody to sit down.<br><br>*Comment: this kind of introduction can be useful if participants don't know each other and don't feel comfortable to stand "in the spotlight", or are not used to do so from their own culture. If you are afraid that the participants still might find it difficult to speak about themselves in pairs you can prepare this exercise more precisely: prepare sheets of paper with some categories (name, where I come from, favourite colour, etc.) and then ask participants to exchange those information in pairs.*<br><br>*It can be a good idea to consult those categories with a minority representative.*<br><br>After everyone sits down, ask participants to say his/her name and where they come from in the group forum.<br><br>After the presentations you can ask everyone to | |

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| | think about one gesture from their culture. For example: a greeting, saying "ok", showing "money", showing "I'm sorry".<br><br>Each one in turn does the gesture and the group guesses what it means. | |
| 60 min | **First impression map**<br><br>Ask participants to work in small groups (3-5 people).<br><br>You can divide people in groups by asking participants to draw from a bag or a box pictures of local buildings or other places in your city. And then the people who drew the same picture gather in one group. (5')<br><br>Ask participants to draw a map of the city. Highlight that the goal is to draw a first impression map, not an objective map. The participant can also use metaphors (drawing somewhere a dragon's cave, or walls) – if this is how they see a city. (15')<br><br>Glue the maps to the walls, so that everyone can see them. Compare the maps. What is similar? What is different? What objects we can see on them? Lead a discussion. (10')<br><br>Show an actual map of a city. You can display the city map using a projector or screen, and hand everybody a copy of the map.<br><br>Give a quick lecture of a city. Talk about things that may be interesting for newcomers (associations, legal advice, free cultural events, communication systems etc) and show their location on the map. Show easy ways to find information and find specific places, explaining at times the possibilities of travelling within the city. Recall basic information on how to provide a daily life step, such as how to shop in a grocery store. Provide brief tips for | - bag/box<br><br>- printed pictures of buildings (3 to 5 types of photos, each printed 3 to 5 times)<br><br>- big sheets of paper, crayons, highlighters,<br><br>adhesive tape.<br><br>-map<br><br>-projector |

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| | organising daily life. | |
| | It may be also useful to show photographs of the buildings of the institutions in question; visualising the appearance of a building can help in practice when searching for it. | |
| | Give the participants the chance to ask questions. Ask them what more they would like to know (not only about the city, but about culture, history, food, norms, schools etc.). If there are questions that need a longer time, you can write them down and then organise a follow-up meeting on those subjects. (30') | |
| 10 min | Sum up the workshop. Distribute a welcome package. | |
| | Ask everyone in a round to say the one thing they found most interesting during the workshop. | |
| | Thank everyone for participating. Invite the participants to enrol in the library. | |
| | This workshop can be the beginning of a series of meetings in the library. If you are able to organise further meetings, consider together with the participants what the focus could be. You could also organise a city tour with a tourist guide, or invite a guide as a guest to the next meeting. | |

# SMELLS AND SOUNDS

*Author and curator of the "Multiculturalism" area: Lena Rogowska*

## AUDIENCE:

This workshop can be used to work with different groups:

1) a multicultural meeting with both majority and minority group members (from one or several countries) e.g. bilingual language cafes;
2) in a group of migrants (from one or several countries) learning the language of the country they now live in.

In each case the workshop will have a slightly different effect. In the first one the focus will be on integration, intercultural meeting, and deepening mutual understanding. In the second one the focus will be on learning a new language and building a new identity.

## SUMMARY:

This workshop focuses on the way people experience the city they live in. It will help participants talk about individual experiences and to express individual perspectives. At the same time, it will build a common identity of city inhabitants.

## OBJECTIVES:

Participants will:

* integrate with each other
* learn the language of the country
* reflect on their new identity (as a city dwellers), building a feeling of belonging and being part of the community

## SKILLS, COMPETENCES, ATTITUDES:

The leading librarian(s) should be able to communicate with participants in a common language. The other option is to lead a workshop with a translator.

The librarian(s) should:

* have basic information about the group he/she is working with,
* be open to intercultural communication,
* have multicultural sensitivity and flexibility.

## PRESENTATION STYLES USED IN THIS WORKSHOP:

* Lecture
* Small group discussion (up to 5 people)
* Large group discussion (6+ people)

## ADDITIONAL RESOURCES, E.G. DEFINITIONS, LINKS TO ONLINE RESOURCES, THE PROJECT'S EDUCATIONAL MATERIALS ETC. (FOR LIBRARIANS)

**Why "sounds and smells"?**

Sounds and smells (similarly to tastes – remember madeleine from Proust's "In Search for Lost Time"?) are strongly connected with autobiographical memory and emotions. We are surrounded by many sounds and smells. Often, we do not realise that they reach us. Each of us receives sounds and smells differently. Talking about them is an opportunity to look at the unobvious differences and similarities between people.

Sounds and smells are more distant from rationality and awareness than images or subtitles. Talking about sounds and smells allows even people who do not feel like artists to create entertaining stories that others can listen to with interest.

**Educational materials compiled within the DIDEL project in the 'Multiculturalism' area:**

*Multicultural competences* – this will help you see clearly how you can prepare yourself for multicultural meeting.

*Local diagnosis* – this will help you get to know and get in contact with local minorities.

*Culture – what is it?* – this will help you understand the role and impact of culture on everyday life.

*Minority – majority relations* – this will help you to understand your role in the integration process.

*Dimensions of culture* – this will help you understand cultural differences and manage them during multicultural meetings.

*Mindfulness* – this will help you understand why building a common identity is an important aspect of integration.

*Intercultural communication* – this will help you effectively communicate with the group.

It may be a good idea to record or write down the stories that are told during the workshop. Out of the stories you can prepare a lot of activities, e.g. exhibitions, performances, books, audiobooks, etc. Remember that recording is something that participants should agree to beforehand, so if you plan to record stories, ask participants if that's okay with them.

Depending on the knowledge of the language, the workshop can be led in the participants' mother language or in another (local) language. If you lead the workshop in a new language make sure everything is clear for everyone (and write down the more difficult words on a board).  If you lead the workshop in the participants' mother language, then translate the most important words to the local (new) language. Let the participants tell their stories in their mother language, and then together with group translate the key words of the stories and write them down.

## RISK AND POSSIBLE BARRIERS

When talking about smells a lot of memories can come back. Be careful and attentive, as there may be some difficult emotions involved (sadness, nostalgia, longing). Be aware of the atmosphere, and make sure that people listen to each other carefully and with respect.

## 90 MINUTES WORKSHOP

| Time | Activity name | Material needed |
|---|---|---|
| 5 min | **Welcome the participants**<br><br>Say a few words about the context you are meeting in.<br><br>Make sure people can understand you. Remind participants how long the meeting will last and what the goal of the meeting is.<br><br>Ask participants if they have any questions. | |

| 10 min | **Warm up** | |
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| | If the group doesn't know each other, then ask everyone to say their name, where they come from, and what is their favourite smell. | |
| | If the group already knows each other, then ask only about the smell. | |
| 65 min | **Associations** | sheets of paper, pencils |
| | Ask participants to make a list of the 7 sounds they associate with the city they now live in. | |
| | If someone finds it difficult to find 7 sounds, then they can list fewer. (5') | |
| | Ask participants to work in smaller groups (4-5 people) and tell each other about the sounds. If, during the storytelling, someone recalls a new association, then they can add it to the list. (10') | |
| | After everyone has told their story, ask participants to come back to the big group. Ask participants what sounds were the most common? Did they recognise every sound they heard about from others? Were there more pleasant or unpleasant sounds? If they were to choose one, which would be the most representative sound they would choose? (10') | |
| | Then ask participants to make a list of the 7 smells they associate with the city they now live in. If someone finds it difficult to find 7 smells, then they can list fewer. (5') | |
| | Ask participants to work in smaller groups (4-5 people) and to tell each other about the smells. If, during the storytelling, someone recalls a new association, then they can add it to the list. (10') | |
| | After everyone has told their story, ask participants to come back to the big group. Ask participants what smells were the most common? Did they recognise every smell they heard about from the others? Were there more pleasant or unpleasant smells? If they were to | |

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| | choose one, which would be the most representative smell they would choose? (10') | |
| | Lead a discussion on the city you all live in. Ask participants if they feel a part of it – or maybe they feel a part of a smaller section – a district, or a street? Ask participants if they feel invited to the different city institutions, places, or organisations. Ask if there are any places they feel excluded from. | |
| | Ask about the library – do they feel welcome there? | |
| | Together with participants make a list of things that should happen for them to feel welcome in the city and its different places. | |
| | For example: | |
| | - free admission | |
| | - feeling respected and safe | |
| | - knowing how to behave there | |
| | - understanding signs and information boards | |
| | - understanding the unwritten rules | |
| | Think together about which things you can influence, and which are out of your control. Think about what you can change together. | |
| | *Comment: recommendations from the list can be used to plan and prepare social activities and interventions that create a more open and integrating city.* (30') | |
| 5 min | Conclusion – ask participants to say one word that describes what was most important for them during the workshop. | |

# LITERARY AFTERNOON

*Author: Alma Maseviciene*

*Curator of the "Multiculturalism" area: Lena Rogowska*

## AUDIENCE:

Adults, young adults (size of the group is not restrictive, thus the atmosphere will be freer in smaller group, up to 20). It can be multicultural audience and it can be homogenous group where people from majority group gets to know minority culture. Knowledge of one common language is necessary.

## SUMMARY:

In one event participants gets an insight in one culture from the angle of literature (in genre chosen by representatives). Literary work performed in original language gives opportunity to hear and feel the language. Analyzing the work gives an opportunity to glimpse in the culture and see how similar or different issues we think/write/care about are.

## OBJECTIVES:

Language is the key to communication. Such event promotes cultural and linguistic diversity, gives opportunity to hear other languages and raise awareness of the presence of the language in the local community. Literature is form of art that is both very personal and universal at the same time. Literature can be a safe path where people from different cultures can go together and find common things.

## SKILLS, COMPETENCES, ATTITUDES:

As the event is more or less about the art/literature, the leader has to have imaginative thinking - role of the leader here is to manage the event and lead the conversation among performer and participants. Thus, the core skill is communication, empathy.

## PRESENTATION STYLES USED IN THIS WORKSHOP:

* Visual presentation
* Large group discussion (6+ people)

## MATERIALS AND RESOURCES NEEDED:

**Handouts and additional notes (for participants):**

Make copies of the text that will be performed for handouts so that participants can fallow the text un see the difference of written and spoken text (alternatively you can display the text on the screen).

## ADDITIONAL RESOURCES, E.G. DEFINITIONS, LINKS TO ONLINE RESOURCES, THE PROJECT'S EDUCATIONAL MATERIALS ETC. (FOR LIBRARIANS)

Maybe you can make your event as a part of celebration of the European Day of Languages – on the day itself or in the weeks before and after 26 September. Find more:

https://ec.europa.eu/education/initiatives/languages-day_en

Or events like International poetry and art festival „Poetry Days" (Latvia). Find more:

https://dzejasdienas.lv/en/main/

## SAMPLE AGENDA FOR  90 MINUTES WORKSHOP

| Time | Activity name | Material needed |
|---|---|---|
| 5 min | **Welcome and housekeeping** <br><br> Introduction of the facilitator, general info about workshop | |
| 10 min | **Ice breaking / meeting each other** | None |

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| | Getting to know each other by saying Hello in participants native language (if the group is multilingual) and introducing themselves by telling a name and favorite literary work (you can specify choosing genre you have in the event). | |
| 70 min | **Preparation before the event.**<br><br>Organize an event or series of events where in the centre of it is one culture and a representation of this culture through the literature. For one culture, the representatives choose one genre. It can be a poetry, folk tales, anecdotes, prose, songs etc. performed in original language.<br><br>If you have an author in the community who writes in native language, make an event honoring him/her.<br><br>To find representatives, look for associations, groups of amateur art activities and address them to participate. Those people usually are used to perform and might be cooperative.<br><br>Before the event make sure that, they have prepared sufficient amount of texts (or songs) to present (with reserve). Talk through the scenario of the event so that they know exactly what to prepare for (texts, approximate translations, and some background story).<br><br>If possible, make copies for handouts from the texts.<br><br>- Introduce participants with the topic of the event and the people who will perform.<br><br>Give the floor to performer/s.<br><br>- After every peace performed, ask participants if they understood or maybe they can guess what it was about. Did anyone understood something from the way it was performed, maybe some phases?<br><br>- Then ask the performer to translate the idea, message of it. | Highlight materials that library has about the topic. If none, maybe NGO has materials to share and you can display during the event. Ask invited cultural representatives to take with them if there is something that can be presented to others. |

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| | - Is there an additional story to share about the author of the work, maybe the context of work?<br><br>- Ask participants if they know similar texts from their own literary heritage.<br><br>- Discuss what the common topics that most likely every culture, nation creates the art work/literature about (for example - If the event is dedicated to humor –ask, what do we all laugh about?) | |
| 5 min | **Sum up the event, thank participants.** | |

# MULTICULTURAL STORYTELLING

## different ways how to express your cultural identity through your family history

*Author: Alma Masevičienė*

*Curator of the "Multiculturalism" area: Lena Rogowska*

## AUDIENCE:

Adults, young adults: members from local community with different cultural, lingual, ethnic or racial backgrounds. It would be good that they already be familiar with each other. Participants should be at acceptance phase: members of the local community give others the right to manifest their distinctness and expect to have the same right for themselves. Community members understand that there can be a different and acceptable world views behind the different behaviors.

## SUMMARY:

Multicultural storytelling activity connects local community members from different backgrounds. By sharing their personal stories people get to know each other better.

## OBJECTIVES:

Storytelling is a creative way to tell a story that will engage listeners, by providing a useful bridge between facts and emotions. The main character in the storyline should achieve a goal through a sequence of events that engages the listeners and creates emotional experiences for them.

At the end of the training session, the participants will:

*   integrate with each other;
*   get acquainted better with those living next door;
*   get deeper insights into different traditions and values;
*   have a chance to see things from another perspective.
*   better understand their own cultural backgrounds;
*   find new ways for personal expression.

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## SKILLS, COMPETENCES, ATTITUDES:

As you already know, working with multicultural community requires a new openness and greater sensitivity to other value orientation and a broader knowledge base (for more - look at the educational material "Multicultural competence").

Library specialists, who will lead this activity, should have these skills:

*   interview skills for talking –  bearing in mind that this activity is for the multicultural community, the language you will use will not be the mother tongue for everyone, so it is necessary to speak slowly enough, avoid complex structures, terms and slang.
*   assessment of cultural background and issues – with the deep knowledge about the local community, the best way to communicate can be found, avoiding "hot" and potentially conflicting topics;
*   display culturally responsive behaviors – try to avoid applying all kinds of stereotypes; while using humor think whether it will be understood in the other culture; calmly respond to different (and sometimes stressful) situations and express your thoughts and feelings in correct and non-offensive words;
*   teaching skills for community education.

Before such an event, the librarian should contact the representatives of the local community who could and would like to speak on that topic. Initially, it takes 3-4 people. During the event, there are usually more people willing to express their thoughts. It can be especially effective if one of library employs or facilitator himself would tell and share his (or her) story to the hole group.

## PRESENTATION STYLES USED IN THIS WORKSHOP:

*   Small group discussion (up to 3-4 people)
*   Large group discussion (6+ people)

## MATERIALS AND RESOURCES NEEDED:

Ensure that the environment of the event is safe, friendly and comfortable.

### Handouts and additional notes (for participants):

Every participant should be asked to bring one item to this group activity. This particular item should be related to person's family history in one way or another.

A Changemaker's Guide to Storytelling:  https://www.changemakers.com/storytelling

## ADDITIONAL RESOURCES, E.G. DEFINITIONS, LINKS TO ONLINE RESOURCES, THE PROJECT'S EDUCATIONAL MATERIALS ETC. (FOR LIBRARIANS):

Multicultural storytelling example: https://youtu.be/-gynQwaBJxk

Also see project's educational material: "Local multicultural diagnosis".

## RISK AND POSSIBLE BARRIERS

People for different reasons (language barrier, public speaking fear, other personal reasons) can hesitate to share their stories.

### Sample Agenda for 90 minutes Workshop

| Time | Activity name |
|---|---|
| 10 min | **Welcome and housekeeping:**<br><br>Introduction of the facilitator, general info about workshop |
| 10 min | **Icebreaker: Name circle**<br><br>Warm up activity is particularly useful to help participants and facilitator to create a positive group atmosphere and help people to relax.<br><br>People are sitting (or standing) in a circle. |

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| | 1. One after another in succession participants must say his or her name and 3-5 words that describe them and/or the things they like.  No sentences allowed, just words.  Everyone try to remember as much spoken words as they can.<br><br>2. One participant points to another participant, calls out his or her name and repeat these words. Than these two participants change places. The second participant calls out the name of another participant and they change places. Do this until everyone has changed their places. |
| 60 min | **Activities time: Different ways how to express your cultural identity through your family history**<br><br>1. Introduce the group with main storytelling activity. Ask participants to pay attention to these questions:<br><br>   * Is family history important for you? Why?<br>   * Does family history knowledge help you to better understand who you are?<br>   * Is it important to preserve your cultural identity?   how can this be done?<br><br>2. You may write these questions on the flip chart.  Ask participants to answer these questions in their mind and think about that during whole activity.<br>3. Then ask participants who are ready to tell their stories about the item they brought (this item should be related to their family history).<br>4. Ask if there are more people willing to share their stories, if yes, let them speak.<br>5. After every speaker let others to ask short questions.<br>6. Divide the large group into smaller groups.  Ask them to discuss how the workshop has influenced their thinking about cultural identity.<br>7. Ask representative from every group to summarize their thoughts. Then tray to summarize all important things that have been said. Stress that learning other culture can widen understanding of our one, it can create opportunities for our personal expression. |
| 10 min | **Closing circle (reflections + closing)** |

# CULTURAL HANDICRAFT

*Author: Silva Suhanenkova*

*Curator of the "Multiculturalism" area: Lena Rogowska*

## AUDIENCE:

Group of adults, young adults (up to 10-15). It can be multicultural audience and it can be homogenous group where people from majority group gets to know minority culture. At least basic knowledge of one common language is necessary (though it depends on how open are the participants to use alternative communication ways). Audience is not gender restrictive, but most likely responsiveness from women will be higher. Do not be afraid to invite men, it can be very complementary.

