PARTICIPATORY TECHNIQUES FLIPBOOK

Different ways to have different conversations with different people

ACTIONS

ICRC

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Who this flipbook is for, and how to use it

This flipbook is for people who are looking for ideas about how to inclusively engage with groups of any size and in any context. On each page, you will find a participatory technique. The techniques are designed to shed light on certain power dynamics or structures, delve into complex or taboo issues, or include more diverse voices. Each page also details the equipment you will need, how long it will take, and the ideal group size.

The techniques are grouped together by purpose. For instance, some are better suited to building trust or breaking the ice, while others are helpful when trying to identify or analyse issues. The icons show whether a technique is suited to younger audiences, to groups with low levels of literacy, or to discussing sensitive issues.

This flipbook was originally developed to help humanitarian staff engage with people affected by crises, but the techniques can equally be used with other audiences (such as for internal staff engagement or training) and in settings outside the humanitarian sector. In a nutshell, this flipbook is packed with different ways to have different conversations with different people.

Acknowledgements

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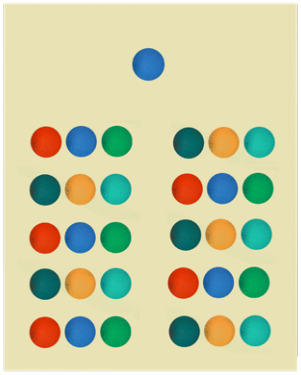
Finally, this flipbook uses icons made by Freepik from www.flaticon.com.

Disclaimer

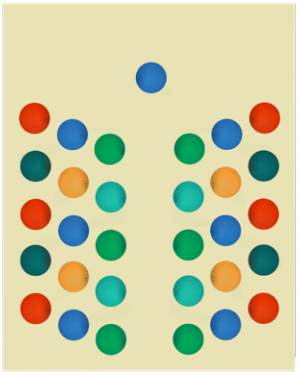
Some of the techniques described in this flipbook cannot be traced back to a single, original source. In some cases, the primary citation refers to the source that the author used the most. In other cases, no citation is given – either because the technique is common knowledge, or because no source could be found. Even in these cases it is possible – if not highly likely – that the technique has been used elsewhere in the past.

Different ways / To set up a space

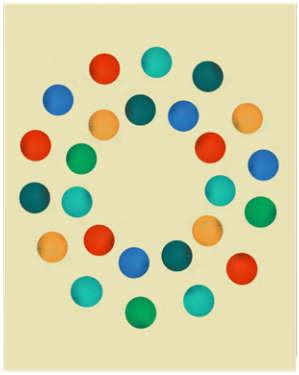
How you set up your space can affect how participants interact. For example, a set-up that forces participants to make eye contact can inhibit interaction, as people feel more intimidated or put on the spot. Likewise, a set-up that has a front or back, or a beginning or end, can make people feel like there is an implicit hierarchy. The diagrams below show different set-ups and how each one is useful. If there are any participants using wheelchairs, remember to leave enough space so they can move around the room.



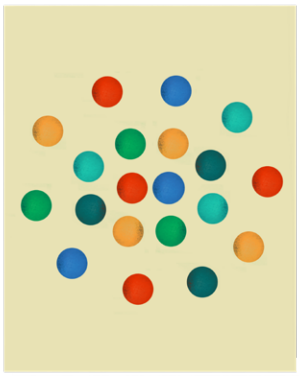
Theatre. Useful if you need a stage area with participants always facing the same way.



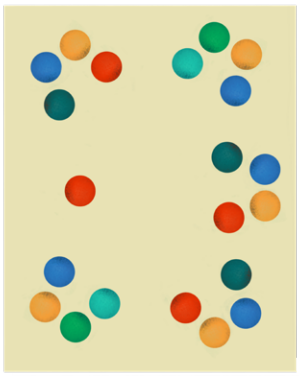
V-shaped. Useful if you need a stage area with participants always facing the same way, but where some people are taller than others.



