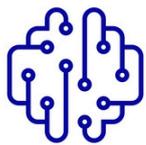


# Rethink Remigration: art-based tools for youth workers

TOOL KIT



KAMAN



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# Introduction

In recent years, remigration has become more common, with families returning home after years or even decades abroad. These decisions are usually made by adults, often without involving the children, who face the challenge of leaving behind everything familiar to move to a place that's supposed to feel like home—despite often being born abroad. Children from migrant families can feel like outsiders, shaped by different traditions, languages, and customs. Balancing integration with preserving their identity, they often form something in-between. After remigration, they face a new challenge: integrating into a society they're expected to fit into. With a migration background, this can be difficult and even harmful if support is lacking.

During the **Rethink Remigration project (Podgórzyn, 7-13 March 2025)**, youth workers from 11 countries came together to explore ways of better understanding this specific group, develop new methods tailored to their needs, and promote creative, open-minded approaches that encourage young people to explore their identity through artistic expression. Read more [here](#).

This publication is a summary of our work, including detailed examples and instructions on how to use various art-based methods in everyday practice. We hope it will serve as a practical guide for anyone interested in using creativity to support a more inclusive and open society.

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# Why art-based methods?

Before deciding to use art-based tools when working with young return migrants, we need to ask ourselves: Why? Why choose these tools among the many available methods that can support, empower, and help young people feel included and strengthen their sense of belonging? And how can this choice make our work more effective and impactful?

Art-based tools hold unique and often underused potential. Yes, they boost creativity and offer a fun way for young people to express themselves—but they also do much more. They are especially powerful when working with diverse groups, helping to overcome barriers like language, cultural differences, or economic limitations.

These tools create a space where all young people can take part, no matter their background or perceived “talent.” With so many approaches to choose from, it's easy to adapt to each group's needs and abilities. And when youth feel safe to create and share, meaningful connections and personal insights begin to surface.

Another key strength is that the outcomes—artworks, performances, writings—are often easy and enjoyable to share with a wider audience. They help young people tell their stories on their own terms and build bridges with the broader community, encouraging empathy and deeper understanding.

# Before you start

In this toolkit, you'll find 17 different art-based exercises and tools designed to support your work with remigrant youth. While these activities were created with this specific group in mind, please ensure each one aligns with the needs and competencies of the individuals you're working with before using it.

When developing these tools, we considered several key factors to make them practical and accessible. Each activity includes:

- Clear, step-by-step instructions, including preparation guidance
- Estimated duration, which may vary depending on the size and dynamics of your group
- A list of required materials, primarily affordable and easy-to-find art supplies
- Objectives of each tool, to make sure it will meet your needs
- Suggested reflection questions, to help facilitate discussion and deeper insight (feel free to add your own!)
- Variations and tips

We hope these tools inspire creativity, connection, and meaningful exploration with the young people you work with.

## Time and place

This activity can be either the central part of a facilitated workshop or one of several components. When choosing a venue, try to select a space that is easily accessible for participants who may face mobility or other challenges.

If you and the participants decide to organize an exhibition of the artwork created during the session(s), consider looking for a welcoming and open space, such as a library, community center, or school.

# Approach

The tools we practiced and developed during the project were rooted in non-formal education, which encourages creativity, exploration, and experimentation. As a facilitator, consider minimizing the role of trainers and theoretical input to give participants the space to take a more proactive approach and express themselves fully.

Your role is to support young people before, during, and after the process. It's easy to unintentionally take ownership of the outcomes or to steer participants toward what you feel is the "right" direction—but that may not be authentic for them. Remember, in this process, there are no right or wrong answers, and you might be surprised by what emerges.

## Getting started

Some of the exercises and tools presented below may be emotionally challenging. As a facilitator, it is your responsibility to ensure that all participants feel safe and are able to openly share their feelings, reflect on the activities, and discuss the outcomes of their work. While there may not always be enough time for full team-building or getting to know one another in depth, try to create at least a small space for connection. Additionally, setting simple ground rules and boundaries can help everyone feel more confident and comfortable during the session.

# Threads of Connection

Author: Rozica Istudor

<b>Number of participants</b>	Minimum: 4 Maximum: 30
<b>Materials needed</b>	<ul style="list-style-type: none"><li>• Colored yarn or thread</li><li>• scissors</li><li>• small pieces of fabric or paper tags</li><li>• markers</li></ul>
<b>Duration</b>	2-3 hours
<b>Objectives</b>	<ul style="list-style-type: none"><li>• encourage cultural exchange and storytelling through symbolic art</li><li>• build interpersonal connections through shared narratives</li><li>• create a visual representation of diversity and unity</li></ul>
<b>Step by step instructions for implementation</b>	<ol style="list-style-type: none"><li>1. Introduction (15 min)<ul style="list-style-type: none"><li>• Welcome participants and introduce the concept of the activity.</li><li>• Explain how weaving and interconnected threads symbolize human relationships.</li><li>• Icebreaker: Each participant shares a fabric pattern or texture that reminds them of home.</li></ul></li><li>2. Personal story weaving (30 min)<ul style="list-style-type: none"><li>• Each participant selects a piece of fabric or paper tag.</li><li>• They write or draw something that represents their cultural background, migration experience, or identity.</li><li>• Attach each piece to a strand of yarn.</li></ul></li><li>3. Web of Stories (60 min)<ul style="list-style-type: none"><li>• In small groups, participants connect their yarn strands to others, forming a large interconnected web.</li><li>• As they tie pieces together, they share the meaning behind their symbols.</li></ul></li></ol> <p>Groups can arrange the web artistically in a space or on a board.</p>