Choice of people to invite depends on local situation. Maybe you can invite craftsman representing one culture and custom to introduce it for a group of school kids. Maybe you have a minority school/kids center and you can exchange the handicraft between majority and minority children (then you need to agree on one topic). Variations can be countless. Start with finding/choosing the representative and then negotiate what the audience could be.

## SUMMARY:

In a workshop, participants become acquainted with the custom of ornamentation and handmade trinkets in a particular culture. Along with the demonstration, they have a possibility to try it by themselves.

## OBJECTIVES:

Not always culture is easily visible without an effort to notice it. It can be done by taking a closer look on the customs of people, things that they care about. Hobbies and things people are passionate about can be good place to start. Ornamentation is a custom that with culture specific variations is important part of most of the cultures.

With this activity, you can help to overcome the first phase of group functioning in a local community - the negotiation (by raising awareness of a group presence). Moreover, it is more than just a formal awareness of the fact. Practical activity has a good potential to create good atmosphere and get people acquainted with each other.

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## SKILLS, COMPETENCES, ATTITUDES:

Librarian should decide on activity to choose. That depends on local situation. What skills, hobbies people around you have (both among library colleagues and in a community). Scenario gives two examples but it can be something else that your community has to share.

Library employees when working in a workshop format with a people from multicultural groups must be sensitive to the dynamics of a group and try to create and keep the good atmosphere, lead the conversation in a positive pathway. Librarian must warrant the trust of people that has come and to be the trustworthy one. The core competence here is communication skill and empathy. Remember to be open and value the dialogue and variety of people around you.

## PRESENTATION STYLES USED IN THIS WORKSHOP:

* Visual presentation
* Small group discussion (up to 6 people)
* Large group discussion (6+ people)

## ADDITIONAL RESOURCES, E.G. DEFINITIONS, LINKS TO ONLINE RESOURCES, THE PROJECT'S EDUCATIONAL MATERIALS ETC. (FOR LIBRARIANS):

**For inspiration:**

Handmade greeting cards on Pinterest (requires the account in Pinterest): https://www.pinterest.com/explore/making-greeting-cards/?lp=true

## RISK AND POSSIBLE BARRIERS

People can be shy to share the knowledge and practice. People tend to think that culture they bring, skills they have are not special or worth to share. You might need to convince them about the uniqueness of it and value of sharing.

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## Sample Agenda for 160 minute workshop

| Time | Activity name | Material needed |
|---|---|---|
| 5 min | **Welcome and housekeeping**<br><br>Introduction of the facilitator, general info about workshop | |
| 10 min | **Ice breaking / meeting each other**<br><br>Ask everyone to introduce themselves by telling the name and name his/her favorite peace of bijouterie/jewelry and tell why so.<br><br>Start by yourself.<br><br>If you choose different workshop content, try to adapt ice-breaking activity as well.  For example if you choose to make Christmas decorations, use ice-breaking minutes to talk about Christmas traditions (food and gift traditions, gathering etc.). | Nothing or the bijouterie/jewelry that is on/with participant (you do not need to ask specially to come with, often the favorite one is on).<br><br>You can start this introduction part with offering a tea/coffee, biscuits. That will help to make a nice atmosphere for the activity. |
| | **1. Handmade Trinkets**<br><br>Preparation **before the event**.<br><br>Address people who represent cultural minorities of your community, invite them to share the practice handmade trinkets. | Together with the invited representative, you need to prepare some materials to work with in the workshop. There can be unspecific materials you ask to bring participants by themselves and provide only the specific ones. |

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| 20 min | If there is more than one practice to show, you can organize a series of such workshops, each dedicated to one practice.<br><br>Organize the premises of the workshop in a circular way, so that speaker does not have to stand in front of auditory.<br><br>**Start the workshop** by introducing with the representative. | |
| 50 min | Facilitate friendly conversation. Let her/him explain the tradition and role of a dornment in particular culture. Ask about handmade practice. Is it common to do it by yourself? What are typical materials and typical techniques? Is there a difference between men ornaments and women ornaments, between ornamenting in different ages?<br><br>Let the speaker know about your questions before the event, so he/she can think about it.<br><br>Ask if the participants have more questions.<br><br>Let the representative introduce with the practice that will be used in the workshop, distribute available materials.<br><br>Representative demonstrates the technique; participants are trying to do the same way.<br><br>Give a notice to participants that is time to get finished in +/- 5min. | |
| 15 min | **2. The way we congratulate**<br><br>People like to celebrate, to congratulate others and be congratulated. Invite people from different cultures to talk about traditional way of congratulating. Ask about the traditional elements they use for that. Do they sing? Recite poetry? Do they give a presents, what kind of? | |

| | | |
|---|---|---|
| 55 min | Flowers? Money? How often do they make presents by themselves?<br><br>Start the workshop asking if all of the participants have ever received or gave someone greeting card. Have they ever made one by themselves? Tell that greeting cards even if very different by design are present in many cultures. Despite the pressure of virtual possibilities and changing fashion, greeting card as a form still is present.<br><br>Distribute the materials to work with and invite participants to create one (or more if time allows) greeting card. Maybe for someone special or maybe aimless.<br><br>Give basic information on how to prepare the paper, if necessary. Let people think and develop their ideas.<br><br>During the process, you can ask what are the materials and techniques they would use if they could choose whatever.<br><br>Give a notice to participants that is time to get finished in +/- 5min. | Prepare suitable cardboards, scissors, glue, rulers, colorful pencils etc. Prepare as many and as different decorative elements as possible.<br><br><br>For inspiration, prepare examples of self-made greeting cards in advance. Alternatively, you can find pictures of them to show. |
| 5 min | Finish the work. Encourage participants to continue at home if not finished. Everyone can look on the results of others, make conclusions. | |

# CHILDHOOD STORIES

*Author and curator of the "Multiculturalism" area: Lena Rogowska*

## AUDIENCE:

Newcomers speaking one common language.

Since the workshop focuses on topics connected with raising children, it is probable that if newcomers come from patriarchal, traditionally oriented, or rural cultures, then women will be more willing to take part.

## SUMMARY:

The workshop - through telling childhood stories from different cultures - introduces the topic of raising children. It can be an introduction to the cycle of workshops dedicated to the topic of raising children.

## OBJECTIVES:

Participants will:

* meet with each other and integrate
* get to know some first cultural codes
* get to know more about local values connected with raising children

## SKILLS, COMPETENCES, ATTITUDES:

The leading librarian should:

* know the minority language or cooperate with someone who knows the minority language;

* be open to intercultural communication;
* have multicultural sensitivity and flexibility.

## PRESENTATION STYLES USED IN THIS WORKSHOP:

* Lecture
* Small group discussion (up to 5 people)
* Large group discussion (6+ people)

## MATERIALS AND RESOURCES NEEDED:

3 types of paper figures – tales/ cartoon heroes (from the stories you want to present), copied as many times as participants there are.

## ADDITIONAL RESOURCES, E.G. DEFINITIONS, LINKS TO ONLINE RESOURCES, THE PROJECT'S EDUCATIONAL MATERIALS ETC. (FOR LIBRARIANS):

One of the most painful consequences of immigration is the deterioration of relations between parents and children. Many parents are unable to prepare their children for a community whose language and customs they do not know. Children live in several internally contradictory worlds: at home, at school and on the street. The standards in force at home are completely different from those in force at school. This often causes conflict.

This workshop can be an introduction to a cycle of workshops dedicated to the topic of raising children.

It can be also used as an introduction to the preparation of the storytelling cycle, in which adult participators can read or tell stories to children, or to other adults. Storytelling can be bilingual. And it can be a base to preparing a multicultural book with stories.

Find out more about the consequences of migration in Paul Scheffer's "Immigrant Nations".

## RISK AND POSSIBLE BARRIERS

Raising children is a very important topic for migrating families. They often experience a lack of support (since they have left their friends and family). They can also experience feeling lost. They do

not know how to combine the rules of upbringing children which they know from their country of origin with the requirements of a new country. They can feel a contradiction between new and old values.

## 90 MINUTES WORKSHOP

| Time | Activity name | Material needed |
|---|---|---|
| 10 min | **Welcome the participants**<br><br>Say a few words about the library, your role, and about the context you are meeting in.<br><br>Make sure people can understand you. Remind them how long the meeting will last and what is a goal of the meeting.<br><br>Ask if participants have any questions. | |
| 10 min | **Integration**<br><br>If the group doesn't know each other, ask everyone to say:<br><br>    * their name,<br>    * where they come from,<br>    * a favourite character from a childhood fairy tale (or a favourite book character, or film character) and why it is their favourite.<br><br>If a group already knows each other, then you ask only about their favourite character.<br><br>Share your favourite character as well. Then summarise the statements. | |
| 60 min | **Tales**<br><br>Ask participants to work in small groups (3-5 people). Divide people into groups by asking them to draw a small cartoon figure from a box, or a bag. | 3 types of paper figures – story tale characters, copied as many times as there are participants |

| | | |
|---|---|---|
| | Their task is to tell their favourite story from their childhood. (10') | A box/bag |
| | After everyone has told their story, ask participants what their impressions after this exercise are. How was it to recall the story? Did the stories they hear have something in common? Were they similar? | |
| | Do they feel that the story had an impact on their life? How would they describe it? | |
| | Ask them if they tell stories to their children. If yes – what kind of stories? | |
| | Let people have a spontaneous discussion. Then summarise it, pointing out the most important things. (15') | |
| | Tell participants about three stories from your country. It would be nice to choose tales that are unique to your country, and that everyone living there since birth can easily recognise. You can also watch a short film fragment of the chosen story together, or look at books with pictures. (15') | |
| | Discuss with the group - what they liked, what they didn't like. Do they find some similarities with the tales they know? | |
| | Ask participants about bringing up children in a new country. What is difficult? Do they have some doubts and dilemmas? How are they dealing with them? (20') | |
| 10 min | Ask participants to write one question they have in mind after the workshop and to put those questions to a bag/box. If anyone wishes to ask their question – they can do it. Say that the | A box/bag |

| | questions they write will be used to prepare future meetings.

To finish – ask participants to say one sentence describing what was most important for them during the workshop. | |
|---|---|---|

# WHAT DO YOU SEE IN THE PICTURE?

*Author and curator of the "Multiculturalism" area: Lena Rogowska*

## AUDIENCE:

Unlimited.

## SUMMARY:

The workshop uses a simple exercise to show participants how the brain works and why we use stereotypes so often.

## OBJECTIVES:

Participants will:

* experience the selectivity of perception;
* learn how the brain works;
* experience and understand the mechanism of stereotyping.

## SKILLS, COMPETENCES, ATTITUDES:

The librarian leading the workshop should:

* have basic knowledge about stereotypes and prejudices;
* have basic knowledge about multiculturalism.

## PRESENTATION STYLES USED IN THIS WORKSHOP:

* Lecture
* Visual presentation
* Large group discussion (6+ people)

## MATERIALS AND RESOURCES NEEDED:

* 3 printed drawings, you can download from:
  http://journals.plos.org/plosone/article?id=10.1371/journal.pone.0022614#
* sheets of paper
* crayons/pencils

## ADDITIONAL RESOURCES, E.G. DEFINITIONS, LINKS TO ONLINE RESOURCES, THE PROJECT'S EDUCATIONAL MATERIALS ETC. (FOR LIBRARIANS):

**Educational materials compiled within the DIDEL project in the 'Multiculturalism' area:**

* *Minority – majority relations* – you can find definitions of stereotypes and prejudices there;
* *Mechanisms of change* – you can learn more about stereotypes and prejudices there.

## SAMPLE AGENDA FOR 15 MINUTE WORKSHOP

| Time | Activity name | Material needed |
|---|---|---|
| 15 min | **Drawings** <br><br> Ask participants to sit in two parallel lines back to back. Each row should have the same (or similar) number of people. <br><br> Tell participants that the exercise will involve drawing. Give each participant one sheet and one crayon. <br><br> Say you'll show the picture in a moment. The participants' task is to draw what they see. Say | * 3 printed drawings <br> * sheets of paper <br> * crayons/pencils |

that you'll show the picture to each row separately. Ask people not to turn around so that they do not look at their neighbours' cards and do not copy them.

Show the first picture ("rat") to the first row. Ask people to draw. Then show the second picture ("man") to the second row.

Try to show the pictures so that they can't see that you changed the picture you show.

After everyone has finished drawing, ask participants to put their drawings on the floor in such a way that one can't see what is drawn on it.

Then ask participants to move their chairs and sit face to face (still in two rows).

Say that they will draw again, but this time one condition changes – they can (if they want to) look at their neighbours' pictures and copy.

Show the third picture ("rat-man").

After everyone has finished – ask participants to compare their drawings.

Ask the following questions:

* What can you see in the pictures?
* What is it?
* Who saw a rat?
* Who saw a man?
* What was on the picture I've shown?
* What has happened? Why did one part of the group see a rat and another a man? How can you explain this?

Let participants to think and discuss for a few minutes.

| | | |
|---|---|---|
| | Then ask: how many pictures I have shown? | |
| | Let them guess, and then show the three pictures. | |
| | Ask participants if this mechanism reminds them of something? Can they relate to the experience? | |
| | Tell how the brain works and why we do not always see what we think we see. | |
| | Why did some of you see a rat and others see a man? Because that's how the brain operates. People often have the impression that what they see is objective. But perception is an active process that constructs rather than records reality. Everything we perceive is subjective. | |
| | Perception depends on many factors. | |
| | It is influenced by expectations – you expect to see a mouse and so you see a mouse; you expect some ethnic group to be lazy and so you see them as lazy. People develop expectations from many diverse sources (past experience, organisational norms, cultural transfers, etc.) Expectations predispose us to pay special attention to certain kinds of information, and to ignore others. | |
| | Perception is influenced by the first impression. Even if this impression is later proven to be wrong, it still has a significant impact on us. | |
| | And all this is related to how the brain works. | |
| | When you get new information – a connection between neurons emerge. This connection is called neural path. When you get similar information, the path becomes wider and stronger. If information is often repeated and | |

| | preserved it becomes a solid highway. Next time you get new, slightly similar, information – it will go with the highway. | |
| | | |
| | That's why we create stereotypes. Stereotypes are quick to form but resistant to change. | |

# HIDDEN MEANING - MULTICULTURAL ISSUES

*Author and curator of the "Multiculturalism" area: Lena Rogowska*

## AUDIENCE:

Adults and young adults from the local community with different cultural, lingual, or ethnic backgrounds.

## SUMMARY:

This workshop can be used as part of language learning in the library or other multicultural activities. When learning a new language and becoming aquatinted with a culture, one of the most difficult things to learn is the intended meaning behind what is said and how to behave in certain situations.

This workshop will make participants aware of subtleties in their own language and culture, and how this can affect communication between people who know the language well and newcomers.

## OBJECTIVES:

After this workshop the participants will be aware of how peculiarities in our languages can create misunderstanding and be barriers to integration and inclusion.

## SKILLS, COMPETENCES, ATTITUDES:

**Literal and intended meaning**

When learning a new language and becoming aquatinted with a culture, one of the most difficult things to learn is the intended meaning behind what is said and how to behave in certain situations. Take for instance the English expression "How do you do?". The intended meaning of this greeting is not to literally ask someone how they're doing. It is a formal greeting, normally used when meeting new people. You are expected to reply "how do you do?" back, not actually answer the question. If you are not a native English speaker, you have probably experienced answering wrongly when greeted "how do you do?" and then felt awkward because you didn't reply the right way.

Our different languages and cultures have different words and expressions where the intended meaning differs from the literal. It can take years for immigrants and newcomers to understand all the peculiarities in a language and a culture. It doesn't always help to know the language well, because words can have a different intended meaning in different regions and communities. In the case of the "how do you do?" example, the phrase is rarely used in the United States, even though Americans are native English speakers.

**Connotations**

The meaning of a word can differ in different context, and have different connotations. Connotation is the implied meaning of a word. It can be a cultural or emotional association in addition to the literal meaning, also called the denotation of the word. As with literal and intended meaning, a word with different connotations can be difficult for foreigners to understand. An example of a word with different connotations is chicken, which means both the domesticated bird "chicken" and a cowardly person.

## PRESENTATION STYLES USED IN THIS WORKSHOP:

* Lecture
* Small group discussion (up to 5 people)
* Large group discussion (6+ people)

## MATERIALS AND RESOURCES NEEDED:

* Pictures with different symbols – shapes, plants, animals, objects (for example a white rose, yellow tulip, heart, rabbit, lion, giraffe, triangle, monkey, circle).

* Pens and post-it notes (or just small pieces of paper).
* Coffee, tea and water. Maybe some biscuits or fruit.

## RISK AND POSSIBLE BARRIERS

There is a risk that some participants are passive and do not participate in the discussion. Try to find ways to involve everyone. Walk around and ask questions and guide the participants when they work in pairs.

Language problems and cultural barriers can also be an issue. Be sensitive towards this, and keep an eye on all the participants and try to detect any issues or problems.

## Sample Agenda for 90 minute Workshop

| Time | Activity name | Material needed |
|---|---|---|
| 10 min | Organise the group in a circle or around a table. Welcome everybody. Introduce the workshop, give general information about the facilities, how long the workshop will last and what will happen. | |
| 10 min | **Icebreaker** If the participants don't know each other, everyone presents themselves – they say their name and where they come from. In addition to presenting their name, ask the participants to say if they were to be a colour, what colour would they be and why? If this question is difficult for participants then you can start. For example: *If I were to be a colour I would be orange, because orange symbolises hope for me. And hope is very important for me. I always hope for the better.* This is an exercise that lets people know a little bit more about each other and introduces us to | |

| | | |
|---|---|---|
| | the subject of the meeting.  After everyone has presented themselves, summarise what happened. Mention similarities and differences in perceiving the symbolic meaning of colours. You could say that different cultures attribute different meanings to colours. | |
| 60 min | Spread pictures with different symbols on the floor.