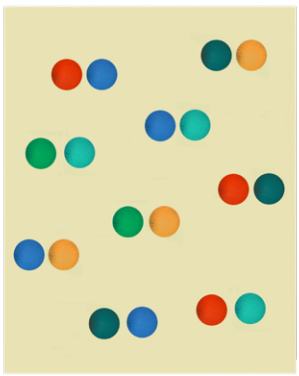
Forum. Useful for open discussions, or if you need a stage area where participants can face different ways.



Fishbowl. Useful if you want participants to focus on the interactions or conversation among a group of two or three people.



Crescent rounds. Useful for group work, where participants need to regularly consult or present something on display.



Back to back. Useful for when particpants are asked to share personal facts, opinions or feelings with someone else.

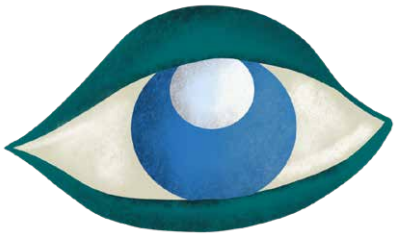
Lastly, it is important to make sure the venue and location are accessible to people using walking aids or wheelchairs, as well as to people with other mobility impairments. For instance, if blind people are likely to attend the session, avoid using a room at a busy junction with no accessible pedestrian signals.

A quick word / On body language

Keep the centre of your body open. Imagine that you have a sheet of paper taped to your chest. Every time you crinkle this sheet of paper – by crossing your arms or hunching your shoulders, for example – you are closing off your body.

Speak to people at eye level. If someone is shorter than you, or if their eye level is lower because they use a walking aid or other mobility device, pull up a chair and sit while you speak to them. Crouching can sometimes come off as patronizing. Use your judgement.

Mind your hand gestures. In some contexts, using your left hand or pointing can be inappropriate. Try to keep your palms up, as this is often viewed as a sign of trust and sincerity (as opposed to palms down or clenched fists, are often viewed as a sign of force or dominance).



Make eye contact as appropriate. When someone is speaking, make eye contact unless you sense you are making the other person uncomfortable. If eye contact is inappropriate in your context, focus on the person's hand gestures, feet, or ask them how they would like you to show that you are listening.

Mirror other people. When speaking to someone, you can try to mirror their tone of voice, their volume, their expression, their posture or their movements. However, avoid doing so in a way that they could interpret as ridicule or mockery.

Use your head. When someone is speaking, lean forward and tilt your head towards them. You can also nod to encourage them to expand on what they are saying. Be aware, however, that interacting too much with one person can be intimidating.

Different types / Of cognitive bias

When listening to people...

Anchoring effect

Relying too heavily on one piece of information, usually the first piece of information found.

Confirmation bias

Only seeking information that confirms your initial opinion or decision, and dismissing the rest.

Coherence illusion

Thinking that information is true or reliable simply because it is coherent.

Zoom effect

Focusing on the most easily recognizable, memorable, interesting or shocking information.

When interacting with people...

Group thinking

Choosing the option that a majority of the group agrees with due to a desire for consensus.

Halo effect

Accepting or rejecting what another person says because of their appearance or what you think of them more generally

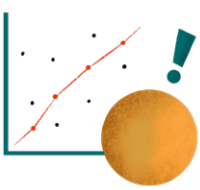
Mirror imaging

Assuming that others will act the same way you would in similar circumstances.

Stereotyping

Expecting a person or group to have certain characteristics without having any real information about them.

When processing information...



Clustering illusion

Overestimating the importance of patterns or clusters that you think you see in information.

Framing effect

Being excessively influenced by how information or a situation is presented.

Hindsight

Claiming that something could have been easier to identify and predict than it really was at the time.

Impact

Overestimating the significance of an event based on its potential impact.

Before you start / Checklist for facilitators

Before you use any of these participatory techniques, run them past colleagues and other people who know the context to check whether they are relevant and appropriate. Keep in mind that these techniques are about engaging not only with participants themselves, but also with the wider social or power dynamics that they – and you – are a part of.

- ❑ **Make sure that the techniques you select are suited to participants' levels of literacy and maturity, impairments (if any), and relevant cultural norms.** Remember that you can always alter the format of an exercise to make it more inclusive (for instance, by having participants draw or play-act instead of writing down information).