# Social Exclusion & Bullying

Authors: Elise Mariani, Tuğba Altunöz, Yana Taskova, Rana Ahmad Raza, and Lütfiye Bozatlı

<b>Number of participants</b>	Minimum: 5 Maximum: 10
<b>Materials needed</b>	<ul style="list-style-type: none"><li>• Cast and crew (actors, directors, technical team)</li><li>• Venue (indoor or outdoor space with a stage or open area, lighting, and sound system)</li><li>• Costumes and props (to enhance the realism of the scenes)</li><li>• Script (pre-prepared storyline or improvisation guidelines)</li><li>• Audience and advertisement (posters, flyers, social media promotion to engage viewers)</li><li>• Sponsorships (optional, for better resources and outreach)</li></ul>
<b>Duration</b>	<ul style="list-style-type: none"><li>• 1 full day for rehearsals, setup, performance, and reflection</li><li>• 30-40 minutes for the performance</li></ul>
<b>Objectives</b>	<ul style="list-style-type: none"><li>• Raise awareness about social exclusion and bullying</li><li>• Foster empathy by allowing participants to step into different roles</li><li>• Promote inclusion through interactive storytelling</li><li>• Challenge stereotypes by addressing biases and assumptions</li><li>• Encourage dialogue between participants and audiences</li><li>• Motivate action by inspiring advocacy and intervention</li><li>• Provide representation for marginalized or excluded individuals</li></ul>
<b>Step by step instructions for implementation</b>	<ol style="list-style-type: none"><li>1. Preparation &amp; role allocation:<ul style="list-style-type: none"><li>• divide participants into teams (actors, production, promotion, technical support).</li><li>• assign roles based on comfort and interest.</li><li>• discuss the message of the play: What kind of exclusion or bullying do they want to portray?</li></ul></li><li>2. Script development &amp; scene planning:<ul style="list-style-type: none"><li>• brainstorm real-life scenarios or use pre-written scripts.</li><li>• brainstorm real-life scenarios or use pre-written scripts. ☹️ Ensure the scenes have a beginning (introduction of conflict), middle (escalation), and end (resolution or thought-provoking conclusion).</li></ul></li></ol>

# Into the Art-tools: Theater

Author: Natalia Kędzia

<b>Number of participants</b>	Minimum: 12 Maximum: 24
<b>Materials needed</b>	Paper and pens for notes, prepared ahead pieces of paper with situation to show.
<b>Duration</b>	90 minutes
<b>Objectives</b>	<ul style="list-style-type: none"><li>• demonstrating the potential of art-based tools</li><li>• establishing a shared understanding of the term before moving on to further activities</li></ul>
<b>Step by step instructions for implementation</b>	<p>1. Introduction to art-based tools</p> <p>Start with a general discussion about art-based tools. You may want to ask the following questions to guide the conversation:</p> <ul style="list-style-type: none"><li>• What is a tool in the context of youth or social work?</li><li>• What exactly is an art-based tool, and how does it differ from other types of tools?</li><li>• Which art-based tools are you familiar with?</li><li>• What types of art can serve as the foundation for these tools?</li></ul> <p>2. Group activity</p> <p>Divide participants into three groups. Assign each group one of the following topics (only the assigned group will know their topic):</p> <ul style="list-style-type: none"><li>• "The story of an art-based tool that worked out exceptionally well."</li><li>• "The story of an art-based tool that started off poorly but ended up succeeding."</li><li>• "The story of a failed attempt with an art-based tool."</li></ul> <p>Ensure that all participants understand the task. If anyone feels uncomfortable with acting, they are welcome to take on other roles, such as directors, choreographers, etc. Allow 30 minutes for the groups to prepare.</p>

# Collaging Identities

Authors: Alice Panari and Maree Sol Foster

<b>Number of participants</b>	There is no minimum, no maximum
<b>Materials needed</b>	<ul style="list-style-type: none"><li>• magazines</li><li>• paints</li><li>• scissors</li><li>• good glue, robust</li><li>• paper, textiles, participants' pictures,</li><li>• things from home (the idea is that participants bring things that represent something they identify with)</li><li>• collaborations/donations</li></ul>
<b>Duration</b>	Half a day - 60 minutes introduction exercise, around 3 hr collage, 30 min reflection
<b>Objectives</b>	<ul style="list-style-type: none"><li>• expressing ones identities</li><li>• building social relationships while overcoming language barriers</li></ul>
<b>Step by step instructions for implementation</b>	<ol style="list-style-type: none"><li>1. Gather together all participants</li><li>2. Ask them to fill out their identity molecules:<ul style="list-style-type: none"><li>• give each one a piece of paper and some markers</li><li>• they should write their name in a bubble in the centre and draw lines connected to other bubbles with words from different categories they identify with (family (eg. sister), occupation, gender, nationality, etc.)</li><li>• distinguish with different colours the "given" identities (the ones one does not choose, such as family and nationality) from the "chosen" ones. The bubbles with the identities in them should be spread around the paper (closer or further away from the name, depending how important they are to the individual's identity).</li><li>• form a circle (standing) and ask whoever identifies with (for ex.) a nationality to take a step forward and stay there for as long as they feel this is important to their identity, then go through all the categories one at a time.</li></ul></li></ol>