Ask participants to stick post-its describing the symbolic meaning of the picture to as many pictures as they like.

*For example: heart – love; fox – cunning, etc.*

Look at the associations. Are they similar or different? What does the meaning depend on?

Introduce the concept of literal and symbolic (or intended) meaning and connotation and denotation. You can talk about the example of "How do you do?" and the different connotations of the word "chicken".

Ask the participants to sit in pairs. Hand out pens and post-it notes.

The participants in pairs should elaborate examples of literal and intended meaning and connotations denotations they know of in the majority language or culture. (In Norway, this would be the Norwegian language and culture, in Latvia it is Latvian language and culture and so on... ). Write down the examples on post it notes. If there are participants from the same minority language or culture, they can be paired and together do the same exercise in their own language/culture.
The paired participants present their findings to the whole group. The post-it notes are collected | |

| | and put up on a wall (or somewhere else visible for the participants). Discuss how the examples presented can create misunderstanding. How can we prevent these misunderstandings and make people who don't understand the intended meaning feel better? Sum up the discussion. | |
|---|---|---|
| 10 min | Talk together as a group about what you learned during the workshop. To finish, ask participants to say one sentence about the workshop (for example: what was the most surprising for them, or interesting, or new). | |

# USERS SCENARIOS

# SOCIAL INNOVATION

# PARTNERSHIPS BUILDING

*Author:  Roberta Šurkutė*
*Curator of the "Social Innovation" area: Joanna Wcisło*

## AUDIENCE:

Librarians and general adults, startups (role names has to be adopted)

## SUMMARY:

Putting people in different roles helps to understand each other better, helps to find shared values and beliefs whose are the main keys for successful partnership building.

## OBJECTIVES:

Partnerships building require a lot of time and dedication, but most importantly – trust. To gain the trust we need to share same values. Setting people in different roles lets them to understand each other better and build stronger relationships (partnership).

During this workshop, audience should be able to answer these questions and with the experience they get easily use it in real life.

* Do we value same thing?
* How can we help each other to reach them aim?
* Can we build a partnership?

## SKILLS, COMPETENCES, ATTITUDES:

Librarians should be able to understand key elements of partnerships, circle of partnership building and general communication process.

## PRESENTATION STYLES USED IN THIS WORKSHOP:

* Discussion through role game (6+ people)

## MATERIALS AND RESOURCES NEEDED:

* Comfortable environment,
* Paper and pencils

## ADDITIONAL RESOURCES, E.G. DEFINITIONS, LINKS TO ONLINE RESOURCES, THE PROJECT'S EDUCATIONAL MATERIALS ETC.:

* Education material: *Partnerships building*

## RISKS AND POSSIBLE BARRIERS:

People could be shy in the environment full of people they don't know, so it's very important to have a warm up session.

# SAMPLE AGENDA FOR THE WORKSHOP

| Time | Activity name | Material needed |
|------|---------------|-----------------|
| 10 min | Welcome and housekeeping<br><br>Introduction of the facilitator, general information about the workshop and the workshop objectives. | |
| 20 min. | **Icebreaker: Speed Networking**<br><br>Warm up activity is essential to loosen up a bit and get to know the group members, prepare for different views of aspects.<br><br>People are standing in the room.<br>1. Invite everyone to leave their belongings and stand somewhere in the room with some space around him.<br>2. Place a question which is related to the purpose of them meeting, for example what partnership exactly means?<br>3. Ask everyone to answer this question silently for a full minute<br>4. Explain the rules:<br>    • When you hear the chimes, find a partner (someone you know less than others). Or if you need one, raise your hand, so they can find you easily<br>    • Have a 5 minute conversation with him about the question | |

| | | |
|---|---|---|
| | • When you hear chimes again find another partner (remember to raise your hand). | |
| 50 min. | **Activities time: User, Librarian, Stakeholder**<br><br>1. Divide your group into three groups: user, librarian and stakeholder<br><br>2. Ask them to take their roles and imagine the future five years from now.<br><br>    ∗ What will they value?<br>    ∗ What they will care about?<br>    ∗ What their beliefs would be?<br>    ∗ What trends emerge?<br>    ∗ What specific things would be different?<br><br>3. Have the players draw their visions and share them<br><br>4. Identify differences and similarities between roles<br><br>5. Discuss how to conduct new possibilities | |
| 10 min | **Closing circle (reflections + closing)**<br>The participants – one by one– give their reflections on the workshop. The facilitator sums up the meeting and declares that the collected ideas will be reviewed. | |

# DEBATE IN LIBRARY –

# HOW TO ENGAGE LOCALS IN COMMUNITY ISSUES

*Author:  Amund Haugen Steinbakken, Jacek Królikowski*

*Curator of the "Social Innovation" area: Joanna Wcisło*

## AUDIENCE:

Locals, organizations and associations wishing to use their local library as the arena for debate

## SUMMARY:

The framework scenario of the debate may be helpful for libraries and other institutions in organizing a local debate. This scenario is only a proposal that could be modified by librarians and facilitators. They should, however, remember the common points of all debates – two basic questions and a selection of the three most important factors stimulating social engagement and three solutions that can facilitate civic participation.

**Modifications may concern:**

∗ **Selection of participants in the debate.** It's up to the local debates organizers to decide who is going to be invited. The participants of the debate should represent different local groups, as representative as possible.

∗ **Methods used during the debate.** The effect of the debate is to get participants' feedback on what motivates them to get involved in community issues and what could stimulate this commitment. The methods to achieve this goal may vary. Their selection should be agreed with the facilitator.

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## OBJECTIVES:

After reading this material, you will know more about how to arrange a debate – how to start, choose leaders and a subject engaging the local community, and how to communicate with locals and partners.

## SKILLS, COMPETENCES, ATTITUDES:

A person playing the facilitator's role is required to conduct a debate. While the role of the host/organizer is to welcome all participants and a general introduction, the facilitator's tasks will be to oversee the implementation of the debate and its progress, possibly leading a part with guests – socially engaged people, and summarizing the debate (including clarification, how the results will be used) and to thank for participation.

The facilitator's work will be the most effective if he/she will be supported during the debate by coordinators of work in smaller groups at the tables (the group should have an average of 5-6 persons). Their task will be to monitor the time set for particular parts of the debate, to remind the rules of the discussion, to ensure that the participants carry out the assigned tasks, etc. The group work coordinators could be employees of the library or institutions and organizations with whom the library cooperates. A possible solution is also to select such a person from the group of

participants during grouping. The facilitator may ask each of the groups to choose person, whose additional task will be to inform the others about how much time is left to complete the task.

In addition, people who are responsible for registering the course of the debate and recording its effects are needed. Their tasks will depend on the registration method used (eg photojournalism, film, press release, poster with written competences recognized by the participants of the debate as the most important etc.). It's particularly worth considering the possibility of recording fragments of the debate in order to analyse the mood and climate (for example, a mobile phone with the possibility of recording movies can be used for such registration). It's good to call the representatives of local media participating in the debate and sharing the tasks and effects of work with them (eg if a journalist has a professional camera, the library will be able to use selected photos by posting them on website or social media profiles). At the same time, we must remember about obtaining the consent of the participants to make their image public (as in the previous year, we will provide an appropriate model of such consent).

The main roles in the debate:

* host/organizer of the meeting (depending on the place where the debate takes place);
* facilitator;
* coordinators of group discussions;
* persons responsible for recording the debate, its results and possibly a panel discussion.

## PRESENTATION STYLES USED IN THIS WORKSHOP:

* Presentation
* Discussion

## MATERIALS AND RESOURCES NEEDED:

* Flipcharts or big sheets of paper
* Projector, screen, presentation
* Post-it cards

* Marker

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## RISKS AND POSSIBLE BARRIERS:

In order to minimize potential risks, it is worth taking care of a **good preparation for the debate,** which, apart from the choice of persons responsible for running, includes:

- **Recruitment of participants**

We assume that the main organizer of the debate is the library. However, it;s good to invite local partners too. The combination of resources will help you reach the right people, find the best place for the debate (the library is preferred), communicate with residents, etc. There are no obstacles for the organizers to take part in the debate.

The main questions during the debate:

**1. What motivates you to get involved in the issues of the local community?**

**2. How can you help locals get involved in the issues of the local community?**

We assume that 20-30 people will take part in the debate, and its duration is about 2 h. Add 20-minute break. It's worth inviting representatives of various groups of the local community: people with different education, representing different professions, performing various functions in institutions and organizations (eg mayor, employees of the commune office, school directors, NGO leaders, entrepreneurs), at different age (from young people to seniors) etc. It's also worth taking care of the participation of disabled people and, if necessary, help them reach the place where the debate will take place (not all seats of public institutions are adapted to the needs of disabled people). Invite people who have respect in the local community, who are engaged in local life – this will increase the importance of the debate and encourage others to participate in it.

All participants should be informed about the time, place, topic and course of the debate and how to use its effects in advance (about 2-3 weeks). When sending invitations, it's worth asking for

confirmation of participation to a specific date – this will allow the organizers to find out how many persons can take part in it. In addition to correspondence sent by post or e-mail, it's also worth calling or contacting the future participants in the other way – personal contact is very effective.

A good idea to encourage participation in a meeting may be – besides an invitation to participate in the event itself – to obtain the patronage of the mayor/president of the city (if possible along with a declaration of taking into account the effects of the debate in planning local strategies and policies). The information about the patron should be included in the invitation, just like the information that the debate is part of a larger project with the name and organizers (as in the introduction to this scenario).

- **Communication with locals**

A small representation of the commune's inhabitants will take part in the debate, but all inhabitants should learn about its goals, course and effects. The key factor is cooperation with local media and the use of customary, locally effective ways of providing information. The organizers should ensure that the media receives appropriate information (in the form of a press release) twice – in advance and again just before the debate. The library should also use its own communication channels (mailing, website, profiles on social media, etc.) and help of partners in this area. Appropriate information should appear before and after the debate (explanation of the goal, effects and how they're going to be used).

- **Preparation of the place**

The debate should take place in a place where about 20-30 people can work freely. As part of the debate will be held in subgroups, you will need to provide 4-5 tables and the appropriate number of chairs. If possible, it's good to provide adequate space for a multimedia projector and screen (or wall).
If the debate takes place outside the library, it's worth checking the condition of the room, positioning the tables and the projector's efficiency (if the picture is clear enough – especially if the room cannot be darkened). If you plan to prepare something to drink for the participants, an additional space is needed.

- **Materials needed**

As it's described in the scenario, you will need small cards – about 15 for each participant, about 100 sheets of A-4 paper and several sheets of flipcharts (or paper for packaging). The most practical would be post-it cards. You will also need pens or markers for participants. It's also worth prividing multimedia projector and a laptop.

## SAMPLE AGENDA FOR THE 130-MINUTES WORKSHOP

| Time | Activity name | Materials needed |
|---|---|---|
| 20 min | **Welcome; inform the participants about the goals and the course of the debate**<br><br>The organizers of the debate (the library director) welcome guests on behalf of themselves and their partners – organizations and institutions. If the debate takes place outside of the library, guests should be also welcome by the host. The organizers present the facilitator of the debate. Finally, they thank everyone for accepting the invitation and wish a good discussion.<br><br>The facilitator welcomes the guests, introduces himself briefly and explains what his role will be. Then he asks all participants to introduce themselves – due to the limited time, using a formula such as: My name is … I represent … | To conduct the debate as described in the scenario, you will need small cards – c.a. 15 for each participant, about 100 sheets of A-4 paper and several sheets of flipcharts (or packaging paper). The most practical are post-it cards. You will also need pens or markers. It's good to have multimedia projector during the debate and a laptop. |

(name of the institution/organization/informal group/company).

**The facilitator presents the coordinators of the discussions in groups (if such persons were chosen earlier) and explains their role.**

**The moderator reminds:**

**The debate goals**: (1) Discussion on what motivates you to get involved in local community issues and how you can make it easier for residents to get involved; (2) Beginning reflection on what can be done at the local level to help residents get involved in local community issues (what can be done by local authorities, institutions, non-governmental organizations, locals themselves);

**Course of the debate** – division into stages

The facilitator explains what it means to be involved in community issues. These are the activities that residents take up during their „private" time (and that are not, for example, business/professional duties), feeling responsibility for the development of their town (municipality) and willing to influence the directions of this development. This can mean:

* taking part in social consultations organized by local authorities (meetings or virtual);

| | | |
|---|---|---|
| | * activities organized by informal groups (eg country club) or associations;<br><br>* volunteering, for example helping the library, organizing events similar to this debate or organizing green spaces;<br><br>The facilitator should emphasize the benefits – effects of social involvement such as:<br><br>* their town/village/district becomes a better place to work and live – their activity allows to improve the quality of life of all residents, including those closest to them – both neighbors, friends, family and finally their own.<br><br>* Acting together, you can achieve more – the involvement of residents complements the efforts of local authorities. Local authorities are not able to identify all problems by themselves, nor they have resources enough (including money) to solve all problems. Inhabitants acting in eg non-governmental organizations may gain additional funds for financing activities outside of the commune's budget, eg during local tenders in voivodships, the ones organized by ministries or institutions implementing programs financed from the European Union.<br><br>* Locals will care more about what was created thanks to their commitment. | |

| | | |
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| | They will see it as a „common good", something that belongs to all of them.<br><br>At the end of this part, the facilitator proposes to adopt the principle of „equality of all participants", which means that during the meeting everyone has the same right to speak, make suggestions, etc. (the point is to avoid situations in which status or the functions of the participants are transferred into their diverse participation, eg the mayor speaks longer than other participants). He/she explains that this rule will give all participants the opportunity to make an equal contribution to the results of the debate, and the opinions of all participants will be put to use. | |
| 15 min. | **<u>Summary of work</u>**<br>The facilitator thanks everybody – the participants and group moderators for their active participation. He/she also reminds how the effects of the debate will be used (communication with locals, sending the effects of the debate to all participants and putting them on the library's website, etc.).<br><br>The organizers thank all participants of the panel discussion and debate, as well as patrons and the hosts of the place where the meeting took place. | * |

# A BOOK FOR EVERYONE
# - A GUIDE TO BOOKS

*Author: Amund Haugen Steinbakken*
*Curator of the "Social Innovation" area: Joanna Wcisło*

## AUDIENCE:

Mixed group of people with learning and writing difficulties and librarians/others who want to work with this groups.

One group of people with writing and learning difficulties has been selected for each workshop. Professionals associated with this group of people could also be invited.

This workshop can easily be re-used with another group of users with writing and learning difficulties with whom you want to work.

## SUMMARY:

This workshop is created for the librarians who want to help people with learning and writing difficulties to find a book for them. There is a seriously a book for everyone.

Through this workshop and preparations in advance, the library first identifies different groups that have learning and writing difficulties in their local environment. Then they will curate/select various books suitable for these groups.

In the actual workshop aimed at special groups of people with learning and writing difficulties and professionals within the various fields, the library will present the curated books they have chosen. Then they will open up for feedback on how these books are perceived by the selected group.

## OBJECTIVES:

We want library users with learning and writing difficulties to know about appropriate books. The objectives are to show users how to find and access to books. When people find a book they can read, it can change and upgrade their life. Suddenly there is a new world of knowledge and experiences waiting for them. The library's role in this process is to guide the users through this and focus on these different groups.

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## SKILLS, COMPETENCES, ATTITUDES:

In order to get started with this workshop, some preparations are required.

1. **Library team:** There must be an attitude that you, as a library team, believe that there is a book for everyone. And thus the library must curate/select collections of custom books for the different groups. Your library team should have some knowledge of different audiences and which books are best suited to different reading difficulties. They are familiar with the reading challenges in their local community and want to actively participate in helping this group.

2. **Space and resources**: In order to work with this, the curated books should be collected in their own shelves and sorted by degree of customisation. It's a good idea to find a discreet and tasteful way to mark these selected books as they are easier to find, while avoiding creating stigma for the group that needs these books.

   It is difficult to go into detail about what kind of knowledge you need about the different groups with reading and writing difficulties. This is material that you can find after you have identified the different groups. We have, however, chosen a subdivision model of the books inspired by the Norwegian Association "Leser søker bok": "Books for everyone"

   * **Large-format books:** In your library, there should be some books that have a larger font size than a "regular" book. Large-sized books have large fonts that make it easier

to read the letters. It makes the book more accessible to visually impaired people or people who are especially tired, or have difficulty concentrating. If you cannot find such books, you can refer to a publisher for help.

* **Sign Language and Sign Language:** Sign Language is a visual language. It has its own grammar and syntax. Signs to speech are a way of communicating where speech is visualized with characters.

* **Braille and fonts:** Braille and feel-books are adapted to people with visual impairments that are so strong that they read with their fingers. They can also be nice for people with disabilities. Punctuation books are books written with the sign language braille for the blind. Sensual images are tactile images that you can both feel and see. It is common to create tactile images like elevated images in relief on swirl or plastic. The pictures can also be made of textiles or other materials that are interesting to catch and feel with your fingers like plastic, sandpaper, metal etc. Books which you can feel with your fingers are rarely mass produced because they are difficult and expensive to make.

* **Simple and good Content:** These books are chosen because they are both easy to read and easy to understand. Some have some text, but not large quantities, while others have most pictures. They are suitable for people with developmental impairments. Books with little text and many images are better suited for people with dementia. For those people the books can be a door opener to bring forth memories of childhood.

* **A little but good to read:** The books in this group should strive for a good graphical layout, sentence structure and word choice that make them more accessible than other books. Several are also written with especially simple text. You should see for yourself that this group of books is suitable for people with dyslexia, concentration difficulties or another mother tongue.

## PRESENTATION STYLES USED IN THIS WORKSHOP:

* Lecture
* Visual presentation
* Small group discussion (up to 5 people)

## MATERIALS AND RESOURCES NEEDED:

* Organised / curated book collections adapted to different groups of learning and writing difficulties.