- ❑ **Have a referral path ready in case participants raise issues that require specialized follow-up.** While referral paths differ from one organization and context to the next, it is important to have one ready in case someone comes to you with an issue or need that a group activity cannot address.

- ❑ **Try to remain fully present and receptive.** Before you start, take a minute to clear your head. To avoid distractions, put away all electronic devices (such as phones, tablets and computers) and, where possible and appropriate, ask participants to do the same.

- ❑ **Establish ground rules with the participants before you start.** If you are working with a younger audience, ask the group to pick and decorate a "talking object". Only the person holding that object can speak. That way, only one person will talk at a time. You should also ask participants how they want you to behave, or what things they think you should – or should not – do.

- ❑ **Accept that nobody can ever be entirely objective.** We all have our own biases, assumptions or projections. Try to be aware of your own, so you can be more critical about how you hear or interpret things. Refer to the previous page for help understanding different types of cognitive bias.

- ❑ **Prepare, rehearse and plan ahead.** Participation is a process. People are not going to instantly share their deeply personal thoughts or insights with you. Some might share nothing at all. Plan simpler fall-back exercises in case people are unwilling to talk, and invite input from participants so they feel a stronger sense of ownership.

Participatory techniques

This flipbook uses the following icons to indicate whether a particular technique:

requires at least some participants to be literate;

can easily be adapted to children;

is suited to approaching or discussing sensitive issues.

The techniques are also grouped together by purpose, in the following order:

Build trust / break the ice

Map out / identify issues

Analyse / dig into issues

Where relevant, techniques include possible variations that can help to adapt them to different audiences (e.g. audiences with a specific impairment),

⚠ ***Finally, some techniques contain a 'caution' note like this one. This note specifies a particular risk to watch out for and/or a prevention measure to help mitigate it.***

01. Trust fall

No equipment needed
10 - 15 minutes
Suited to groups of any size

How it works

1. Split participants into pairs.
2. Explain that they will be taking turns falling backwards into the arms of their partner. For the first fall, they can keep their eyes open, then close them for the next fall.
3. After each participant has fallen backwards twice (once eyes closed, once eyes open), you can ask participants to split into new pairs.

Possible variations

- Ask participants to form two straight lines, facing each other. Opposite pairs take turns turning around and falling into each other's arms, eyes open or closed. Once both participants have had a turn, ask the person at the end of one line to move up to the front, so that everyone shifts down one position. Stop the game when the person you sent to the front of the line is back at the end again.
- If you feel it is safe enough, you can ask participants to step up, one by one, onto a small bench or chair. Ask them to fall backwards into the arms of all the other group members, together. End the game when everyone has had a turn.

⚠ ***This game involves close physical contact. This might be viewed as inappropriate, or might cause some participants to feel uncomfortable. It can also prove complicated when participants are wearing certain types of clothing.***

02. Two truths and one lie

No equipment needed
15 - 30 minutes
Suited to groups of any size

How it works

1. Ask participants to stand in a circle, including you and any other facilitators.
2. Explain that you will go around the circle and ask each participant to share three things about themselves. Of these three things, two must be true and one must be a lie. Participants can say the truths and the lie in whatever order they want.
3. After each person has shared three things, the other participants must guess the lie. Give the group 10–15 seconds to guess before asking the speaker to reveal which one was untrue.
4. Continue until everyone in the circle – including yourself – has had a turn.

Possible variations

- Instead of going around the circle, you can ask participants to throw or roll a ball to the next person until everyone has had a turn.

03. The name game

No equipment needed
30 - 40 minutes
Suited to groups of any size

How it works

1. Ask participants to stand in a circle, including you and any other facilitators.
2. Explain that you will go around the circle and ask each person to share their first name plus two things that begin with the same letter as their name: an adjective that describes them, and something they like. For example: “My name is Spartacus, I am sassy and I like surprises”.
3. Once everyone has had a turn, you can end the session with a quiz. Ask participants to recall a few people’s names and what they shared about themselves.

Possible variations

- You can adapt this game by asking people to share other things that begin with the same letter as their first name, such as something they dislike, something they are afraid of, or something they love to eat. You can also replace the first letter of their name with the first sound their name makes, what colour clothing they are wearing, or something else.
- Instead of going around the circle, you can ask participants to throw or roll a ball to the next person until everyone has had turn.