# DEBUNK EMOTIONS

Authors: Ana Servinovska, James Kübler, and Simona Naumoska

<b>Number of participants</b>	Minimum: 5 Maximum: 20
<b>Materials needed</b>	<ul style="list-style-type: none"><li>• printed black and white wheel of emotions ( 1 piece of paper per participant) and same in color 1 piece.</li><li>• more paper</li><li>• colorful pencils</li><li>• markers</li></ul>
<b>Duration</b>	Maximum 100 minutes in total: <ul style="list-style-type: none"><li>• 5 min introduction</li><li>• 7 min selection of emotions</li><li>• 7 min to associate emotions to colours and symbols</li><li>• 30 min drawing</li><li>• 5 min interpretation of the other drawing</li><li>• 5 min for their own interpretation</li><li>• 15-20 min for debriefing 1</li><li>• 5 min explaining the wheel of emotions</li><li>• 5 min for the interpretation</li><li>• 15-20 min for debriefing 2</li></ul>
<b>Objectives</b>	<ul style="list-style-type: none"><li>• helping the youth to identify, express and share their emotions using colors and symbols.</li><li>• promoting empathy to other people</li><li>• understand an emotions on a deeper level</li><li>• sharing and comparing the emotions and the perceptions of those</li><li>• reflection on how the participants see themselves vs how other see them</li></ul>
<b>Step by step instructions for implementation</b>	<ol style="list-style-type: none"><li>1. Initial reflection:<ul style="list-style-type: none"><li>• Give each participant:<ul style="list-style-type: none"><li>◦ 1 black-and-white Wheel of Emotions</li><li>◦ 1 blank sheet of paper</li></ul></li><li>• Instruct them to choose 10 emotions from the wheel that they have felt over the past 10 days.</li></ul></li></ol>

# Expression through music and art

Authors: Fatima Amarti-Chihi, Diamanto Marnierou, Josip Vuković, Iva Kvesić

<b>Number of participants</b>	Minimum: 10
<b>Materials needed</b>	<ul style="list-style-type: none"><li>• speaker</li><li>• appropriate space</li><li>• phone/laptop with internet access</li><li>• pieces of paper with names of emotions (one per group, preferably more)</li></ul>
<b>Duration</b>	<ul style="list-style-type: none"><li>• explaining - 5 minutes</li><li>• preparation - 40 minutes</li><li>• delivering workshop - 5 minutes per team</li><li>• reflection - 5 minutes</li></ul>
<b>Objectives</b>	<ul style="list-style-type: none"><li>• expression through art</li><li>• connecting with other participants</li><li>• connecting and accepting their emotions</li><li>• learning how to work in a team</li></ul>
<b>Step by step instructions for implementation</b>	<ol style="list-style-type: none"><li>1. Divide participants in smaller groups and assign emotion to each group</li><li>2. They have to portray their given emotion through music and dance</li><li>3. After explaining each group should be given approximately 40 minutes to prepare their choreography</li></ol>
<b>Questions for debriefing or reflection</b>	<ul style="list-style-type: none"><li>• What did you learn about yourself from this?</li><li>• How did you feel during the process?</li><li>• How was it working in a team?</li></ul>
<b>Tips for facilitators</b>	If certain members don't feel comfortable with dancing, they can contribute to the group by directing the choreography and serve as a technical support

# Bridging Colors

Author: Marcel Tapalaga

<b>Number of participants</b>	Minimum: 4 Maximum: 30
<b>Materials needed</b>	<ul style="list-style-type: none"><li>• creyons</li><li>• sheets of paper and markers</li><li>• canvas (large)</li></ul>
<b>Duration</b>	2-3 hours
<b>Objectives</b>	<ul style="list-style-type: none"><li>• foster intercultural dialogue and social inclusion through collaborative art.</li><li>• encourage self-expression and storytelling among migrants and local participants.</li><li>• build a sense of belonging through shared creativity.</li></ul>
<b>Step by step instructions for implementation</b>	<ol style="list-style-type: none"><li>1. Introduction (15 min)<ul style="list-style-type: none"><li>• welcome participants and introduce the activity.</li><li>• explain how art can be a bridge between cultures.</li><li>• Icebreaker: Each participant shares one color they associate with home and says why.</li></ul></li><li>2. Story Mapping (30 min)<ul style="list-style-type: none"><li>• provide large sheets of paper and markers.</li><li>• participants draw or sketch symbols representing their personal migration stories, cultures, or significant memories.</li><li>• encourage participants to include elements from both their home and host cultures.</li></ul></li><li>3. Collective Mural (60 min)<ul style="list-style-type: none"><li>• divide participants into small groups. Each group gets a large canvas or paper.</li><li>• groups integrate their individual symbols into a collective artwork.</li><li>• encourage discussion on how different symbols connect.</li><li>• allow freedom in technique (painting, collage, mixed media).</li></ul></li></ol>