## RISKS AND POSSIBLE BARRIERS:

For those who have learning and writing difficulties, a library, filled with books, can be one of the worst places on earth. Memories of defeat and a sense of not being able to read can be strongly associated with books. Therefore, it is important to try to get help by professionals who know these groups well.

It can also be difficult to identify yourself as someone with learning and writing difficulties. Still today, these problems can be associated with the stigma of being dumb and slow-minded, even though much research has been done on these challenges. Thus, it may also be difficult for others to identify you as part of a group with these challenges. It requires dialogue, understanding and much time to work well with these groups.

# SAMPLE AGENDA FOR THE WORKSHOP

| Time | Activity name | Material needed |
|---|---|---|
| 15 min | **Welcome and housekeeping**<br><br>Introduction of the facilitator, general info about the workshop.<br>Brief presentation of the library. | |
| 10 min. | **Icebreaker**<br><br>Everyone presents themselves by name and presents their favourite book, movie, or song/album and briefly explains what it means to them. | |
| 55 min. | **Presentation and discussion:**<br><br>∗ The librarian presents why they want to be a library focusing on the existence of a book for everyone.<br><br>People have different reading skills, so we need books that are adapted to different readers. Many adults struggle to get content in plain text.<br>It is a problem for the individual and a major challenge to society. So much of the information in the day society is text-based. If you cannot read, it's hard to get information. It's hard to use the internet. It is difficult to fill out a form. It is incredibly complicated to work in today's society. By finding books for those | |

struggling to read, we will try to open these barriers.

* Then, the librarian briefly explains what category of books they have chosen and what lies behind the selection.

The main emphasis of this presentation lies in talking about the criteria for the books they have curated for this group of people with reading and writing difficulties and then presenting the different books that have chosen. Here it should be emphasised why each book is chosen and what kind of book it is. Try to want the listeners to really want to read each book. We recommend that you initially choose between five and ten books.

* Feedback:

After this review, both professionals and those with reading and writing difficulties can be grouped together. Each group will write down their views on the selected books and provide general feedback on what kind of literature and type of books they want.  The librarians can ask: Why was this a good book for you? Why didn't you like this book? What could be done with this book to make it easier to read for you?  This creates a dialogue between the library and the selected group about the books, which also involves professionals on the subject.

* Review + takeaways, final comments (reflects on topic discussed)

| | | |
|---|---|---|
| | After the library has reviewed the selected books based on the feedback from the workshop, the books are collected in a separate shelf. Then, the selected books are supplemented with more books, based on the feedback from the workshop. For the actual shelf with selected books, as mentioned before, it is important to find a discreet and tasteful way to mark these selected books as they are easier to find, while avoiding creating a stigma for the group that needs these books. <br><br> &ast; Wrap up with agenda, outcomes (connect to bigger picture ideas, Q&A) | |
| 10 min | Closing circle (reflections + closing) | |

# CHARACTERISTICS OF PEOPLE EXPERIENCING HOMELESSNESS

*Author: Silva Suhanenkova*

*Curator of the „Social innovation" area:  Joanna Wcisło*

## SUMMARY:

This educational material is informative starting package for librarians when they start to think about working with people experiencing homelessness. It provides characteristics of homeless – types, causes, consequences and psychological issues.

## OBJECTIVES:

* To raise awareness of homelessness in general
* to encourage to introduce oneself with situation in local community,
*  to look for partners and build network.

## INTRODUCTION:

Homelessness is very uneasy social problem to solve and to deal with. People experiencing homelessness are in severe situation – physically and psychologically. Library and librarian alone can`t solve the problem of homelessness, but library can be (and act) open for people experiencing

homeless situation and lend helping hand for those who are looking for one. Homelessness is community challenge and the best approach is to build a network with other stakeholders and to work in a team. Library can be a significant member of this network.  In order to help, first you need know what people experiencing homelessness need. In the context of homeless issue, it is worth to remember the values that MIC library holds – Sensitivity, Community, Cooperation, Dialogue, Dignity, Diversity, Openness, Responsibility, Self-Agency (look for details in MIC model description). Some of the values are more crucial in this situation but meanwhile this is condition where all of them are important. When working with homeless these attitudes/values become core of your action. As for any new initiative/project, you need to start with diagnosis. Good place to start is theory. Create the basic background knowledge before you look around in your community, it will help to observe and it will help you to think about library as a part of helping network.

## CONTENT:

**Get to know the characteristics of homeless**

Homelessness is multilayered topic. For deeper understanding, we encourage you to go thought materials listed in additional information section. Particularly good resource for librarians to inspire and think about the topic is "IFLA Guidelines for Library Services to People Experiencing Homelessness".  Meanwhile in this material, we try to give general outline. Several aspects can be generalized and categorized in order to get an insight and introduce yourself with this group of people, to understand psychological issues. From the other hand, when working with homeless people it is particularly important to think about each of them as an individuality with individual needs and avoid generalization. Homeless are not proud with being in this status and will not be happy to see themselves grouped together, thus group work most likely will not be the best approach here.

**1. Types of homelessness**

Understanding of what is and what is not homelessness can vary among countries and is culture specific, but there are some shared characteristics. According to model developed by Institute of Global Homelessness (2015) Homelessness is "Lacking access to minimally adequate housing" and can be broadly seen in three categories:

* People without accommodation, i.e. people sleeping in places that are not intended for human habitation (in parks, under bridges, on riverbanks, in public buildings, in open fishing boats, cars etc.), having no legal title to occupy any form of adequate accommodation.

* People living in temporary or crises accommodation, i.e. living in accommodation formally provided by public or charitable bodies (night shelters, homeless hostels, crisis centers, camps etc.)

* People living in severely inadequate and insecure accommodation (squatting in conventional housing, living under threat of violence, sharing with friends or relatives on a temporary basis, living in trailers or tents etc.)

## 2. Causes of homelessness

Reasons of becoming homeless are various and the life stories behind this status can be unpredictable. Homelessness is usually the result of the cumulative impact of a number of factors, rather than a single cause (Gaetz, Donaldson, Richter & Gulliver, 2013). The authors suggest three kind factors:

* Structural factors – economic and societal issues that affect opportunities and social environments for individuals. Key factors can include the lack of adequate income, access to affordable housing and health supports and/or the experience of discrimination (that can hinder access to employment, housing, justice and helpful services. Racial and sexual minorities are at greater risk of such discrimination).

* Systems failures - occur when other systems of care and support fail, requiring vulnerable people to turn to the homelessness sector. Examples of systems failures include difficult transitions from child welfare, inadequate discharge planning for people leaving hospitals, corrections, mental health, addictions facilities, and a lack of support for immigrants and refugees.

* Individual and relational factors - apply to the personal circumstances of a homeless person, and may include: traumatic events (e.g. house fire or job loss), personal crisis (e.g. family break-up or domestic violence), mental health and addictions challenges (including brain injury and fetal alcohol syndrome), which can be both a cause and consequence of homelessness and physical health problems or disabilities.

## 3. Consequences and psychological issues

Life conditions for homeless are harsh in many ways and soon might lead to health problems and multiple diseases (it can be both – cause and consequence). Homeless people meet inequality in accessing services and rights (employment, education, health care, food and clothing). It is a vicious cycle from which is very hard to tear oneself away. Many of homeless people might have lost future perspective; they live here and now and are oriented towards the present moment. It is much harder for them to generalize and be aware of themselves as a part of wider community. Consequently, homelessness leave deep mark in people social relations. Typically, a powerful sense of marginality, despair and low self-esteem is present. Meanwhile like every human being, they are in need of attention, recognition and self-actualize. Existing stigma isolates homeless from participation in common public events – they feel generally unwelcome and for many cases, they are unwelcome. It is crucial to remember that people suffering from poverty has different world perspective and needs from people who are not in such circumstances but at the same time we share need of dignity, communication, recognition etc.

Acquaint yourself with local situation**.**

As for planning any new service in the library, you need to complete needs assessment towards the people experiencing homelessness. There are at least two approaches:

* Information from other institutions/organizations that work with homeless people – NGOs, governmental agencies, social workers, shelters that provide support for homeless people. Talk to them and find out as much as you can – why people become homeless in your area, what are their needs, what they are looking for. Maybe you can corporate with other institutions, specialists to train library staff. Networking and mutual support is very important to succeed.

* Direct information – gaining information by asking to people who are experiencing or has been in situation of homelessness. Do some homeless people come to your library already? How do they see the library role in meeting their needs? Some libraries report (IFLA, 2017) visiting places where people gather (food banks, homeless shelters) to build relationship, to talk for better understanding.

**4. Analyze you library.**

As underlined in "IFLA Guidelines for Library Services to People Experiencing Homelessness" (2017), when people experience homelessness, their human rights are consistently threatened and/or violated. The human rights that libraries are particularly responsible for upholding are the right to information and the right to participate in cultural life. We know that libraries are one of the few places where people are welcome regardless of look, wealth, education etc. Everyone stepping in the library is entitled to the same services and treatment. At least theoretically. You might think that library is open for everyone, but by closer look realize that it is not so from perspective of homeless.

When you have acquainted yourself with theoretical frame of information about people experiencing homelessness, gathered information about and from other institutions working with this social group, you are ready to analyze your library. For that you can use workshop scenario „ Welcoming homeless people in our library"

## ADDITIONAL MATERIALS: ONLINE RESOURCES, REFERENCES, SUGGESTED LITERATURE:

* User scenario: Welcoming homeless people in our library;
* "IFLA Guidelines for Library Services to People Experiencing Homelessness" (2017) - a brilliant material that covers all of the most important questions around the topic. Worldwide

experience analyze and best practices. Available: https://www.ifla.org/files/assets/lsn/publications/ifla-guidelines-for-library-services-to-people-experiencing-homelessness.pdf

* A Global Framework for understanding and measuring homelessness (2015). Institute of GlobalHomelessness.Available:http://docs.wixstatic.com/ugd/d41ae6_97a693a1aba845058f91e9cf38f7c112.pdf

* Stephen Gaetz, Jesse Donaldson, Tim Richter, & Tanya Gulliver, The State of Homelessness in Canada (2013) http://homelesshub.ca/sites/default/files/SOHC2103.pdf

* Read the chapter in the model practice "Library of Homeless" – example of library in Riga that specialize in work with homeless.

* YouTube video "The Librarian's Guide to Homelessness" https://www.youtube.com/watch?v=FYiEEhhrFh4

* Online course "The Librarian's Guide to Homelessness" (free): http://www.homelesslibrary.com/ and comprehensive list for additional reading: http://www.homelesslibrary.com/free-resources.html

* "Extending Our Reach: Reducing Homelessness through Library Engagement" - designed to help librarians and library staff create meaningful library services for people who are experiencing homelessness. http://www.ala.org/aboutala/sites/ala.org.aboutala/files/content/olos/toolkits/poorhomeles s_FINAL.pdf

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## RISK FACTORS AND POTENTIAL BARRIERS

To succeed in working with people experiencing homelessness you need a team – both in a library and with other institutions. For library, it is a collective liability and attitude to hold and practice, but it can happen that not every staff member is open and ready to face this group of people. Most likely that good support from specialists, trainings and educational background will help.

# WELCOMING HOMELESS PEOPLE IN OUR LIBRARY

*Author:  Silva Suhaņenkova*
*Curator of the "Social Innovation" area: Joanna Wcisło*

## AUDIENCE:

Librarians

## SUMMARY:

This workshop scenario aims for librarians to go into detail about homeless people as the library visitors; to analyze library services through the possible needs of homeless people; to research the local situation and look for partners.

## OBJECTIVES:

Opening up for people experiencing homelessness is not just individual task to do. You need to gather information, create network and use possible support from outside, but even more important is to work with colleagues in library.  Organize staff meeting. Raise the question; raise the awareness of the problem; discuss.

## SKILLS, COMPETENCES, ATTITUDES:

Workshop requires from leader to prepare. First to read theoretical background concerning homelessness (educational material „Opening up the library for people experiencing homelessness"). Second task is to acquaint oneself with local situation with homelessness - at least to gather basic information. Further research can be done after the workshop and together with colleagues.

## PRESENTATION STYLES USED IN THIS WORKSHOP:

* Presentation/lecture
* Discussion

## MATERIALS AND RESOURCES NEEDED:

* Flipchart
* Markers

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## ADDITIONAL RESOURCES, E.G. DEFINITIONS, LINKS TO ONLINE RESOURCES, THE PROJECT'S EDUCATIONAL MATERIALS ETC.:

* Educational material „ Opening up the library for people experiencing homelessness"
* Check the additional resources list in educational material
* Educational material „Majority – minority relations"

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## RISKS AND POSSIBLE BARRIERS:

Most of the people holds stereotypes and prejudices against homeless. The best tool to deal with it is qualitative information, understanding. Depending on previous experience, staff can hold very

different attitudes. Start the process gradually and know that change will happen slowly and this is not a place for undue hustle.

People could be shy in the environment full of people they don't know, so it's very important to have a warm up session.

## SAMPLE AGENDA FOR THE 90 min WORKSHOP

| Time | Activity name | Material needed |
|---|---|---|
| 10 min | **Icebreaker** <br><br> Ask everyone to imagine being homeless and ask what is the first thing that comes in mind if you ask – what do you miss the most? <br><br> Example: warmth; privacy; sense of security; books etc. | |
| 15 min. | **Presentation about homelessness in theory and observed local situation.** <br><br> Using the educational material „ Opening up the library for people experiencing homelessness", introduce your colleagues with the topic – first about the theory, second – give an owerwiev of what is the situation in your community (statistics, organizations that work with homeless, characteristics of local homeless people). | Presentation |
| 50 min. | **Questions to discuss in the library team:** | Flipchart, markers |

| | | |
|---|---|---|
| | **1. Knowing the basic characteristics about homeless people and particularly those in your community, discuss:**<br><br>∗ what would be target audiences in your community?<br><br>Example: immigrants, refugees, single mothers, children etc. Write them on flip chart.<br><br>∗ what could be the services they need in general?<br><br>Example: health care; education; search for employment; information on where to turn with specific needs etc.<br>Write them on flip chart.<br><br>∗ how library can contribute?<br>∗ are there any new services library can develop?<br><br>Example: Literacy (reading, media etc.) classes; special bookshelf; discussion clubs (music, books etc.); book giveaways; storytelling events; reading programs in night shelters, bookshelf in night shelters; charging stations for mobile devices; assistance in preparing a résumé or job application form;  job interview practice; offering time to discuss with experts such as lawyers, social workers, career consultants; engaging people experiencing homelessness as volunteers in the library; provide brochures and handouts to assist people experiencing homelessness in finding the resources they need; offer free printing and scanning. | |

Write them on flip chart.

**2. How physically welcome library is for homeless people?**

Encourage colleagues to tink about library rules, policies.

* How much they affect homeless people and is a barrier for coming to library?
* What could you change to open up?

Example: If getting a library card reguaires to indicate address of residence, you could permit to use address of night shelter or accept registration without address; If is not allowed to sleep in the library, consider changing that rule to sleeping allowed as long as it doesn't disturb other library users. Post the rules on posters or displays and use positive language (emphasize what is allowed rather than what is not). Have as few rules as possible, avoid placing rules in to many places – one visible is enough.

**3. What attitudes librarians should demonstrate towards homeless?**

Lets assume that homeless people are comming to library.

* How to behave, how to talk with them? Encourage colleagues to think about it and start with presenting fallowing tips (you can add this in final slide of the introduction presentation):
* Look in the ayes when you talk to a person. Frequent library users you may introduce with yourself, use a person's name when you talk. That shows dignity

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|  | and that you respect him - that most likely will incite reflexive respect, creates feeling of equal relationship.<br>* Homeless people culture holds the notion that respect does not come automatically, it needs to be earned;<br>* Treat the homeless the same way you treat other library visitors – no better and no worse;<br>* Keep calm;<br>* Talk to them. Homeless people often lack conversations, simple attention and feeling of care. Simple communication will humanize you for each other; Listen and learn about their needs and how they already use the library, what is missing.<br>* Pay attention to your body language. Avoid dominant or defensive positions. Try to keep friendly atmosphere. Avoid physical contact. It can be written in their body memory as physical assault experience.<br>* If someone breaks the library rules, ask to leave in a friendly manner. In a way that says that, rules must be respected but person is welcome back once he/she respects the rules.<br>* Provide a current, always up-to-date and researched list of local social services. Be in close contact with these agencies, so library staff can personally recommend them.<br><br>Ask if someone has something to add, discuss it. Write additional ideas on flipchart. |  |
|  |  |  |

| 15 min | **Closing circle.** | |
|--------|---------------------|---|
| | Sum-up the seminar. Ask colleagues to share feelings. Register all the current questions, concerns. | |
| | At this point you can decide what are the next steps. For next staff meetings you can look for some specialist support, consultation / training with people who already work with homeless, social workers. Maybe at some point you have someone from homeless people community (or ex) that you can invite to meeting. | |
| | Include colleagues in local community research. Check the government policy towards homeless people. Apply for grants to provide services you have planned. Visit other institutions, summarize local experience and situation. | |

# BIBLIOTHERAPY IN WORK WITH INMATES

*Author:  Urszula Trzeciakowska*
*Curator of the "Social Innovation" area: Joanna Wcisło*

## SUMMARY:

This educational material is informative starting package for librarians when they start to think about working with convicts. It provides: hints while preparing to work in prison, general knowledge about convicts – milieu, consequences of inprisonment: sociological and psychological issues.  It also stresses on bibliotherapy functions and possible effects considering the following quotation: "Listening to, or reading stories addresses a basic human need to discover the truth, to understand, to find an explanation for painful experiences, and even to challenge injustice or lack of meaning".

## OBJECTIVES:

*    To build knowledge on the issue of resocialization.
*    To build background for work within the prisoners community.
*    To prepare local community for ex-cons.