⚠ ***Many non-Latin languages structure names differently (for instance, there may be no such thing as individual letters). Likewise, using spellings and letters might not be suitable for groups with low levels of literacy. In these cases, you can adapt the game using one of the variations mentioned above.***

04. Catch to know

A ball
20 - 40 minutes
Suited to groups of any size

How it works

1. Ask participants to stand in a circle.
2. Explain that you will all be throwing or rolling a ball around. Whenever someone receives the ball, they must share a fact about themselves. You can suggest a theme if participants need prompting (for instance, “share something you like to eat”).
3. After a while, you can change the theme (for instance, “share something that scares you”) or let participants share whatever they want.
4. End the session once everyone has had several turns.

05. Collective countdown

No equipment needed
10 - 15 minutes
Suited to groups of any size

How it works

1. Ask participants to stand in a circle.
2. Explain that they will be counting down from 10 (or higher if you are working with a bigger group – choose a number that matches the group size).
3. Only one person can say a number at a time. Participants will need to rely on non-verbal communication to coordinate the countdown. They cannot say someone's name or ask another person to say the next number.
4. If more than one person says the same number, start the countdown again.
5. End the session with an open discussion about how participants felt during the exercise. How could they sense when it was or was not their turn? How might they use this non-verbal knowledge in other situations?

Possible variations

- If you are counting down from a number that matches the group size, make the exercise more complicated by asking each participant to say only one number so that, by end of the countdown, everyone has had a turn.
- You can also work through several rounds, starting at a higher number each time.

⚠ For some people (such as children formerly associated with armed forces or armed groups), counting down - and counting aloud in general – can bring up traumatic memories. Avoid this technique if you think this is a risk.

06. Two-faced

Pieces of paper, lots of different coloured pens or pencils, scissors
40 - 60 minutes
Small to medium-sized groups

How it works

1. Give each participant a piece of paper and different coloured pens or pencils. If there are not enough pens or pencils to go around, place them in pots and ask the group to share.
2. Explain that the exercise involves making a two-sided mask. On your own piece of paper, draw an outline of a mask that participants can copy or adapt as they wish.
3. Once everyone has drawn and cut out their mark, ask them to decorate both sides. One side should show how they feel when they talk to you (safe, listened to, important, scared, reserved, or something else). The other side should depict how they feel when they talk to someone they trust (such as a family member or close friend).
4. Give participants around 20 minutes to decorate their masks.
5. Ask a volunteer to describe their mask to the group. You can prompt them with questions about what each decoration means, or about how the two sides differ.
6. When everyone has shared whatever they feel comfortable sharing, ask participants what you (and they) could do to make the two sides more similar. How might you make them feel safe, accepted and listened to? You can use their answers to draw up a charter or a list of commitments stating how you will engage with and listen to them.

Possible variations

- If you feel some people may be too shy to describe their own mask, you can ask them to trade masks with someone else and try to guess what that person's mask represents.

07. Circle orchestra

Some kind of stick
10 - 15 minutes
Medium-sized to large groups

How it works

1. Explain to participants that they will be choosing a sound and using it to make music together. The sound can be a finger snap, a clap, a hum, a beat drummed on the floor, or something else.
2. Agree on an object that will serve as the "conductor's stick". The conductor's stick has the power to "turn on" someone's sound by pointing at them, and to "turn off" the sound by pointing at them again. You will be the first person to hold the conductor's stick, but you will pass it along to others throughout the game.
3. Remind participants that their sounds should match or follow the other sounds that were previously "turned on". In other words, they need to listen carefully and start or adapt their sound to the beat.
4. To get started, point to participants one after another until the entire orchestra is up and running. Next, turn some people's sounds on and off. Once you have done this a few times, hand the conductor's stick to someone else.
5. The participant with the stick now controls the orchestra, and can turn different people's sounds on and off.
6. End the game once everyone has had a turn with the stick.

Possible variations

- You could also ask participants to pick a nearby object and use it to make their sound.

⚠ Before you start, make sure nobody in the room feels like they might be triggered by loud noises. Agree on a sign or safe space outside the room in case anyone feels uncomfortable or scared.