# CounterTikiTenaccio (CTT)

Author: Saarah Mouhamed, Lachezar Popov

<b>Number of participants</b>	Minimum: 11 Maximum: 22
<b>Materials needed</b>	Internet device (tab, phone, computer); paper, colors, sticks (to make the players), cardboard to make a football field model; playground, ball, cones
<b>Duration</b>	1HR : (theoretical) and to play the CTT game SOME DAYS: (practical) to practice the football tactics in real games
<b>Objectives</b>	<ul style="list-style-type: none"><li>• learn football tactics in a detailed way.</li><li>• train to use these tactics in real games.</li><li>• understand mathematical features and science behind football, it is not just a game, it is a teamwork.</li></ul>
<b>Step by step instructions for implementation</b>	<ol style="list-style-type: none"><li>1. Watch videos showing football tactics (Counter-attack, Tiki-Taka, Catenaccio).</li><li>2. Explain the tactics and discuss about them altogether.</li><li>3. Play the interactive CCT game (simulation on the model).</li><li>4. Practice in the playground.</li></ol>
<b>Questions for debriefing or reflection</b>	<ul style="list-style-type: none"><li>• Have you learnt something?</li><li>• Did you enjoy it even if you don't like football?</li><li>• Was it a good way to learn?</li><li>• Will you be able to teach it to others?</li><li>• Will you use this art-based tool?</li><li>• Are you interested in more football tactics?</li><li>• Is this interactive game accessible for everyone ?</li><li>• Do you have any advice to make it better?</li></ul>

<p><b>Tips for facilitators</b></p>	<ul style="list-style-type: none"> <li>• make a mix up: heterogeneous teams with people who have ever and never played, ever liked or never liked football, so they can teach each others;</li> <li>• give other materials for learning to people that are more familiar with a different way of learning: books about soccer tactics, videos, pictures and others;</li> <li>• for the games in the field add prizes for stimulation (exemple: award for using these tactics in a game);</li> <li>• practice in the ground like a real soccer game: invite people to cheer up the teams, someone to make the football commentary etc.;</li> <li>• for the childrens playing the CounterTikiTenaccio game, give them the opportunity to make their own playersticks, design them etc.;</li> </ul>
<p><b>Variants</b></p>	<ul style="list-style-type: none"> <li>• change the order of the steps: playing the game first, then the theoretical part etc..</li> <li>• change the duration of the process according to the needs.</li> <li>• create an app of this game</li> </ul>
<p><b>Sidenote:</b></p>	<p>Basically, this interactive game is a soccer field model so we can experience football tactics on it by playing a football player with a stick. It is related to the inclusion and integration topic because the essence of the sports and mostly in football is diversity and inclusion. Sports don't make any difference and are only seeking hard-work and confidence. This CounterTikiTenaccio game is also adaptable for everybody: younger ones, older ones, etc, very inclusive!</p>

# Take a stand

Author: Katarzyna Kowalska

<b>Number of participants</b>	Maximum: 20
<b>Materials needed</b>	<ul style="list-style-type: none"><li>• laptop</li><li>• projector to show the <u>sentences</u></li></ul>
<b>Duration</b>	30 minutes
<b>Objectives</b>	Deconstructing some of the notions related to inclusion and youth work
<b>Step by step instructions for implementation</b>	<ol style="list-style-type: none"><li>1. Room Setup:<ul style="list-style-type: none"><li>• Designate one side of the room as the “YES” side and the opposite as the “NO” side.</li></ul></li><li>2. Statements<ul style="list-style-type: none"><li>• Read out a series of statements (prepared in advance).</li><li>• After each statement, ask participants to:<ul style="list-style-type: none"><li>◦ Move to the YES side if they agree.</li><li>◦ Move to the NO side if they disagree</li><li>◦ let them discuss their choices</li></ul></li></ul></li></ol>
<b>Potential statements:</b>	<ul style="list-style-type: none"><li>• People with fewer opportunities should be included in society even if they don't want it;</li><li>• Inclusion of young people with remigration background should be primarily their parents' responsibility;</li><li>• Our role as NGO workers is to act as experts and provide young people with ready solutions.</li></ul>
<b>Questions for debriefing or reflection</b>	<ul style="list-style-type: none"><li>• Did their perspective shift during the activity?</li><li>• What new ideas or challenges came up?</li><li>• How might this influence their future work?</li></ul>
<b>Tips for facilitators</b>	Have them debate each of the statements, encouraging them to share real examples from their work practice.

# Let me in

Author: Katarzyna Kowalska

<b>Number of participants</b>	Minimum: 10 Maximum: 15
<b>Materials needed</b>	Stickers (4 colors, one per each participant and one in different color)
<b>Duration</b>	90 minutes
<b>Objectives</b>	<ul style="list-style-type: none"><li>• Understanding the mechanisms of exclusion and inclusion</li><li>• Reflecting upon how identity is created</li><li>• Exploring how belonging to certain groups determine (or not) our behaviors</li><li>• Developing a sense of empathy and understanding for how does it feel to be excluded</li></ul>
<b>Step by step instructions for implementation</b>	<ol style="list-style-type: none"><li>1. Ask participants to sit in a circle with their eyes closed. Instruct them that after they will be allowed to open their eyes again you will only give them one sentence instruction and they will not be allowed to ask any questions or speak to each other throughout the whole exercise. Tell them that the activity will finish only when all the group members will be satisfied with the results and express it by raising their hands up. While they sit with their eyes closed, place a colorful sticker on a forehead of each person. The colors should repeat themselves so that you end up having groups of 4-5 people having the same sticker.</li><li>2. While distributing the stickers, make sure one participants get to wear a color different than all the other participants.</li><li>3. Ask participants to open their eyes and tell them to form groups (alternatively give them no instructions at all and just let them act as they feel like)</li><li>4. When participants interact with each other observe them closely and make sure you stop the exercise if they happen to get aggressive towards each other</li></ol>