## INTRODUCTION:

Inprisonment is a way of resocialisation method. Human societies have invented this total institution to restrain individuals who cross boundaries, which were imposed on them by those societies. What follows is the inevitable construct of prisoners community and resocialisation of each individual into this community. The next step is the resocialization of ex-cons into the society. Most of societies fail to provide effective resocialization system. Bibliotherapy can be a useful tool to help ex-cons finding their way into the society. Librarian can work as a representative of the society, facilitating the necessary link between the prisoner and the outside world. Books can be used as inspiration tool to tackle different issues existing among prisoners. Library as a space for local community can be a safe space to enter and interact with local community.

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## CONTENT:

**General knowledge about convicts**

**1. Milieu**

The prisoners community is the paradox of resocialization system invented by societies. Each closed community generates its' own rules, so it is worth to be aware that resocialization in prison is not only resocialization towards new rules set by the authorities but also resocialization towards prisoners community.

Prison is hierarchic facility, therefore the awareness of the position of prisoners and you on this ladder is extremely important. Prisoners actions often come from this context. The participation in the meetings you will organize might be defined by the benefits inmates might get e.g..: remission of sentence, possibility to meet with other inmates in less restricted conditions, possibility to learn, possibility to gain material profit.

Because prison is a total institution that forces large numbers of people to live in small space, it's also prone to cause stress, fear, and escalation of aggressive reactions.

To work with people who have been put in such conditions you need to be aware that change in their reactions sometimes cannot be visible.

## 2. Sociological and psychological consequences of inprisonment

The inprisonment is related with various issues among inmates and their relation to the society outside.

*System malfunction:*

*   lack or malfunctioning resocialization system (depends on the country);
*   psychological pressure from the guardians;
*   the stereotypes about ex-convicts;

the necessity to hide the past, and fear that it will be discovered.

*Individual problems:*

*   isolation,
*   lack of self-development possibilities,
*   going back to the same community, often dysfunctional,
*   aggression among inmates,
*   psychological pressure (from other inmates),
*   the fear of going back to the society,
*   low self-esteem,
*   low level of trust,
*   lack of stress control abilities,
*   loneliness

*Effects:*

*   lack of possibility to change and faith in possibility to change,
*   unemployment,
*   aggression,
*   recidivism,
*   constant state of alertness.

**Bibliotherapy**

Bibliotherapy is the intentional use of books for development of individuals. The goals might variate from prophylactic, self-development or resocialization. It may be understood not only as reading and talking about books but also as an invitation to experience and creativity, based on book driven inspiration. Therefore giving the possibility of learning through experience and change.

The therapeutic functions of literature:

* **Imagination exercise** - the most common value of reading. Imagination development has great value for children and adults. What does it mean really? Imagination is a source of self-confidence and decision making process. It allows us to see wider range of possibilities, see the consequences of actions, acknowledge multiple perspectives, and therefore helps in solving problems. It helps in development of emotional and cognitive empathy.

* **The empowering -** Person who reads knows more, has greater vocabulary, learns faster, speaks fluently. Reading can strengthen self-esteem and psychologically strengthen those who are not so strong in other activities. Among the age groups reading the same books (same as watching TV series, or playing the same games) builds the ties with the group and supports the affiliation process.

* **Identification of reader with the literary persona.** If the "hero" of our book is like us, has the same problems, has the same physical features, is in the same situation - the reader is less lonely. Books may show the transformation of main character, suggest solution to the problem he or she has, or "simply" provide the feeling of belonging.

* **The learning process: knowledge and empathy building.** The reader has only one lifetime but while reading can "meet" other people and different cultures. This function might help in understanding other people problems and relations, and in the end builds empathy.

* **The self-knowledge -** insight of oneself, knowing of one's own character, values or weaknesses. Books we choose let us observe ourselves.  We may ask each person what books does one read and why.  The analysis may show us that the reader not always appreciates the most the characters that are similar to him/her but those which have values that the person

desires.This function also corresponds with diagnostic function. The teacher or the therapist may start diagnosis observing the reactions of child (adult) on certain books or characters.

* **Relax**: by reading of absorbing book we distance ourselves from the problems or stressful situations, we focus on the action of our interest and therefore sometimes the book it allows us to see things from different perspective.

* **Fighting fear.** Subjects like your own death or death of your relatives, fear of war, rejection are difficult and reading about them allows to think over those fears even when they are subconscious. Books referring to those topics give also the feeling that there are other people who wish to talk about difficult topics.

* **Compensation.** Replacing the things reader does not have by reading about it. Being closer to the topic, gaining knowledge on it and the possibility to identify oneself with the character instead of doing things the reader can't do may have and important therapeutic function.

* **Stimulating and self-expression function.** reading about people who did something the reader wishes to do as well bring ideas or inspire to action. on the other side the arte-therapeutic workshops stimulate creativity and expression.

* **Prophylactic function.** Books showing examples of dangerous decisions or lifestyle allow reader to consider the consequences of such actions without the necessity to engage directly.

*Useful questions in working with text:*
* what do you think about the character actions?
* why did this happened?
* what are the other solutions?
* what do you feel about this situation?
* what can happen after the end of this book?

**Hints while preparing to work in prison**

Because every group is different and therefore has different needs, the key challenge is to be open and ready to address needs of the group.

**Don't expect anything**. Prepare as usually, be focused on the actual situation, ask questions. Be open, but at the same time be ready to protect your limits. Remember that you are not responsible for what the prisoners did or do. You are there to inspire them, to provide them with the possibility to change, and how they will exploit this experience is their choice.

**Make a research**: try to find partners who have already done some actions in the facility you are interested in.

**Decide:** choose the partner who you want to work with (both organizational one and co-trainer).

**Test yourself during a "pilot":** It is good to know the group and the settings before you start to work, so that the "pilot" meeting with the group you will be working with is very useful. If possible - get to know each other, make the acquaintance with the group members, feel the first impression, look around to see the space you will work in, find out what you can bring to the prison.

**Prepare the meetings**: First meeting has a little different construction than the following ones: on top of all the basic elements of every group meeting it is good to have the contract (establish the rules of cooperation), exercises are set in the manner that will allow you to know the group (some talking about themselves, some interaction like "counting to 10", "Dixit" cards)/

While preparing each of the next meeting acknowledge: the context (prison), the topics that appear during first meeting, the process (the topics that appear during the meetings that are new, it might be important to tackle them also). Balance the construction of every meeting: have some fun, have some serious stuff and have some relax.

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## ADDITIONAL MATERIALS: ONLINE RESOURCES, REFERENCES, SUGGESTED LITERATURE:

* Bibliotherapy – list of publications:
  http://journals.sagepub.com/doi/abs/10.1177/0143034308090058?journalCode=spia

* Bibliotherapy as a method of treatment - Springer

  https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=4&ved=0ahUKEwi m4pSblJzbAhUFjCwKHR14AGYQFghZMAM&url=https%3A%2F%2Fwww.springer.com%2Fc da%2Fcontent%2Fdocument%2Fcda_downloaddocument%2F9780387097435-c2.pdf%3FSGWID%3D0-0-45-721421-p173829717%2529&usg=AOvVaw0hTgCMZsHWOVtaVF6-YyAR

* Bea Uusma - Expedition

* J. M. Coetzee **-**The Childhood of Jesus, The Schooldays of Jesus

* Ursula Le Guinn - Left Hand of Darnkess

* Beatrice Alemagna - The five misfits

* Gregory David Roberts - Shantaram

* Hanya Yanagihara - A Little Life

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## RISKS AND POSSIBLE BARRIERS:

Risks of work among prisoners involve the insufficient support from the authorities, therefore it is good to have partners. Other hazards are: lack of trust, time, spacial restrains.

Risk in working with ex-cons - stigmatization by the community.

# BIBLIOTHERAPY IN WORK WITH INMATES

*Author: Urszula Trzeciakowska*

*Curator of the "Social Innovation" area: Joanna Wcisło*

## AUDIENCE:

Librarians

## SUMMARY:

This workshop scenario helps to map the needs of a group of prisoners (although it might be used in different social groups); it's a starting point to plan the set of meetings accordingly to the outcomes of this workshop.

## OBJECTIVES:

Common goals of the group, different expectations, dealing with fears, group seen as a support for individual. The meeting is planned to bring multiple assets and expectations to light.

## SKILLS, COMPETENCES, ATTITUDES:

The workshop requires from leader to have an introduction meeting with the group where every person has a chance to say something about himself and get to know others. It is necessary for the leader to focus on the goal of the meeting, not on the place where the work happens (if the meeting takes place in prison). Extremely important: not to judge the people who you work with.

## PRESENTATION STYLES USED IN THIS WORKSHOP:

* Presentation/lecture
* Discussion

## MATERIALS AND RESOURCES NEEDED:

* Flipchart
* Markers
* Post-its

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## ADDITIONAL RESOURCES, E.G. DEFINITIONS, LINKS TO ONLINE RESOURCES, THE PROJECT'S EDUCATIONAL MATERIALS ETC.:

* Educational material „ Bibliotherapy in work with inmates"
* Movie: : Work, Jairus McLeary, 2017

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## RISKS AND POSSIBLE BARRIERS:

It is natural that work with prisoners or ex-cons evokes anxiety because most of the people do not have opportunity to meet them or to visit a penitentiary facility.

But in most of the cases the real contact changes one's general view on the monolith that convicts seem to be. On the other hand it is the greatest dilemma of every convict  that wishes to "start over", whether to disclose the truth about one's criminal past.

Working with this social group means that you are ready to be introduced to this dilemma and accompany in a difficult multilayered process.

## SAMPLE AGENDA FOR THE 90 min WORKSHOP

| Time | Activity name | Material needed |
|---|---|---|
| 15 min | **Icebreaker**<br><br>Welcoming, short round, so everybody can have the opportunity to say how they feel, or what's on their mind. | |
| 10 min. | **Weight**<br><br>T*he key in this exercise is the notion of the centre of the body which is just above your hips, the centre allows us to stand,  and keep balance while we walk, sit, engage in life activities.*<br><br>*Ask everybody to stand up, possibly everybody should have some free space around.*<br><br>Narrative: slowly walk around the room, imagine that you just had a great meal, not to big not to small, u feel good and calm, everything is fine and you feel balance.<br><br>Now move your balance centre up to your head. | Flipchart, post-its, markers |

| | | |
|---|---|---|
| | Now walk for a while, see how your body reacts, to the weight in your head, how is your head, How do you feel having this weight up in your head? and how are your feet? Do you walk faster or slower? Is it easy to keep the balance? | |
| | Now move the weight down to your feet. | |
| | walk with it. How is this walk now? take a few moments to think about the way you move now, about your body, your feet, your head, shoulders. | |
| | Now go back to the balance, to the centre of your body. walk around for a moment in this position look around. | |
| | *Q: how did you feel, where do you have your centre most of the time, does this recall any life situations? how do you feel/what do you get when we go back to centre/balance.* | |
| 50 min | **Baloon** | Flipchart, post-its, markers |
| | Reading out loud the passage from Bea Uusma "Expedition." For this exercise recommended is the one on departure when the balloon sets of with three passengers. | |
| | *Q: would you like to go on a trip with a balloon? does anyone know how the balloon works?*<br>*Other useful Q: Can this be a symbol of some situations in life? What are the obstacles they meet, could they predict everything?* | |
| | *Draw a balloon on the flipchart paper.* | |

Narration: The topic of this exercise is: participation in this group. Please take post-it, in three different colours: one for **expectations**, one for **fears**, and one for **skills** (both soft and trained). You have 10 minutes to write down your expectations, fears and skills.

Place expectations in the basket, the fears on the weights, and skills on the balloon.

**Start discussion** *from reading fears. Read the fears (if there are many, you might ask the group to choose the most important three, or see if any are co-related).*

*If they are not clear, ask to explain what do they mean exactly.*

*Go to skills and next to expectations.*

*Q: Is it important to know your fears? Why?*

*When are you able to use your skills?*

*Why is it important to know the goal: personal and the goal of the group.*

*Are there any skills that may deal with some fears? (here you may ask the participants to connect fears with skills)*

*When is this skill useful?, does anyone want to comment on expectations (in general or their own).*

*Is it valuable to know your own skills and others' skills? Why?*

| 15 min | **Closing circle.** |  |
|---|---|---|
|  | Round for participants to express what are their reflections, questions. |  |
|  | Possible simple relaxing exercise for farewell. |  |

# LET'S TALK ABOUT VALUES

*Author & Curator of the "Social Innovation" area: Joanna Wcisło*

## AUDIENCE:

Librarians and library partners

## SUMMARY:

The scenario of "Let's talk about values" workshop is conceived as an introduction to working with and using training materials of the MIC library model. It can be an inspiration for the first meeting with a team of your library or a team of partners who will support your library in the implementation of activities in the field of multiculturalism, social innovation and creativity.

## OBJECTIVES:

* to understand and appreciate important values in the implementation of the MIC library model,

* to deepen the insight into values important to individual team members,

* to think about how the library team can realize these values in their daily work,

* to familiarize the team with the MIC library model and additional training materials

## PRESENTATION STYLES USED IN THIS WORKSHOP:

* discussion, game

## MATERIALS AND RESOURCES NEEDED:

* comfortable environment,
* paper and pencils
* value cards printed in A4 format and cut (annex A) - 1 set for each participant,
* value-meters printed in A3 (annex B) - 1 card for each participant,
* value-meter drawn (or taped with painter's tape) on a large sheet of paper according to the formula from annex B - 1 piece, 2-3 sheets of flipcharts size, connected together,
* 1 red and 1 black marker for each participant,
* objectives and agenda of the meeting written on a flipchart or a large piece of paper,
* paper tape for gluing flipcharts / Value-meters,
* the values of the MIC library printed on colored A4 sheets,
* laptop connected to the Internet and a projector to present the model and training materials

## ADDITIONAL RESOURCES, E.G. DEFINITIONS, LINKS TO ONLINE RESOURCES, THE PROJECT'S EDUCATIONAL MATERIALS ETC.:

**Before the workshop:**

1. Check out the introduction to the model part "Values" – (we recommend getting familiar with the whole MIC model) and a guide on training materials.

2. Choose who to invite to this workshop. It is important that representatives of different departments of your library are present at the meeting.

3. The scenario of this workshop is prepared for a group of max. 10 persons. For a larger team, divide people into 2 smaller groups and lead 2 separate meetings. If you have a meeting with a smaller group, you can extend work on steps 5-7 or discuss one selected training material in detail.

4. Take care of advance booking and preparation of the meeting place. Conversation and exchange of ideas are facilitated by work without tables and chairs arranged in a horseshoe, so that participants have eye contact with one another (and with you too).

5. Prepare training materials for the group

## SAMPLE AGENDA FOR THE WORKSHOP

| Time | Activity name | Material needed |
|------|---------------|-----------------|
| 10 min | *Welcome the group, introduce and briefly discuss the goals of the meeting. You can save your goals on a flipchart and hang it in a visible place in the room.* <br><br> **We met to:** <br><br> 1. familiarize yourself with the MIC library model and the training materials, <br><br> *Speak briefly about the idea of the MIC library and its three areas (Multiculturalism, Social Innovation and Creativity) basing on reading the model or workshop as part of the conference.* <br><br> 2. understand and appreciate the values important in implementing the MIC library model, <br><br> *Say what values are important in the MIC model. You can display colourful A4 sheets* | |

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| | *with the names of values in a visible place, or print magnified Value Cards (appendix A). Also, say that in every institution there is an organizational culture including the norms and values of the organization, but also each of us is constantly looking for personal value in their work. We must ask: what is important to me / and also whether and how it manifests itself in my daily work?*<br><br>3. think about how our library team can realize the value of the MIC library in their daily work.<br><br>*Say that implementing the MIC library model is a long process that requires reflection, many hours of conversations and meetings of the whole team. Today's meeting is an introduction in the topic.*<br><br>*Inform that the meeting will last 120 min (or more if you decide on a version with a presentation of the chosen material)* | |
| 10 min. | **MY value**<br><br>1. Distribute the Cards of Values to the participants (annex A). Each participant should receive one cut set of cards.<br><br>2. Ask the participants to read the description of the cards and then sort the | Value cards printed in A4 format and cut (annex A) - 1 set for each participant |

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| | values described on them and put them in front of them in order:<br><br>• the most important value for them on the top,<br><br>• the least important value for them at the moment at the very bottom.<br><br>3. Distribute printed Value-meters (annex B) to the participants<br><br>4. Instruct the participants to mark the two most important values for them on the Value-meter with red and the other values with black marker. The more important the value, the more colorful dot should be closer to the card with the description of the value (100%). | |
| 80 min. | **Step 1. (20 min.) CONVERSATION IN PAIRS**<br><br>1. Ask participants to find one partner or get into groups of three.<br><br>2. Invite them to talk about the 2 most important values for themselves. Say it is important that each person has a chance to express themselves. When one person speaks, the rest listen carefully, do not ask questions, do not judge, do not give advice. | Value cards printed in A4 format and cut (annex A) - 1 set for each participant,<br><br>Value-meters printed in A3 (annex B) - 1 card for each participant,<br><br>Value-meter drawn (or taped with painter's tape) on a large sheet of paper according to the formula from annex B - 1 piece, 2-3 sheets of flipcharts size, connected together, |

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| | *3.* Suggest a list of questions (you can save them on a flipchart and stick them in a visible place in the room):<br><br>• *How do these values manifest in your life? Give an example of behavior / situation to each value.*<br><br>• *What 2 other values outside of the list are important to you in your professional life?* | 1 red and 1 black marker for each participant,<br><br>Objectives and agenda of the meeting written on a flipchart or a large piece of paper,<br><br>Paper tape for gluing flipcharts / Value-meters,<br><br>The values of the MIC library printed on coloured A4 sheets,<br><br>A laptop connected to the Internet and a projector to present the model and training materials |
| | **Step 2. (15 min.) Group conversation** | |
| | 1. Invite the participants to the group conversation. Encourage them to share the impressions.<br><br>Questions you may ask:<br><br>• *May the most important values change depending on the situation?*<br><br>• *What other values outside of the MIC library list have been discussed? What do they mean to you? Why are they important to you in your professional life?* | |
| | **Step 3. (15 min.) Our team Value-meter** | |
| | 1. Prepare a big flipchart with the Value-meter according to the annex B. Inform that now you will look at how the MIC library values are present in your library team.<br><br>2. Ask the participants to come to the Value-meter and mark two values (each | |

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| | one individually) most present in their library/team with red, and the other ones with the black marker. | |
| | **Step 4. (30 min): The group discussion** | |
| | Referring to the results shown on the big Value-meter, discuss and collect conclusions from the flipcharts discussions. You may ask: | |
| | - *Which values are most present in our library / team? Ask the participants to give examples of behaviors / actions taken by the library team, which illustrate this.* | |
| | - *Which values are least taken care of in our library? What it comes from?* | |
| | - *Can we deal with this and how to do it?* | |
| | Suggest a brainstorm to the team - working out a list of 2-3 activities to accomplish the 2 least present values. | |
| 20 min | **Closing circle (reflections + closing)** | |
| | 1. Summary: referring to the model and materials, say that the training materials and scenarios developed during the project may be helpful in planning the activities. | |
| | 2. Present the structure of materials and briefly tell about the three MIC areas. | |
| | 3. Remind that the activities must be planned thoughtfully and with the whole | |

| | team commitment and this meeting is an invitation to continue working together.<br><br>4. Say how to start - from something that's closest to us, or something you don't have. | |
| --- | --- | --- |

# USERS SCENARIOS
# CREATIVITY

# HOW TO DEVELOP CREATIVE THINKING

*Author: Baiba Holma*
*Curator of the "Creativity" area: Agnieszka Koszowska*

## AUDIENCE:

Adult and young adult residents (users and, if possible, non-users of the library) – max. 20 persons

## SUMMARY:

This workshop scenario is an activity addressed local residents – both users and non-users of the library – who would like to improve their creative thinking skills.