⚠ If you are working in a context where pointing is considered rude or inappropriate, have participants agree on a "conductor's sign" instead (such as looking and nodding).

08. The person to my right

No equipment needed
20 - 30 minutes
Small to medium-sized groups

How it works

1. Have participants stand in a circle.
2. Starting with a volunteer, ask each group member to describe something they admire about the person immediately to their right.
3. You can go around the circle again and ask a different question, depending on what it is you want to map (for instance, what some community members value, what they aspire to, what "haves" and "have-nots" they value, etc.).

Possible variations

- Participants could describe something that the person to their right has that they do not have, or vice versa.
- They could also describe an ability or skill that the person to their right has, and that they would like to have.

⚠ ***In some contexts, asking people about "haves" and "have-nots" can make them feel uncomfortable (for instance, younger audience members might mock or taunt their peers). To get around this problem, focus on qualities or skills rather than material possessions that imply a person's social or financial status.***

09. Treasure hunt

Scarves to use as blindfolds, a small collection of objects (pens, books, balls, etc.)
15 - 20 minutes
Small groups

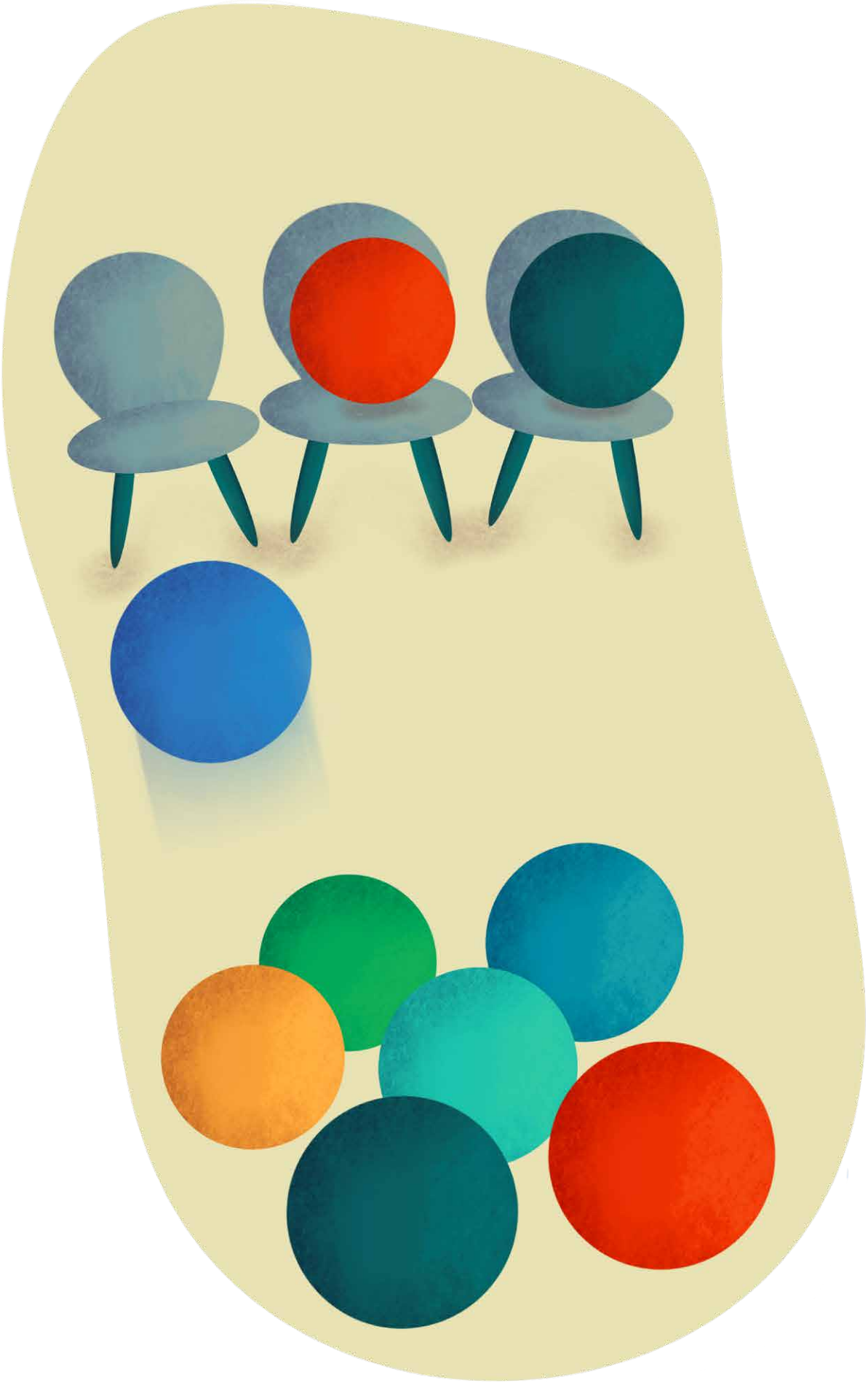
How it works

1. Split participants into pairs. Give each pair one object from your collection.
2. Ask one person in each pair to blindfold the other using a scarf. Explain that the non-blindfolded person is going to place the object somewhere in the room then try to guide their blindfolded partner to it.
3. Once the blindfolded person has found the object, they can switch places with their partner and take a turn guiding them around the room.

Possible variations

- You can make this exercise a bit more complicated by giving each pair several objects and asking the non-blindfolded person to guide their partner to each one in a particular order.
- This exercise works best when two groups of people who do not know each other come together for the first time (for instance, organization staff members and members of a community they will be working with).

⚠ ***For some people, being blindfolded can prove stressful or bring up traumatic memories. Before you start, explain that people are free to sit out the exercise altogether if they wish, or only play the non-blindfolded partner.***



10. On the bus

Three chairs
30 - 40 minutes
Medium-sized to large groups

How it works

1. Place three chairs next to each other on one side of the room. Ask participants to sit in front of the chairs, leaving some space between the audience and the stage area (where the chairs are).
2. Explain that the chairs are seats on a bus and that lots of different passengers, each played by an audience member, will get on and off the bus in the next 30-40 minutes.