	<p>5. After everyone has raised their hands ask them to sit back in a circle and have each of them remove their sticker (this is very important as they need to go out of their roles). If the group is really tensed you can ask them to close their eyes, hold the stickers in their hands and imagine that they put all their negative feelings into the them and then collect the stickers and throw them away.</p>
<p><b>Questions for debriefing or reflection</b></p>	<ul style="list-style-type: none"> <li>• How do you feel? (It is very important that you have a round where everyone can express their</li> <li>• feelings as this is a very challenging simulation)</li> <li>• What were your first feelings after you opened your eyes?</li> <li>• Why (why not) did you try to find people with the same stickers on their foreheads?</li> <li>• How did you feel about the person having completely different sticker? How did you react</li> <li>• seeing it?</li> <li>• [To the person with a different sticker] How did you feel? What was your strategy? Did you try</li> <li>• to join some groups or was it ok to be alone?</li> <li>• Can things that happened here be related to some real life situations? Which ones?</li> <li>• Who or what determines to what groups we belong? To what extent can we change it?</li> </ul>
<p><b>Tips for facilitators</b></p>	<p>The most challenging role is the one of a person who has a different sticker. Make sure to choose it wisely and not give the role of the “excluded” to the person who has similar experiences in real life. If you do not know the group well and you are unsure if the person will be ok you can talk to him/her in advance and give a warning that during this exercise he or she might feel uncomfortable (without explaining too much details about the exercise itself)</p>

# They say, I say – a self portrait with words

Author: Katarzyna Kowalska

<b>Number of participants</b>	There is not minimum or maximum number of participants
<b>Materials needed</b>	For this exercise every individual needs: <ul style="list-style-type: none"><li>• A camera or phone</li><li>• A piece of paper</li><li>• Something to write with</li><li>• A printer</li><li>• Sticky Tack or something similar to hang up the artworks</li></ul>
<b>Duration</b>	Total – 35 min + presentation
<b>Objectives</b>	<ul style="list-style-type: none"><li>• To create a safe space for the participants to (re)gain the ownership of their own story</li><li>• To strengthen the participants confidence in expressing their own views, that their views matter, and they have a right to use their own voice</li><li>• To encourages the participants to reflect upon and express themselves on a subject that is important to them</li><li>• To deepen participants self awareness by engaging in meaningful dialogues about the messages conveyed in their art piece</li><li>• To raise the participants confidence in giving and receiving feedback</li></ul>
<b>Step by step instructions for implementation</b>	The exercise consists of three parts. An image based self portrait, a poem and a non-public exhibition with feedback. Tell the participants that it is not obligatory to share their final self portrait in the exhibition but make sure they understand the positive aspects of sharing and encourage them to do so.

1. Gather the participants for introduction of the image exercise.

- Explain that this is an individual exercise about self portraits
- that consists of a combination of images and words.
- The first task is to create a self portrait. A part of the
- participants' body or face should be present in the image.
- Have the participants select an image and send it to one of
- the facilitators

2. Now you give an introduction to the creation of the they say...I say poem:

- Have the participants individually write three sentences that all start with they say...
- The sentences should be about something they perceive as negative that someone has told them, something they believe that other are saying or thinking about them, or stereotypical views present in public debates. Basically something that stuck with the participant.
- When the participants are done, tell them to write three sentences that all start with I say...
- Encourage the participants to express their own personal view on the previous they say - sentences by writing down their response.
- While the participants are writing their poems, you print the image based self portraits. If the participants have chosen to write the text on fx. their phone, have them send it to you, so you can print the text as well.

3. Part three is exhibition time:

- Sometimes participants are not comfortable with sharing their artworks outside the workshop. Sometimes sharing with the group can make the participants feel overwhelmed. In order to create a safe space for sharing and at the same time to celebrate the participants' art works, this exhibition is only open for the persons participating in this particular workshop
- Thus the exhibition will take place in the same room as you are having the workshop. Alternatively in a room nearby.
- Distribute the printed images and texts to the participants individually. You can place the printed papers with the backside up.
- Tell them to choose a spot on the wall and have them hang up the image based self portrait next to their poem.

Gather the participants and let them know that the exhibition is now open

	<ul style="list-style-type: none"> <li>• Tell them that as a group you will look at each of the finished self portraits and then the group will give feedback.</li> <li>• Let them know that you will ask each of them if they want to give an introduction to the self portrait and if they want to receive feedback. Give the participants a time frame for each person f.x. 3-5 minutes per self portrait.</li> <li>• Giving and receiving feedback isn't always easy. If you have not already given the participants an introduction to feedback, now is a good time (see tips for facilitators further down).</li> <li>• Sharing isn't always easy. Make sure that the participants are okay. Ask them if it is okay that you move on to the next participant and thank them for sharing.</li> <li>• Round up the exhibition in a nice way. Thank them all for sharing and ask them how they experienced the exhibitions.</li> </ul>
<p><b>Facilitator tips for reflection</b></p>	<p>You can write it on the (flip)board for all participants to see during the exhibition.</p> <ul style="list-style-type: none"> <li>• The art pieces are done and hanging on the wall. Don't suggest what the person should have done</li> <li>• Positive and constructive comments</li> <li>• Be curious. Feedback can also be a question.</li> <li>• Stay on topic (it is not your story)</li> <li>• Silence is okay. Sometimes people need to think or let the piece sink in</li> <li>• You don't have to say anything while receiving feedback</li> <li>• Emotions are okay. So is crying.</li> <li>• It is okay to leave the room or get some fresh air.</li> </ul>
<p><b>Tips for facilitators</b></p>	<ul style="list-style-type: none"> <li>• If needed the participants are allowed to help each other but as a facilitator you should clearly emphasise that the person in the self portrait is to direct their helper to make sure that the sense of ownership does not change hands.</li> <li>• Encourage the participants to write their poem by hand. A hand written text is full of soul and adds an extra layer of personality to the art piece.</li> </ul>