The workshop offers a series of exercises that allow for training fluency, flexibility and originality of thinking. The scenario can also be used as a source of inspiration for facilitators who deliver workshops on creative thinking, and particularly help to prepare their own versions of suggested exercises.

## OBJECTIVES:

Creative thinking is a skill that can be developed and learned. This workshop provides some guidelines on how to practise creative thinking and to train the skill within others.

During this workshop, the participants will get acquainted with the idea of creativity, learn what creative thinking is, what is necessary to boost creativity, and in what ways creative thinking can be practised.

## SKILLS, COMPETENCES, ATTITUDES:

This workshop helps to develop useful skills which are necessary for creative thinking. The participants of the workshop:

* will learn how to generate new ideas,
* will practise generating diverse ideas,
* will learn how to produce novel, original ideas,
* will improve imagination and visualisation skills,
* will to elaborate on someone else' s ideas.

After taking part in the workshop the participants will develop competences (both knowledge and skills) in the areas of creativity and creative thinking. Some of them may also boost their confidence and positive attitude toward their personal and professional lives and self-development.

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## PRESENTATION STYLES USED IN THIS WORKSHOP:

* visual presentation,
* individual work,
* small group discussion,
* brainstorming sessions.

## MATERIALS AND RESOURCES NEEDED:

* visual slides – PowerPoint or PDF (to help the facilitator give instructions, tips and guidance for group activities),
* flip chart, sheets of paper, felt-tip pens, markers, post-it cards,
* special arrangement of the training room (for group exercises),
* comfortable environment.

**Handouts and additional notes (for participants):**

Handouts with instructions and exercise descriptions.

## ADDITIONAL RESOURCES, E.G. DEFINITIONS, LINKS TO ONLINE RESOURCES, THE PROJECT'S EDUCATIONAL MATERIALS ETC.

Educational materials on creativity in the library and design thinking in the Library.

## RISK AND POSSIBLE BARRIERS

People may represent various backgrounds and have different skills and experiences. Some of them may be shy, or have difficulty engaging in social activities or expressing themselves in public. It is important to start with a warm-up session to help people open up and relax, especially when the participants do not know each other well or meet for the first time. Groups should be mixed, but the facilitator should encourage everyone to participate and engage in the workshop activities.

### SAMPLE AGENDA FOR 120 MINUTES WORKSHOP

| Time | Activity name | Material needed |
|---|---|---|
| 10 min | **Welcome and housekeeping**<br><br>Introduction of the facilitator, general information about the topic and workshop. | Presentation about the topic (creativity) and workshop – short definition, and description of the features of a creative person, and the benefits of being creative. The presentation may include a number of creative solutions in various areas of work and life. |
| 15 min | **"Getting to know you" - ice-breaker game**<br><br>This activity helps the participants get to know each other better. It also provides some creative warm-up before the main activities.<br><br>The participants receive small sheets of paper and pens. They divide their papers into four parts (for example by by drawing a horizontal and vertical line that crosses in the middle). In each part they write short answers to the following questions:<br><br>∗ What is your favourite way of spending free time? | |

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| | * If you could travel anywhere in the world, where would you go?<br>* What is your favourite story (a book, a movie, a fairy-tale, etc.)?<br>* If you could do anything, what would you do for a living (what is your dream job)?<br><br>Then the participants introduce themselves (giving their names) by reading aloud their answers – one by one - to the whole group. | |
| 25 min | **Activity 1. Individual work**<br><br>**Task 1: Fluency training exercises**<br><br>The participants work individually and try to generate as many ideas as possible, based on example exercises (see instructions below). They note down their ideas on sheets of paper.<br><br>**Task 2: Flexibility training exercises**<br><br>The participants work individually and try to generate as many ideas as possible, based on example exercises (see instructions below). They note down their ideas on sheets of paper.<br><br>**Task 3: Originality training exercise**<br><br>The participants work individually and try to generate as many ideas | *Instructions for individual training*<br><br>* No breaks during training (unless absolutely necessary),<br>* No watches, mobile phones or computers during training (unless absolutely necessary),<br>* No observers or colleagues passing by,<br>* Find your own place where you will be undisturbed,<br>* Spend at least five minutes on each exercise,<br>* Any idea is a good idea - at least as a mental stepping stone for producing even more ideas,<br>* Carefully read the description before starting an exercise,<br>* Do your best to have fun while training. |

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|---|---|---|
| | as possible, based on example exercises (see instructions below). They note down their ideas on sheets of paper. **Task 4: Visualization and imagination training exercise** The participants work individually and try to generate as many ideas as possible, based on example exercises (see instructions below). They note down their ideas on sheets of paper. | |
| 15 min | **Break** | |
| 45 min | **Activity 2. Group work** The participants sort themselves into four small groups (any method of selection may be used), and members of each group sit down together at one table. Each group discusses the results of their individual work. Members of the groups compare their ideas and analyse them taking into account: <ul><li>how many ideas they generated,</li><li>how original and diverse their ideas were,</li><li>how they could use the ideas in their personal or professional lives, and in the library.</li></ul> Goal: to persuade and *elaborate* ideas. | |

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| | (Ideas for creative thinking exercises are inspired by the Christian Byrge's website: ([www.christianbyrge.com](www.christianbyrge.com)) | |
| 10 min | Closing circle (reflections + closing) | |

## HANDOUTS – DESCRIPTIONS, INSTRUCTIONS AND EXERCISES

**Fluency training exercises**

*One of necessary qualities of creative thinking is fluency of thinking. Fluency is the ability to produce a lot of ideas, for example for new solutions to problems. It allows for a continuous thinking process, so that the production of ideas doesn't stop. The level of fluency depends on the general level of knowledge as well as on how fast a person can identify and access valuable information in his or her memory. In order to generate numerous ideas it is useful to have a broad knowledge of many subjects and keeping one's mind open all the time.*

*Instructions*:

- *do not compare your ideas with someone else's;*
- *accept all ideas that come to mind (including crazy, fantastical ideas);*
- *write your ideas down on paper;*
- *make an extra effort at the point when you feel that it is impossible to find more ideas;*
- *do not think about limitations to implementing your ideas.*

*Exercise 1:*

Imagine you have a **plastic bottle**. Try to produce <u>*as many ideas as possible*</u> *for* what you can do with it. Use inspiration from *in what ways you can use a newspaper, a chair, a table, a spoon etc.* Write your ideas below, e.g.:

- *a funnel*
- *a vase*

*Exercise 2:*

Imagine you are a responsible **for development of the library electronic catalogue**. Try to produce <u>*as many ideas as possible*</u> for how you can improve the catalogue. Use inspiration from *how you use services of internet bank, e-shop etc.* Write your ideas below, e.g.:

- *Electronic catalogue offers access to full texts of books.*
- *Electronic catalogue works on all mobile devices.*

The facilitator may think of his or her own exercises for training the fluency of thinking.

**Flexibility training exercises**

*Flexibility is the ability to develop a wide range of ideas with great diversity. Flexible thinking is easier if a person changes perspectives and tries to understand the situation from different points of view. In order to generate diverse ideas it is worth being open-minded towards diverse situations, people, attitudes, views, etc.*

***Instructions:***

- *make an effort to understand a situation, an object, or a person; try to look at them from new and different perspectives;*
- *do not stop changing perspectives - moving into a new direction of thinking often lead to new understanding.*

***Exercise 1:***

Imagine you are a designer working in a car factory and you have a task to improve **a new model of a car to make it more friendly to older people.** Try to produce *a wide range of ideas with great diversity* for how to improve a car looking at the problem from many perspectives. Write your ideas below, e.g.:
- *The car's equipment includes devices that monitor the driver's health (for example blood pressure, etc.),*
- *The car's windscreen can adjust to the driver's state of eyesight.*

***Exercise 2:***

Imagine you have to improve the library space to provide more cosiness. Try to produce a *wide range of ideas with great diversity* on how to provide cosiness in the library looking at the problem from different perspectives. Write your ideas below, e.g.:
- *Library offers a place to make tea or coffee, and sit down with a book and a hot drink;*
- *There is a library corner with a soft, comfortable carpet on the floor where you can lie down and meditate or have a nap.*

The facilitator may think of his or her own exercises for training the flexibility of thinking.

**Originality training exercises**

*Originality of thinking allows you to produce new, original ideas. It is the ability to rethink and challenge fundamental notions. Originality requires an open mind to see the uniqueness and usefulness in essential new objects and situations.*

***Instructions:***

- *make an effort to produce an idea that most other people may not think of;*
- *introduce a provocative element into the situation or a problem;*
- *try playing with strange, fantastical ideas – they often function as a stepping stone for novel and surprising ideas.*

***Exercise 1:***

Imagine people have 3 legs (or arms). Try to produce *as many original ideas as* possible for what would happen to the world if people had 3 legs (or arms).
Write your ideas below, e.g.:

- *People can use the third leg like a propeller.*
- *There are special containers to keep shoes at home.*

***Exercise 2:***

Imagine you have an **old library card catalogue that is not used any more.** Try to produce *as many original ideas as* possible for what you can do with it. Write your ideas below, e.g.:

- *The card catalogue case with drawers used to keep pots with plants and flowers in, and create a mini garden.*
- *The drawers used for holding small devices, replacement parts and other articles used during maker activities in the library.*

The facilitator may think of his or her own exercises for training the originality of thinking.

**Visualisation and imagination training exercise**

Visualisation and imagination are the abilities to envisage a situation that has never have taken place in the past or may never happen. It may involve a new element or object in the situation. Visualisation and imagination skills require having an open mind to continue a thought process in the absence of logic and causality.

***Instructions:***

- *make an effort to "do fantasy",*
- *generate crazy ideas,*
- *imagine impossible or improbable situations.*

***Exercise:***

Imagine that you are **in a shop (or a library)** 50 years from now. Try to imagine and visualise what the shop would look like and what you could do in the shop (or in the library). Write your ideas below, e.g.:

- *The shop assistant is not a human being, but a digital projection.*
- *The ordered articles are immediately transferred (via a wormhole) to your home.*

The facilitator may think of his or her own exercises for training visualisation and imagination.

# COMPUTATIONAL THINKING FOR ADULTS

*Author: Silje Grøtan Torp*
*Curator of the "Creativity" area: Agnieszka Koszowska*

## AUDIENCE:

Library users, especially people using a creative space in the library

## SUMMARY:

Computational thinking is a method for creative problem solving. It is developed from methods used by programmers, but is transferrable to many areas. You can, for instance, use the method when planning your library's activities based on the background of user needs.

The idea behind computational thinking is to break a problem into smaller, manageable pieces, organise and analyse information and further develop an approach or algorithm to solve the problem. It is also about abstracting and making models of the real world, and finding generalised solutions that you can adapt to real problems.

If your library has creative activities or a creative space, computational thinking can help users find new ways to solve a bigger problem and find innovative solutions. It can be used as a part of other workshops/courses, for instance in coding or programming workshops or as a part of a course in study technique and methods for students.

This workshop is an easy and practical introduction to the method. The aim is to have fun while learning something useful.

## OBJECTIVES:

The library users should know:

* what computational thinking is,
* how it can be used to solve complex tasks or problems,
* the benefit of computational thinking as a method.

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## PRESENTATION STYLES USED IN THIS WORKSHOP:

* Lecture
* Visual presentation
* Exercise
* Small group discussion (up to 5 people)
* Large group discussion (6+ people)

## MATERIALS AND RESOURCES NEEDED:

Pen and paper

## HANDOUTS AND ADDITIONAL NOTES(FOR PARTICIPANTS):

The game of no instructions

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## ADDITIONAL RESOURCES, E.G. DEFINITIONS, LINKS TO ONLINE RESOURCES, THE PROJECT'S EDUCATIONAL MATERIALS ETC.:

Before you organise this workshop in computational thinking, you as a trainer should have some basic insight into the method. We suggest you study one of the online resources below. Google has a more extensive introduction, whereas BBC and CODE.org have quick guides to computational thinking.

* Google offers a free online course "Computational thinking for educators" which can be used for self-study or as a tool for teaching, since the course includes examples of lessons. The course includes both text and YouTube videos:
  https://computationalthinkingcourse.withgoogle.com/unit

* BBC Bitesize offers learning resources for adults, children, parents and teachers in different subjects. They have made an introduction to computational thinking including a test feature,

to help learners check if they have understood the material. The course includes both text and videos:

https://www.bbc.co.uk/education/topics/z7tp34j

* CODE.org also offers an online course in computational thinking. The course is aimed at children and young adults, but can also be used for adults:

https://studio.code.org/s/course3/stage/1/puzzle/1

## Sample Agenda for a 90 minute Workshop

| Time | Activity name | Material needed |
|---|---|---|
| 20 min | **Welcome and introduction to computational thinking**<br><br>The organisers introduce themselves and explain how the workshop is organised in terms of activities and learning outcomes, and how long the workshop will last.<br><br>Since computational thinking is probably an unfamiliar concept for most attendees, a brief introduction to the method is necessary.<br><br>This can be done with a short presentation in your native language, like this one in English:<br>https://www.youtube.com/watch?v=DFLKZmFWuE0<br><br>Or, if everyone understands English, show this introduction video by Google (be aware that the video is made for teachers, but the concept is the same for everyone):<br>https://www.youtube.com/watch?time_continue=11&v=sxUJKn6TJOI<br><br>There are several videos and presentations about computational thinking online. Maybe you can even find one in your own language to use. Some countries have translated the term computational thinking to "algorithmic thinking". | |

| 30 min | **The game of no instructions** | |
| --- | --- | --- |
| | The four steps of computational thinking: | |

| **Decompose** | **Pattern matching** |
| --- | --- |
| Break a problem down into smaller pieces | Find similarities between things |
| **Abstraction** | **Algorithm** |
| Pull out specific differences to make one solution work for multiple problems | A list of steps that you can follow to finish a task |

The exercise is the "Game with no instructions". The groups have to discover the rules of the game by using the steps of computational thinking.

Directions:

1. Divide all the participants into groups of 2-4 people.
2. Let the participants read the **user experiences** to get an idea of how other people have solved the "Game with no instructions."
3. Encourage the groups to pattern match between each experience by circling the sections of words that are identical from player to player.
4. The next step is to have the participants abstract away differences from each experience by underlining words that change from player to player.
5. Using pattern matching and abstraction, have the participants make a script template for game play by writing up the circled parts of the students` experiences, and leaving the underlined sections as blanks.

| | | |
|---|---|---|
| | 6. Let the participants in the groups write up a list of instructions for how they think the game should be played based on the user experiences. These instructions are the algorithm.<br><br>7. Play the game in the groups using the algorithm just made. | |
| 20 min | **Wrap up**<br><br>Discuss in groups and in plenary about how you worked with the task. Did the participants understand how the four steps of computational thinking helped solve the task?<br><br>Talk to the participants about how you can use the method to solve other problems. If you have a creative space or organise creative activities, try to transfer creative thinking into your activities.<br><br>Encourage the participants to try out computational thinking during code or 3D-modelling activities or maybe when trying to solve a social problem. Is it possible to use this method to find new solutions to issues in your local community? | |

# LET'S MAKE A CREATIVE SPACE IN OUR LIBRARY

*Author and curator of the "Creativity" area: Agnieszka Koszowska*

## AUDIENCE:

Adult and young adult residents (users and, if possible, non-users of the library) – max. 20 people

(recommended): representatives of the library staff responsible for various library departments or programmes

## SUMMARY:

The workshop is addressed to library users (and non-users, if possible) and has been prepared for libraries that are planning to launch or develop a creative space. During the workshop the participants get acquainted with the library resources for the new space, share ideas on how to use the space, and discuss their needs for creative activities to include in the space. They also discuss opportunities to engage in specific activities as volunteers or co-creators. The result of the workshop is a list of the most needed activities to be launched by the library in the new space and a group of possible co-creators. The workshop can be hosted in a library that has already launched a creative space and is seeking additional ideas to develop it, as well as in a library that is plannning to launch such a space from scratch.

## OBJECTIVES:

* to research users' needs of creative activities in the library,
* to present library resources (space, equipment, software etc.) to community members,
* to generate ideas for creative activities in the library,

* to check users' readiness to get engaged in specific library activities (as volunteers or co-creators),
* if possible – to form a group of library supporters (who will help the library run the creative space and develop specific creative activities).

## SKILLS, COMPETENCES, ATTITUDES:

The workshop participants:

* will get acquainted with the resources of the library available for creative activities,
* will learn in what ways they (and the whole community) may benefit from creative activities availabe in their library,
* will learn how to generate new ideas,
* will practice skills of self-presentation and public speech,
* will learn how to discuss ideas in a group,
* will practice having an open attitude towards other people's views and opinions.

## PRESENTATION STYLES USED IN THIS WORKSHOP:

* visual presentation,
* small group discussion (up to 5 people),
* public presentation,
* mind mapping.

## MATERIALS AND RESOURCES NEEDED:

* visual slides – PowerPoint or PDF (to help the facilitator discuss the main topic, instructions, tips and guidance for group activities),
* flip chart, sheets of paper, pens, markers, post-it cards, a small box,
* special arrangement of the training lab: up to four tables,
* coloured paper strips, stapler.

## ADDITIONAL RESOURCES, E.G. DEFINITIONS, LINKS TO ONLINE RESOURCES, THE PROJECT'S EDUCATIONAL MATERIALS ETC.:

Let's make guide: http://www.letsmakeguide.com/

Creative spaces in public libraries: a toolkit:
www.libraries.vic.gov.au/downloads/2014_Shared_Leadership_Program_Presentation_Day/creative_spaces.pdf

Making in the Library Toolkit. Makerspace Resources Task Force:
http://www.ala.org/yalsa/sites/ala.org.yalsa/files/content/Making%2CDIY%26CraftingintheLibraryFINAL.pdf

Resources for Youth Makerspaces: http://makered.org/makerspaces/

How to Start a Makerspace When You're Broke: http://knowledgequest.aasl.org/start-makerspace-youre-broke/

Making a Makerspace? Guidelines for Accessibility and Universal Design:
https://www.washington.edu/doit/making-makerspace-guidelines-accessibility-and-universal-design

The Impact of Libraries as Creative Spaces:
http://www.plconnect.slq.qld.gov.au/manage/research/libraries-as-creative-spaces

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## RISKS AND POSSIBLE BARRIERS:

Participants may represent various age groups with different skills and life experiences, which may cause communication problems or difficulties in addressing the whole group in the same way. Some people may have valuable talents and good ideas, but be too shy or inhibited to express them. Each group should be mixed (multigenerational), but the facilitator should encourage everyone to participate and engage in the workshop activities.

## SAMPLE AGENDA FOR THE WORKSHOP

| Time | Activity name | Material needed |
|------|---------------|-----------------|
| 10 min | Welcome and housekeeping | Slides |

| | | Introduction of the facilitator, general information about the workshop and the workshop objectives. | |
|---|---|---|---|
| | 50 min | **Intro activity – present your neighbour (15 min)**<br><br>Participants sit down in a circle. The facilitator asks each person to pair up with someone he or she does not know (or with someone who is different from them in some way, for example: male/female, dark haired/blonde haired etc.). The participants talk to each other in pairs introducing themselves, and giving such information as: first name, profession, hobbies and interests, and fun or interesting facts from their lives. Each person speaks for approx. 2 minutes in turns (first one person speaks, then the other). After that, each participant briefly introduces their partner to the group focusing on a funny or particularly interesting story from their life.<br><br>**Activity one: a mini library tour with presentation of the library's creative space (if one already exists), or other creative activities (20 min)**<br><br>The facilitator (recommended: the library director, or the librarian responsible for the existing or planned creative space) shows the group the library creative space or/and the facilities where the creative activities have been done so far. The following information should be given during the mini-tour:<br><br>- available area of the space(s) (size, shape, location, accessibility), | Slides, post-it cards, a small box,<br><br>flip chart, sheets, markers, pens, coloured paper strips, stapler |

- equipment and furniture,

- hardware and software available.

During the tour the facilitator includes brief information about (or physically presents, if possible) the library resources of particular potential interest to the participants, especially those that are not usually associated with the library's offer, but can arouse curiosity and help generate ideas. Examples:

- advanced creative software available in the library (for example professional, or free-of-charge photo editors),

- e-learning courses available in the library for free,

- educational activities, courses, groups or clubs in the library,

- particularly interesting or unique collection items,

- technological devices available in the library (for example 3D printers), and what benefits they bring to those who learn how to use them.


**Activity two: the chain of talents (15 min)**
The facilitator briefly announces the activity: he or she presents to the group some reflections about talents. For example, people have various talents, some of them may be unique, others quite common (like making delicious coffee). Each talent is a great asset that may help the whole group (and even the whole community) develop and grow. It is worth sharing specific skills and talents for the benefit of all community members. Some skills may be

| | | |
|---|---|---|
| | taught and learned, and some talents may be discovered in the right environment and with favourable circumstances. So it is worth people being open to sharing and ready for new discoveries.<br><br>Then each participant receives 3 strips of coloured paper and writes down 3 specific talents or skills he or she possesses. The facilitator collects the strips of paper and fastens them all together with the use of a stapler. When passing on their strips each participant tells aloud a little bit about their talents. The result of the activity is a chain of talents - the asset of the group which represents and reflects the group's creativity. The facilitator may expose the chain in the room for everyone to see. He or she may refer to the chain, or specific talents included in it, during further parts of the workshop, when needed. | |
| 15 min | Break | |
| 45 in | **Activity three: generating ideas for the creative space – small group discussions (25 min)**<br>The participants sort themselves into four small groups (any method of selection may be used). Members of each group sit down together at one table. Each group discusses one of the following topics:<br><br>    *   What new skill or talent can we learn or develop in the library, and how can we do it? Give ideas for specific activities such as drama classes, 3D printing workshops, creative writing sessions, stop-motion classs, self-study courses of Photoshop, etc. **Pay special** | |

**attention to the skills and talents which young adults (16-35 years of age) might desire or need.**

* What new skill or talent can we learn or develop in the library, and how can we do it? Give ideas for specific activities such as drama classes, 3D printing workshops, creative writing sessions, stop-motion classs, self-study courses of Photoshop, etc. **Pay special attention to the skills and talents which working adults (36-65 years of age) might desire or need**.

* What new skill or talent can we learn or develop in the library, and how can we do it? Give ideas for specific activities such as drama classes, 3D printing workshops, creative writing sessions, stop-motion classs, self-study courses of Photoshop, etc. **Pay special attention to the skills and talents which the adults with special needs (the unemployed, the disabled, young parents, etc.) might desire or need**.

* What new skill or talent can we learn or develop in the library, and how can we do it? Give ideas for specific activities such as drama classes, 3D printing workshops, creative writing sessions, stop-motion classs, self-study courses of Photoshop, etc. **Pay special attention to the skills and talents which seniors (over 65 years of age) might desire or need**.

While discussing their topics, the participants make lists of the activities they would welcome (or think that their friends or family members representing the given group would welcome) in the new library creative space, noting down specific ideas on post-it cards.

Then they present their lists – in their small groups – to the whole group. The other participants may add some ideas where needed. The facilitator collects and organises the cards together (according to topics, user groups, types of activities etc.), sticks them to flip chart sheets, and designs a simple "mind map" of activity ideas for the library creative space.  The maps are scanned for future use.


**Activity four: let's share our talents and make the library space together – discussion (20 min)**

The aim of this discussion is to encourage the participants to contribute their talents, or expertise, and engage in the co-creation of the library creative space. The facilitator may present opportunities for user engagement, for example:

- volunteering as instructors (pointing out rules, regulations, benefits, etc. for a library volunteer),

- paid-for opportunities (if possible), for example as specific workshop instructor, "Artist in Residence", or "Maker in Residence" programme, EU-funded educational programme, etc.

- sponsoring in exchange for advertisement (if possible),

| | | |
|---|---|---|
| | - exhibition of local artists' works, | |
| | - exchange sessions (you teach others one skill, and are taught a different one for free), | |
| | - contributing one's expertise in exchange for using commercial software, or specific equipment free of charge (if possible), | |
| | - regular "self-driven" meetings, facilitated by one of the community members, and exhibitions of works of art for a larger audience. | |
| | The facilitator encourages the discussion and collects ideas for the participants' engagement, or ideas for inviting other community members who might be interested. He or she makes notes of the people ready to contribute and any forms of possible contribution. During the discussion the facilitator tries to empower all participants and emphasise their creative approach, skills, talents, engagement, openness, and eagerness to act. | |
| | If a critical mass of people are ready to contribute, he or she encourages them to meet again and discuss the possibilities to form a regular group of supporters of the library creative space. If such a group is formed, it may be the basis for a creative society in the library, which supports both the library and the members of the group. It may also act as a group of ambassadors for the creative space in the library that will advocate for the library and promote the creative activities and their outcomes. | |
| 10 min | **Closing circle (reflections + closing)** The participants – one by one– give their reflections on the workshop. The facilitator | |

| | sums up the meeting and declares that the collected ideas will be reviewed, and the feedback (together with a starting offer of creative activities) will be announced shortly. | |
|---|---|---|

# HOW TO UNLOCK PEOPLE'S ARTISTIC PASSIONS?

*Author: Baiba Holma*
*Curator of the "Creativity" area: Agnieszka Koszowska*

## AUDIENCE:

Adult and young adult residents – users of the library, for example participants of a readers' club (required: all should have read the same fiction book) – max. 10 persons

## SUMMARY:

This workshop is a proposition of an activity addressed to the users of the library who would like to discover or develop their own artistic skills or talents, which they can use in order to create paintings, drawings, writings, musical compositions etc., inspired by the book they have read.

The workshop offers exercises that allow for developing creative skills. The scenario can be used as inspiration for facilitators who deliver workshops on creativity and creative skills and it can help them to prepare their own versions of suggested exercises.

## OBJECTIVES:

> *Every child is an artist. The problem is how to remain an artist once he grows up.*
> Pablo Picasso

We believe that we all have a need to express ourselves in an artistic way and that we have the ability to create works of art or crafts.

The workshop provides methods on how to practise an artistic process – starting from an idea (inspired by the book all participants have read), then making a plan for realisation of the idea, and

then presenting it to others.

During this workshop, the participants will get acquainted with the idea of artistic creativity, learn how to practice imagination, where to get inspiration, and how to realise an idea in some form of art..

## SKILLS, COMPETENCES, ATTITUDES:

This workshop helps to develop useful skills which are necessary for artistic creativity and creativity in general. The participants of the workshop:

* will learn how to generate ideas;
* will practise generating diverse ideas from a fictional story (story map);
* will learn how to translate ideas into their own story – how to make a storyboard for a film.

After taking part in the workshop the participants will develop skills in the area of artistic creativity. It will help them to feel more confident and develop a positive attitude toward their artistic abilities.

## PRESENTATION STYLES USED IN THIS WORKSHOP:

* visual presentation,
* individual work,
* small group discussion.

## MATERIALS AND RESOURCES NEEDED:

* visual slides – ppt or pdf (to help the facilitator give instructions, tips and guidance for group activities),
* flip chart, sheets of paper, felt-tip pens, markers, post-it cards,
* special arrangement of the training room (for group exercises),
* comfortable environment.

## HANDOUTS AND ADDITIONAL NOTES (FOR PARTICIPANTS):

* handouts with instructions and exercise descriptions.

## ADDITIONAL RESOURCES, E.G. DEFINITIONS, LINKS TO ONLINE RESOURCES, THE PROJECT'S EDUCATIONAL MATERIALS ETC.

7+ Printable Story Map Graphic Organizer:

http://titanyearbook.com/7-printable-story-map-graphic-organizer/

Albright, Jennifer. How to make a Storyboard:

http://www.fvcz.nl/free-report-storyboard.pdf

Barrance, Tom. Telling you story: using film language:

https://learnaboutfilm.com/film-language/

Birsel, Ayse (2015). Design the Life You Love: A Step-by-Step Guide to Building a Meaningful Future. New-York, Ten Speed Press

Douglas, Katherine. Artistic process flow map for TAB teachers:

https://www.pinterest.com/pin/456693218436372099/

Hatten Linda. What is story map?

https://study.com/academy/lesson/what-is-a-story-map-definition-examples.html

How to improve your art skills:

https://www.wikihow.com/Improve-Your-Art-Skills

Kimble, Drew. 5 ways how to rediscover your art and reclaim your passion:

https://skinnyartist.com/5-ways-to-rediscover-your-art-and-reclaim-your-passion/

Lee, Sohui. Planning and creating video storyboard:

https://www.csuci.edu/wmc/pdf/handouts/wmc-videostoryboard-handout-2016.pdf

Need, Tom, Neel, Linda. Live an Artful Life:

https://liveanartfullife.com

Picasso, Pablo. Quotes:

https://www.goodreads.com/quotes/7075-every-child-is-an-artist-the-problem-is-how-to

Ross, Anders. 30 Excellent Examples Of Creativity In Simplicity:

http://www.instantshift.com/2015/01/16/creativity-in-simplicity/

Story map:

https://strategiesforspecialinterventions.weebly.com/story-map.html#

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## RISK AND POSSIBLE BARRIERS

People may have different kinds of skills and experiences in artistic creativity. There can be also

psychological barriers to open artistic skills – shyness, fear they are not good enough, also some people find it hard to express themselves in public.

It is important to start with a warming-up session to help people open up and feel more confident and safe, especially when the participants do not know each other well or meet for the first time. Groups should be mixed, but the facilitator should encourage everyone to participate and engage in the workshop activities.

## SAMPLE AGENDA FOR 160 MINUTES WORKSHOP

| Time | Activity name | Material needed |
|------|---------------|-----------------|
| 20 min | **Welcome and housekeeping**<br><br>Introduction of the facilitator, general information about topic and workshop. | Presentation about topic (artistic creativity) and workshop – short definition and description of features of art, artistic person, artistic creativity and artistic processes (idea; plan; make; reflect and share), how to "exercise" artistic passion, and benefits of being artistically creative. (Some information about these issues in the resources in the part Additional resources etc.)<br><br>And – then – about workshop aim – to make a storyboard for a film based on the fiction book (read by all participants). In this part it is necessary to explain what is story map and storyboard (Handouts No 1, and No 2).<br><br>The presentation may include a number of examples of artistic expressions, with main focus on art works generated by "ordinary" people (for example - ideas from Pinterest). |
| 10 min | **Warming-up: Association with my painted object**<br><br>This activity helps the participants to open their creativity skills and to get to know each other. | A4 size paper; pencil; an object for drawing – toy (car or cat or dog), or cup, or vase with flowers etc. |

| | The participants receive an A4 size sheet of paper and pencil. They have 5 minutes to draw individually the object prepared by the workshop leader.<br><br>Then the participants then introduce themselves (1 min) (giving their names) and showing their painted object to other participants telling one association with the object from their own life. | |
|---|---|---|
| 50 min | **Activity 1. Individual work**<br><br>**Task 1: Reflection on the fiction story**<br><br>The participants work individually and try to complete a story map based on the book they have read.<br><br>**Task 2: Generate 3 ideas from the fiction which you think are most important to tell others**<br><br>The participants work individually and try to generate 3 main ideas.<br><br>**Task 3: Take one idea for your own film story**<br><br>The participants work individually and decide on one idea for a film story (your main message).<br><br>**Task 4: Make film storyboard from 10 – 15 shots**<br><br>The participants work individually and try to generate 10 - 15 shots for a film storyboard. The storyboard is written on a flipchart. | **For Task 1**: Handout No 1. Choose one story map organiser from the story map board (one which seems the most relevant for participant) – http://titanyearbook.com/7-printable-story-map-graphic-organizer/ (printed before) and pencils or other tools for writing<br><br>**For Task 2 and 3**: paper and pencil<br><br>**For Task 4:** handout No 2. for storyboard and flipchart and pencils or other tools for drawing |

| 10 min | **Break** | |
|---|---|---|
| 60 min | **Activity 2. Group work**<br><br>The participants present to each other their developed storyboards for film (max - 6 min).<br><br>Then the participants share the ideas. Only constructive comments.  3 positive impressions from each participant about every storyboard. | |
| 10 min | Closing circle (reflections + closing) | |

## HANDOUTS – DESCRIPTIONS, INSTRUCTIONS AND EXERCISES

**Handout No 1. Story map for fiction work**

A story map is an approach to visualise some text (fiction or text about different subject matters) in order to better understand a story: settings, characters, plot, motives etc.

*Just as a regular map can help us to 'see' the roads, lakes, and mountains around us, a story map can help us to 'see' the various aspects of a story.*[1]



*Picture 1. Story map for book: Alice in Wonderland*

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[1] Hatten Linda. What is story map? https://study.com/academy/lesson/what-is-a-story-map-definition-examples.html

Story maps provide a structured framework of a text and it can help both to see elements and their connections in the text as well as deeper understand the content of the text.