# Collages

Author: Katarzyna Kowalska

<b>Number of participants</b>	There is not minimum or maximum number of participants
<b>Materials needed</b>	<ul style="list-style-type: none"><li>• Paper</li><li>• Magazines and newspapers</li><li>• Markers</li><li>• Scissors and glue (depending on number of participants)</li><li>• Sticky Tack or something similar to hang up the artworks</li><li>• Pens</li></ul>
<b>Duration</b>	Total - 120 min + presentation
<b>Objectives</b>	<ul style="list-style-type: none"><li>• Self-reflection in a visual way</li><li>• Boosting creativity</li><li>• Gaining self-confidence in creating visual content</li></ul>
<b>Step by step instructions for implementation</b>	<ol style="list-style-type: none"><li>1. Introduction to Collage (Optional Presentation): Begin with a short <u>presentation</u> explaining:<ul style="list-style-type: none"><li>• what collage is as an art form.</li><li>• its use in self-expression and storytelling.</li><li>• a few examples showing different collage styles (abstract, narrative, symbolic).</li></ul></li><li>2. Creating the Collage:<ul style="list-style-type: none"><li>• ask participants to create their own collage, individually.</li><li>• you may provide an open-ended sentence for visual interpretation (e.g. "I am everybody").</li><li>• let participants interpret the theme in their own way— encourage freedom and creativity.</li><li>• no need for detailed instructions; the focus is on personal meaning.</li></ul></li></ol>

	<p>3. Gallery Walk - Sharing &amp; Interpretation: Once all collages are complete</p> <ul style="list-style-type: none"><li>• place them on a large table or on the floor;</li><li>• place a blank sheet of paper next to each collage;</li><li>• ask participants to walk around, observe each collage, and write down their interpretations, thoughts, or emotional impressions on the paper next to each artwork.</li></ul> <p>4. Reflection and Group Sharing: Invite each participant to:</p> <ul style="list-style-type: none"><li>• read the comments others left on their collage;</li><li>• share how it felt to see their work interpreted by others;</li><li>• reflect on their creative process and emotional journey.</li></ul>
<b>Tips for facilitators</b>	<ul style="list-style-type: none"><li>• If needed the participants are allowed to help each other but as a facilitator you should clearly emphasise that the person in the self portrait is to direct their helper to make sure that the sense of ownership does not change hands.</li><li>• Encourage the participants to write their poem by hand. A hand written text is full of soul and adds an extra layer of personality to the art piece.</li></ul>

# Into the remigration- world café

Author: Katarzyna Kowalska, Anna Krawczyk

<b>Number of participants</b>	Minimum: 16 Maximum: 24
<b>Materials needed</b>	<ul style="list-style-type: none"><li>• Projector, <u>presentation</u></li><li>• 4 flipcharts</li><li>• 4 separate working areas (tables)</li><li>• markers</li></ul>
<b>Duration</b>	90 minutes
<b>Objectives</b>	<ul style="list-style-type: none"><li>• Getting theoretical background on return migration</li><li>• Creating general profile of group we will work with (potential challenges, needs, contributions)</li></ul>
<b>Step by step instructions for implementation</b>	<ol style="list-style-type: none"><li>1. Before the activity, ask participants to do some research about return remigration in their local context. This can include statistics (e.g., how many people decide to return after migration), information about governmental and non-governmental support for returnees, the main reasons behind the decision to come back, and other relevant context. These findings won't be formally presented to the whole group but will serve as valuable background during the World Café discussions.</li><li>2. Begin the session with a short presentation about remigration for the entire group. This presentation should include a clear definition of remigration and explore how the meaning of remigration can vary depending on context. Make sure to allow time for questions and clarification. Presentation may be found here.</li><li>3. Prepare four flipcharts with the following questions:<ul style="list-style-type: none"><li>• What are the main struggles for youth remigrants?</li><li>• What are the main struggles for youth workers?</li><li>• What is already being done?</li><li>• What should be done?</li></ul></li></ol>

4. Introduce the concept of the World Café. Participants will be divided into four groups, one group per question. Each group will have 8-10 minutes to brainstorm ideas in response to their question and write down the main points. After the time is up, groups will rotate to the next table and question. One person from the original group will remain at each table to explain what has already been discussed and ensure continuity.

5. Choose four volunteers from among the participants to act as table hosts. Each of them will stay at one table throughout the activity, guiding incoming groups by summarizing previous contributions and helping to focus the discussion. After all groups have worked on all four questions, the hosts will present the outcomes of their tables to the whole group.

6. Finish the activity with an open discussion. Invite participants to reflect on the process and the insights shared.

**Questions  
for  
debriefing/  
reflection**

- What stood out to them?
- What perspectives were new or surprising?
- How might these discussions influence their work with youth remigrants?

**Tips for  
facilitators**

It is important to highlight that during the activity we are talking about voluntary return migration, not forced remigration.

# Iceberg concept of culture

Author: Marcin Nędziewicz

<b>Number of participants</b>	Minimum: 12 Maximum: 24
<b>Materials needed</b>	<ul style="list-style-type: none"><li>• Projector</li><li>• 4 flipcharts,</li><li>• 4 separate working areas (tables),</li><li>• markers</li></ul>
<b>Duration</b>	90 minutes
<b>Objectives</b>	<ul style="list-style-type: none"><li>• rising awareness about deeper layers of cultures</li><li>• encouraging new approaches to cultural exchanges</li></ul>
<b>Step by step instructions for implementation</b>	<ol style="list-style-type: none"><li>1. Begin with a brief discussion about culture. Ask participants: What is culture? What are some aspects of culture that come to mind? Encourage them to think broadly—covering language, food, traditions, values, and more.</li><li>2. Introduce the iceberg concept of culture Present the visual representation of the iceberg model (without aspects). Explain the idea that only a small part of culture is visible, while most of it lies beneath the surface—such as beliefs, values, and thought patterns.</li><li>3. Divide participants into four groups. Provide each group with a blank iceberg diagram. Ask them to fill in their own version using cultural aspects that come to mind, placing more “visible” traits above the waterline and deeper cultural elements below it.</li><li>4. Group presentations and discussion. Once the groups have completed their iceberg drawings, invite them to present their work to the rest of the participants. Allow space for a short discussion after each presentation, encouraging reflection and comparison.</li></ol>

	<p>5. Present picture showing iceberg concept of culture with all aspects.</p> <p>6. Shift the focus from culture to how we talk about it. Lead a group conversation about past intercultural or international events they've attended. Ask: How were the deeper aspects of culture represented—or were they skipped entirely?</p> <p>7. Small group activity: rethinking cultural events. Divide participants into four groups (these can be the same as in the previous activity). Ask them to brainstorm an alternative concept for an international or intercultural evening—one that includes the deeper, often overlooked aspects of culture (such as values, communication styles, or ways of thinking). Give them up to 25 minutes to work on this concept.</p> <p>8. Group presentation Ask each group to present their alternative idea for an intercultural or international evening. Encourage them to explain:</p> <ul style="list-style-type: none"> <li>• What deeper aspects of culture their concept includes</li> <li>• How it differs from typical cultural events (e.g. food, music, flags)</li> </ul> <p>How participants would engage with each other's cultural backgrounds on a more meaningful level.</p>
<p><b>Questions for debriefing/reflection</b></p>	<ul style="list-style-type: none"> <li>• What did you notice across the different concepts?</li> <li>• Which ideas stood out, and why?</li> <li>• How can we make space for deeper cultural exchange in our own projects or events?</li> <li>• What challenges might come up when addressing deeper layers of culture, and how can we navigate them?</li> </ul>
<p><b>Tips for facilitators</b></p>	<p>If possible, organize an intercultural event with participants based on the ideas developed during the session. This allows the group to put their concepts into practice and explore deeper cultural elements in a real-life setting.</p>

# Creative storytelling

Author: Katarzyna Kowalska

<b>Number of participants</b>	There is no minimum or maximum
<b>Materials needed</b>	<ul style="list-style-type: none"><li>• paper</li><li>• pen</li><li>• markers</li><li>• postcards</li><li>• before the workshop, inform participants to bring an object that has a value for them and has a special personal story associated with it.</li></ul>
<b>Duration</b>	90 minutes
<b>Objectives</b>	<ul style="list-style-type: none"><li>• fostering self-reflection and emotional expression</li><li>• building empathy and connection among participants</li><li>• encouraging creative thinking and symbolic communication</li></ul>
<b>Step by step instructions for implementation</b>	<ol style="list-style-type: none"><li>1. Letter to a friend<ul style="list-style-type: none"><li>• place the postcards on the floor or on the table. Ask Participants to pick one which awokes memories or feelings in them.</li><li>• ask participants to individually write their letters - short messages to a person that is important to them (it can be a friend, a family member, a teacher; participants can also choose to write to themselves in the past/the future). Suggest that the message can but doesn't have to be related to the image on the postcard.</li><li>• invite participants to share what they wrote - they can either just read the letter or provide an additional explanation/give more context. Remember that during all the creative exercises sharing is optional.</li></ul></li><li>2. Memory Map<p>Ask each participant to draw a map of a place from their past that important for them and that brings warm, positive memories. This can be a neighborhood they grew up in, their grandparents' house, a place they used to spend their holidays etc. Remind them that the drawing is just symbolical, and it doesn't have to be "a masterpiece" (it is important to make this remark because the</p></li></ol>

exercise can be challenging for some participants who believe they cannot draw). Invite participants to show their drawings and explain the stories behind them. Remember that during all the creative exercises sharing is optional.

### 3. The story behind an object

- Participants will use object they brought with them. Give some instructions to participants before sharing - in their stories they can include the answers to the following questions:
  - How did I get this object? Was it a gift? If yes, who gave it to me?
  - Why is it important for me? What is its meaning?
  - What does it remind me of?
  - How do I feel when I hold it?
- Invite participants to share the stories behind their objects. Remember that during all the creative exercises sharing is optional.

### Questions for debriefing/reflection

- How did it feel to express your memories or emotions in a creative way?
- Was there anything surprising or unexpected that came up during the activities?
- Did you find any common experiences or emotions with others in the group?
- Which activity resonated with you the most, and why?
- What did you learn about yourself through this process?
- How can storytelling or creative expression be helpful in your own work or daily life?

### Tips for facilitators

- During memory mapping It might happen that you work with people who have a challenging past, and it is difficult for them to come up with happy memories. To accommodate their needs, you can give an option to draw a dream place or an imaginary space where they could feel happy and safe.
- It might happen that some of your participants will forget to bring their object. In this case, ask them to improvise and find something they have with them and try to make share the story behind it (it can be a seemingly boring everyday object, like their headphones, their jewelry, their phone case, or even their shoes or clothes).