## Types of story maps

To make a story map it is necessary to use a graphic organizer.[2,3]
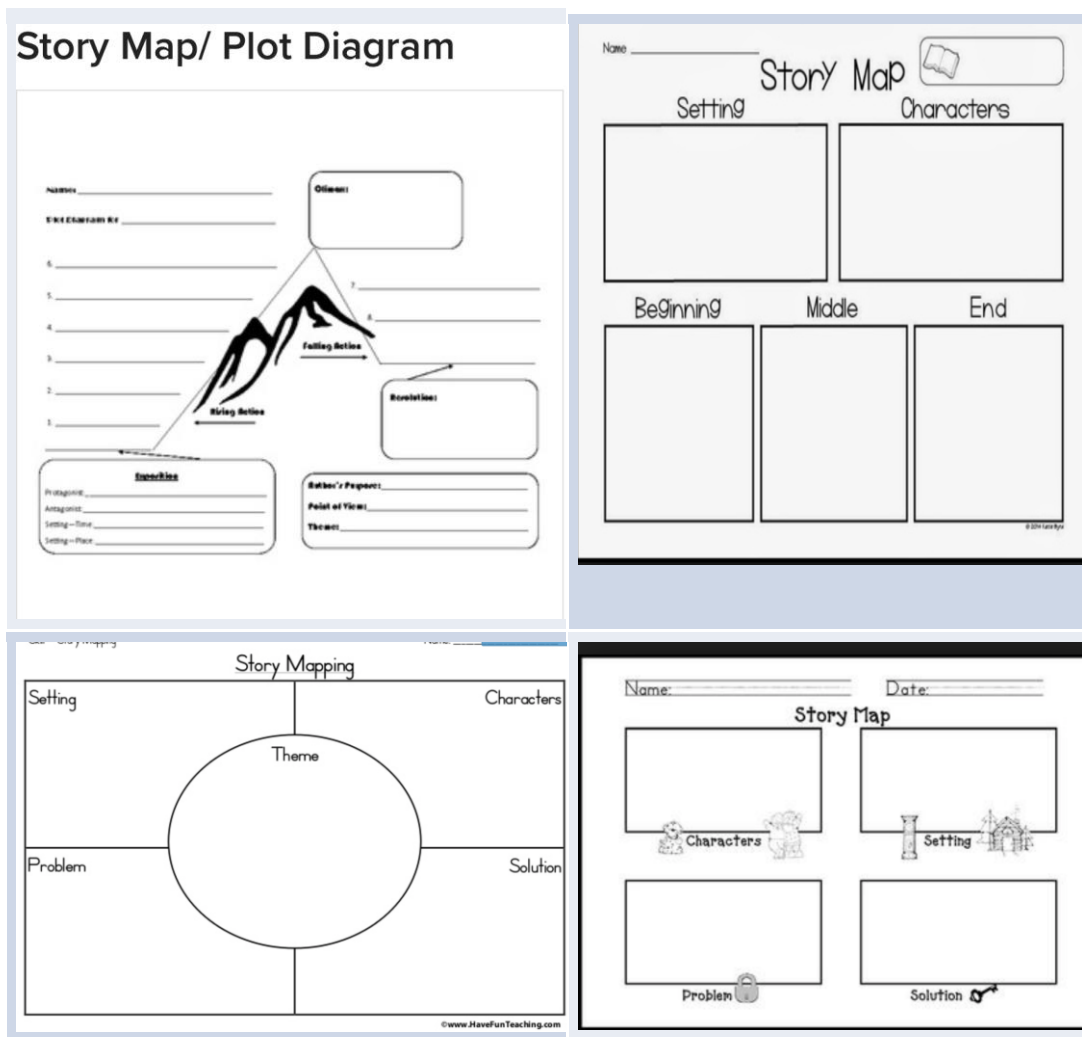


*Picture 2. Story map graphical organiser*

There are many different types of story maps. The simplest story map focuses on the beginning, middle, and end of the story. More detailed organizers focus on character traits or elements of plot. It is possible to find many resources about story map graphical organisers in internet.

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[2] Story mapping:
https://docs.google.com/viewer?a=v&pid=sites&srcid=b25hbWlhLmsxMi5tbi51c3xtcy1vLXMtZW5nbGlzaC0xMC14LWNsYXNzfGd4OmEwZGExZjdjZjE2ZDQ2OQ

[3] 7+ Printable Story Map Graphic Organizer: http://titanyearbook.com/7-printable-story-map-graphic-organizer/

**Some examples of story maps graphical organisers:**



*Picture 3. Examples of story maps organisers*

To make a story map it is necessary to choose the organiser and then – to write all elements about a book.

**More useful resources about making story maps**

7+ Printable Story Map Graphic Organizer:
http://titanyearbook.com/7-printable-story-map-graphic-organizer/

Comprehension: Narrative Text structure. Story mapping:
http://www.fcrr.org/studentactivities/c_009c.pdf

Hatten Linda. What is story map?
https://study.com/academy/lesson/what-is-a-story-map-definition-examples.html

Story mapping:

https://sites.google.com/a/onamia.k12.mn.us/ms-o-s-english-10-x-class/home/reading-strategies/informational-reading-strategies/story-mapping

Story mapping:

https://docs.google.com/viewer?a=v&pid=sites&srcid=b25hbWlhLmsxMi5tbi51c3xtcy1vLXMtZW5nbGlzaC0xMC14LWNsYXNzfGd4OmEwZGExZjdjZjE2ZDQ2OQ

Unit 2: Graphic Organizers:

https://tccl.arcc.albany.edu/knilt/index.php/

**Handout No 2. Storyboard for film**

A storyboard is a visualisation of the shots of the film. Shots are organised in definite order (succession) to tell a story. A storyboard illustrates the key scenes – how the setting will look, who will be present, and what actions will take place.

By visualising shots with a storyboard, it is easier to see how shots fit together. A good storyboard allows showing other persons what you have in mind. It is one method of planning ahead.

Storyboard can be used for planning animations, films, advertisements, and other visual genres in which the sequence of the story and the visual scene shape and influence audience's reception and experience. Storyboards usually are made by professional artists, but simple drawings can also be very expressive. Therefore everybody can make a storyboard. Storyboarding is like writing with pictures.

**How to make a storyboard?**

1.  **Planning before a storyboard**

    * Consider what message are you going to deliver, who is the main audience (target group) – who is or are main characters, what they are going to do etc.;

    * Make a list of the main events of the story in the order they will be told;

    * Identify the key scenes in the film story;

    * Decide how detailed to get.

2.  **Storyboarding – sketch the film**

* Draw 10-15 squares on a piece of paper or use printable storyboard templates. Each square is a different shot or scene of the film;

**Blank Movie Storyboard**

**Storyboard template**
Planning the filming of the promotional film

Details

File Format
► PDF

Size: 20 KB

DOWNLOAD

bbc.co.uk

*Sample templates: https://www.sampletemplates.com/business-templates/movie-storyboard-free-sample-example-format-download.html*

* Sketch the scenes by hand, or create them on a computer or even take photographs;
* Make drawings (photos etc) in each square (frame). It is necessary to provide enough visual detail to give an impression of what is happening, which characters are in the scene (action, characters, location). Consider the type of shot – establishing shot, large shot, medium shot, close-up shot[4];
* Write notes beneath or next to each frame – what will be spoken in that scene and some notes about what is happening. Every frame (scene) could be named. It is possible to make notes about camera angles and movement.

**More useful resources about making storyboards**

How to create a storyboard:
https://www.wikihow.com/Create-a-Storyboard

How to draw storyboards:
https://www.wikihow.com/Draw-Storyboards

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[4] How to draw storyboards: https://www.wikihow.com/Draw-Storyboards

Hunt Philip. Master the art of storyboarding:

https://www.creativebloq.com/advice/master-the-art-of-storyboarding

What Is A Storyboard And Why Do You Need One?

https://www.vyond.com/resources/what-is-a-storyboard-and-why-do-you-need-one/

What Are Storyboards?

https://www.scholastic.com/teachers/articles/teaching-content/what-are-storyboards/

# HOW TO GENERATE IDEAS USING THE SCAMPER TECHNIQUE

*Author and curator of the "Creativity" area: Agnieszka Koszowska*

## AUDIENCE:

Adult and young adult library users (recommended: similar age group) – up to 30 people.

## SUMMARY:

This workshop is aimed at engaging residents in the process of development and transformation of a library branch. It is recommended for public libraries with library branches that are in need of modernisation (i.e. working ineffectively, or at risk of closure).

**SCAMPER** is a brainstorming technique which can be used as a tool for generating creative ideas and stimulating creative solutions to problems. The assumption behind the technique is that every new idea is a modification of one that already exists, but has to be adapted to specific conditions, requirements or expectations. The name of the technique is an acronym which consists of seven letters, meaning:

**S – Substitute**

**C – Combine**

**A – Adapt**

**M – Modify/Magnify**

**P – Put to other use**

**E – Eliminate**

**R – Reverse/Rearrange**

Each letter represents a brainstorming phase in which we challenge an existing problem in order to find a solution, or come up with a creative idea.

Before giving the workshop, the hosting librarians should familiarise themselves with the SCAMPER technique using the links in the additional materials below.

During the workshop the participants are encouraged to generate ideas in order to solve a specific problem, which is: How do we transform the library branch in order to make its services more useful, engaging and attractive to residents? For the purpose of the workshop a specific library branch may be chosen, for example one that needs modernisation, does not work effectively, is looking at its own process of development, or at risk of being closed down.

First, the participants are introduced to the SCAMPER technique and its principles. They then use the technique to generate solutions to an example problem: How to modernise public benches in order to help elderly people move around the area? With the example problem the participants get acquainted with the technique and practice brainstorming ideas using tips, help and guidance from the facilitator.

Then they go on to generate ideas in order to solve the main problem: *How to transform the library branch in order to make its services more useful, engaging and attractive to residents?*

The ideas are then recorded, researched and processed for possible implementation in the library branch.

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## OBJECTIVES:

* to engage residents in the process of transformation of the library branch,
* to "diagnose" the residents' needs and expectations,
* to implement a new type of educational activity for adult users (creativity training) and thus attract new library users,
* to introduce people to the SCAMPER technique - an effective idea generation tool,
* to give people opportunities to boost their creativity and  train their creative abilities,
* to collect (and jointly generate) ideas for development of the library services.

## SKILLS, COMPETENCES, ATTITUDES:

The participants of the workshop:

* will get acquainted with the SCAMPER technique and learn how to use it,

* will learn how to generate new ideas,
* will develop their creativity skills,
* will learn how to produce novel, non-conventional ideas and solutions,
* will practice finding solutions to a specific problem,
* will learn how to discuss ideas in a group,
* will practice maintaining an open attitude towards other people's views and opinions.

## PRESENTATION STYLES USED IN THIS WORKSHOP:

* visual presentation,
* small group discussion,
* public presentation.

## MATERIALS AND RESOURCES NEEDED:

Visual slides – Powerpoint or PDF (to help the facilitator discuss the main topic, instructions, tips and guidance for group activities), flip chart, paper sheets, markers, pens, post-it cards. Ability to set up the training space: easy to relocate tables.

**Handouts and additional notes (for participants):**

Handouts with instructions and additional materials (a list of the SCAMPER technique phases and helpful questions)

## ADDITIONAL RESOURCES, E.G. DEFINITIONS, LINKS TO ONLINE RESOURCES, THE PROJECT'S EDUCATIONAL MATERIALS ETC.

SCAMPER. Improving Products and Services:

https://www.mindtools.com/pages/article/newCT_02.htm

A Guide to the SCAMPER Technique for Creative Thinking:

http://www.designorate.com/a-guide-to-the-scamper-technique-for-creative-thinking/

How to use the SCAMPER technique:

http://www.brainstorming.co.uk/tutorials/scampertutorial.html

## RISK AND POSSIBLE BARRIERS

The participants may not know each other, or be timid, so so-called "ice-breakers" can be used to make them feel comfortable and help them to integrate into the group.

In order to generate as many useful ideas as possible, it is recommended to invite both people who use the "problem" library branch and people who do not use it. For people who do not use it, it may be difficult to encourage them that it is worth transforming the branch. It can be noted that the SCAMPER technique is useful in various areas and contexts, and people are learning it not only in order to help the library, but also for their own development.

It is possible that the ideas generated during the workshop are unrealistic or difficult to implement.

## SAMPLE AGENDA FOR  THE WORKSHOP

| Time | Activity name | Material needed |
|------|---------------|-----------------|
| 05 min | **Welcome and housekeeping**<br><br>Introduction of the facilitator, general info about topic and workshop | Presentation slides |
| 10 min | **Ice-breaker and team-building activity:**<br><br>**Introduction of the participants**<br><br>"What do we have in common?" exercise.<br><br>Participants sit in a circle. Each of them tells the group their name and finishes the sentence: "My favourite … is…". The rest of the group reacts: those who share the mentioned favourite activity or object, etc., raise their hands.<br><br>Examples: "My favourire outdoor activity is skiing" – all people who enjoy skiing too, raise their hands. | Chairs arranged in a circle. |
| 10 min | **Presentation of the SCAMPER technique**<br><br>The facilitator presents the SCAMPER technique, its rules and phases. He or she explains that SCAMPER is an idea generation technique based on an assumption that every new idea is a modification of something that already | Presentation slides |

exists. Each letter in the technique name reflects the particular phase of the process:

S – Substitute

C – Combine

A – Adapt

M – Modify/Magnify

P – Put to other use

E – Eliminate

R – Reverse/Rearrange

A set of questions is used at each phase to help generate ideas or solutions. The participants will receive handouts with letters (stages) and sets of questions assigned to them.

| | | |
|---|---|---|
| 25 min | **Practicing the technique using the example problem** | Handouts with a list of letters (phases) and sets of example questions assigned to them |
| | The task for participants: *How to modernise public benches in order to help elderly people move around the area?* | |
| | The participants divide themselves into seven small groups (3-4 people in each group). Each group has different SCAMPER letter (phase) assigned. They work in their groups trying to generate as many ideas as possible using questions specific to their phases. | Tables and chairs relocated in a way that allows seven small groups to work separately |
| | This is an example problem to illustrate how to correctly use the technique, so the facilitator may help the participants in their work by suggesting some ideas or solutions. | (Optional): pictures with examples of services, products or ideas that illustrate the phase of the technique (for example: a wardrobe with a mirror for Combine) |
| | Example ideas: | |
| | **S – Substitute** | |

- ergonomic benches specially designed for elderly people,
- a bench with a seat that can adjust to a specific requirements or needs of an old person,
- special benches that only elderly or disabled people are entitled to use,
- mobile benches (easily relocated by an old person on their own),
- a system of public wheelchairs or passenger carts (rickshaws) to allow older people move around.

**C – Combine**

- a comfortable bench merged with a table,
- a bench with a customer service (where an old person can order meal, or call for help using a special control panel),
- a network of benches with their own communication system,
- benches with movable, adjustable parts (for example for legs),
- an "animal friendly" bench with facilities to keep animals, feed them, etc.,
- a bench combined with a vending machine offering dietary products designed for older people.

**A – Adapt**

- a bench with a health check that can diagnose a person's illness or check current physical state,
- a bench with a heart rate or blood pressure monitoring device.

**M – Modify/Magnify**

* more dense public network of benches,
* larger, more comfortable benches,
* a bench for demand.

**P – Put to other use**

* customised benches for mothers with children,
* recreational benches for playing chess, board games, etc.
* remote-controlled benches for special use (in first aid, road accidents etc).

**E – Eliminate**

* fewer benches but more advanced, more comfortable ones,
* benches with no legs (made of an adjustable substance),
* no benches during winter - a special mobile service instead.

**R – Reverse/Rearrange**

* on-demand service: a bench "is finding" a person, not a person is looking for a bench,
* older people who use the benches suggest the benches' additional uses.

After the ideas are generated, each group presents them to all participants.

**Note**: this is only an example problem. If there are any real problems in the community, they can be used as an example problem instead of the problem suggested in the scenario.

| 15 min | Break | |
|---|---|---|
| 10 min | **Ice-breaker and creative warm-up exercise**<br><br>The aim of the exercise is to engage people in a group activity and boost the participants' creative thinking.<br><br>The participants sit in a circle. The facilitator prepares three questions, such as "What do we need for… ?", then asks the questions to the group and throws a small ball randomly to one of the participants. The person who catches the ball answers the question, and then throws the ball to someone else who adds a second answer, and so on, until everyone has had a turn.<br><br>An example question:<br><br>*What do we need for climbing Mount Everest?*<br><br>Example answers:<br><br>   ∗  good physical condition,<br>   ∗  perfect health,<br>   ∗  special equipment,<br>   ∗  trustworthy partners,<br>   ∗  supporting family,<br>   ∗  money, sponsors,<br>   ∗  good organisation,<br>   ∗  acclimatisation to high altitudes,<br>   ∗  transport,<br>   ∗  good weather conditions,<br>   ∗  resilience,<br>   ∗  patience. | Chairs arranged in a circle.<br><br>A small toy-ball |
| 25 min | **Using the SCAMPER technique for generating ideas to transform the "problem" library branch**<br><br>The participants divide themselves into seven small groups again. It is best to re-arrange the groups so that the participants are assigned to a different SCAMPER phase than in the previous task. | Handouts with a list of letters (phases) and sets of example questions assigned to them |

| | Participants work in their groups trying to generate as many ideas as possible using questions specific to their phases.<br><br>The problem: *How to transform the library branch and change its offer to make it more useful, engaging and attractive to residents?*<br><br>After the ideas are generated, each group presents them to all participants. The ideas are discussed in the whole group. You could organise a vote to check how many people in the group are interested in the implementation of specific ideas. | Tables and chairs relocated in a way that allows seven small groups to work separately |
| --- | --- | --- |
| 10 min | **Closing circle (reflections + closing)** | |

## HANDOUTS WITH A LIST OF LETTERS (PHASES) AND SETS OF EXAMPLE QUESTIONS ASSIGNED TO THEM

**S (Substitute)**

What can we substitute or replace in an existing solution?

How can we replace it?

What (which elements, attributes, rules, names, values, technologies etc.) can be changed in an existing solution?

**C (Combine)**

What can we combine?

How can we combine the existing solution (service, product, idea etc.) with other existing solutions?

What kind of resources can we use?

Which technologies, that are not present here, can be added to our solution?

Which parts, materials, ideas etc. can be mixed together?

**A (Adapt)**

What can be added or adapted?

Are there similar services or projects to the one we are working on? What can we borrow from them?

What could we copy or imitate? What other ideas (outside of our field) can we add to our solution?

Can we add an extra part, element, functionality?


**M (Modify/Magnify)**

What can we magnify, maximise, or enlarge?

What should be strengthened, made larger, longer, wider, or higher?

Which value could we increase? What can we duplicate?


**P (Put to other use)**

How else could we use this solution?

In what ways can we use it?

Can anyone else benefit from it?

Can it be used in other contexts, areas, fields?


**E (Eliminate)**

How can we simplify the solution?

What can we eliminate?

What is unnecessary there?

Could we divide it into smaller parts?


**R (Reverse/Rearrange)**

Can we arrange anything in a different way?

Could we change the order?

Could we do something opposite to the existing solution?

Can anything be reversed, twisted, or put upside down?