### Variations

You can use those 3 separate exercises together or pick one to combine it with

# Object Stories: A Day in Their Life

Author: Marek Sobczak

<b>Number of participants</b>	There is no minimum number of participants
<b>Materials needed</b>	<ul style="list-style-type: none"><li>• paper</li><li>• pens</li></ul>
<b>Duration</b>	90 minutes
<b>Objectives</b>	<ul style="list-style-type: none"><li>• deeper reflecting on emotions and experiences</li><li>• boosting creativity</li></ul>
<b>Step by step instructions for implementation</b>	<ol style="list-style-type: none"><li>1. Ask participants to sit in pairs and share a story about their day (or the previous day if the session is held in the morning). Give them up to 10 minutes for this exchange.</li><li>2. Once they're done, invite them to think about a personal object they always have with them—such as a necklace, shoelace, glasses, or any other meaningful item. Then, ask them to write about the same day, but this time from the object's perspective. Allow 30 minutes for this exercise, and plan for an extra 10 minutes if needed. Remind them that this writing is just for them—it won't be shared or judged. Avoid interrupting the process, but stay nearby in case anyone needs support.</li><li>3. After the writing session, ask participants to return to their pairs and, if they feel comfortable, share their piece. Sharing is optional—those who prefer not to read their writing aloud can simply describe the experience or the object they chose.</li><li>4. End with a group reflection and open discussion. Encourage participants to talk about how it felt to write from a new perspective, and what insights or emotions emerged from the activity.</li></ol>

**Questions  
for  
debriefing/  
reflection**

- How did it feel to revisit your day from the perspective of an object you carry with you? (What surprised you about the shift in perspective?)
- Did writing from the object's point of view reveal anything new or unexpected about your daily life or emotions?
- Was it easy or difficult to connect with the object as a storyteller? Why do you think that is?
- How did the experience of sharing (or choosing not to share) your writing feel?
- What role do small, personal objects play in our identity or daily routines?
- Did hearing someone else's story change how you think about your own day—or your own objects?
- If you were to repeat this exercise a week from now, do you think you'd choose the same object? Why or why not?

**Tips for  
facilitators**

1. If the group seems anxious about writing, start with a simple warm-up. Ask participants to write down as many words as they can in 2 minutes. The words can be completely random and don't need to connect. Afterward, ask them to choose three words from their list and write each one on a separate piece of paper. Collect and shuffle the papers, then redistribute them randomly. This playful activity can help ease into the creative process.

2. If someone is struggling to start writing, encourage them to focus on sensory details. Prompt them with questions like:  
What was the first thing your object heard this morning?  
What did it smell?  
What did it feel pressing against it?  
Helping them connect with the senses can make it easier to begin imagining the object's experience.

**Variations**

You might consider doing the same exercise, but centered around a specific moment or period in participants' lives—for example, their first day after remigration.

# Experience mapping

Author: Katarzyna Kowalska, Anna Krawczyk

<b>Number of participants</b>	Minimum: 16 Maximum: 24
<b>Materials needed</b>	<ul style="list-style-type: none"><li>• flipcharts</li><li>• markers</li></ul>
<b>Duration</b>	60 minutes
<b>Objectives</b>	<ul style="list-style-type: none"><li>• reflecting on own experiences</li><li>• sharing them</li><li>• connecting to the others</li></ul>
<b>Step by step instructions for implementation</b>	<p>1. Setting the Scene</p> <p>Invite participants to an open space where they can move around freely. Ask them to imagine they are standing on a giant map of the world. Clearly establish where imaginary north is, to help orient movement.</p> <p>2. Guided Movement</p> <p>Guide participants through the following steps, asking them to move across the imaginary map according to their personal experiences:</p> <ul style="list-style-type: none"><li>• Please stand in the place where you were born.</li><li>• Now, move to the place where you graduated.</li><li>• Next, move to the place where you currently live.</li><li>• Now, move to the place where you felt the happiest.</li><li>• If you have ever moved, go to the place you used to live.</li><li>• Now, move to the place where your parents were born.</li><li>• And finally, move to the place where your grandparents were born.</li></ul> <p>Allow participants time to reflect as they move and observe the group's shifting positions.</p>

	<p>3. Group Work - Mapping Shared Experience</p> <p>Divide participants into small groups of up to four people. Ask each group to create one collective map that reflects their shared experiences. The goal is to highlight common points such as challenges or patterns (e.g. language barriers, education systems, migration or remigration).</p> <p>Encourage the use of symbols, colors, and abstract visuals—not words—to express their ideas and experiences creatively. Allow 20–30 minutes for that, depending on the pace and needs of the groups.</p> <p>4. Group Presentations</p> <p>Once ready, invite each group to present their map to the rest of the participants. Encourage everyone to listen, ask questions, and reflect on similarities or differences between the maps.</p> <p>5. Reflection</p>
<p><b>Questions for debriefing/reflection</b></p>	<ul style="list-style-type: none"> <li>• What did you notice about your own journey compared to others’?</li> <li>• Were there any surprising similarities or differences?</li> <li>• How did it feel to express your experience visually and through movement?</li> <li>• What does this tell us about the diversity or commonality within our group?</li> <li>• How might we use these insights in our work with young people or communities?</li> </ul>
<p><b>Tips for facilitators</b></p>	<p>Please ensure that this exercise is conducted only when participants already know each other well, trust each other, and respect each other's boundaries. This foundation of mutual trust and respect is essential for creating a safe and supportive environment for everyone involved.</p>