3. Start the exercise by asking two volunteers to sit on the two chairs to the right. They are the first two passengers. They can play whatever characters they like and improvise a conversation. Explain that when a new passenger boards, the person on the right-most chair has to get off the bus, giving any excuse they can come up with.
4. Give the first two passengers a few minutes on the bus before picking a volunteer from the audience to join them. The new passenger will sit on the remaining, left-most chair while the right-most passenger improvises a reason to get off. Once they are off the bus, the two remaining passengers each shift one chair to the right, so that the left-most chair is empty again.
5. End the session once everyone has had one or two turns riding the bus.

Possible variations

- If necessary, you can replace the bus with another form of transport that participants are familiar with.
- Prompt any group members who are struggling to think of a character. Tell them who they are and always add a comical trait (e.g. a schoolteacher who is terrified of ants, or a heavily pregnant woman who is craving strawberries). As the game progresses, and if you feel comfortable doing so, you can suggest more realistic characters or traits taken from the participants' context.

⚠ ***Before starting this exercise, agree on a "time out" sign that anyone – actor or audience member – can use if they feel scared or uncomfortable. When someone uses the "time out" sign, all of the acting stops. You can also establish a safe space outside the room, where people can go if they need a moment to themselves.***

11. Frozen

No equipment needed
30 - 40 minutes
Medium-sized to large groups

How it works

1. Divide participants into groups of between three and five people. Send each group to a different part of the room.
2. Explain to each group that they will have to prepare and present a “still” from a scene of their choice. This can be a scene from everyday life (such as being at school or playing football) or it can be fictional (for instance, winning an Olympic gold medal). The scene must be something the other participants can easily recognize.
3. Give each group two or three minutes to prepare their still. If necessary, you can prompt them to imagine what pictures of their scene would look like, and to try to re-enact those pictures.
4. When everyone is ready, ask each group to perform their still and hold it until someone from another group has correctly guessed what scene they are depicting.
5. The round ends when all the stills have been guessed. You can complete more rounds until the time is up.

Possible variations

- You can also conduct this exercise to music. Participants can discuss and prepare their scene while the music is playing. They have to get into their stills quickly when the music stops. In this variation, you pick the scene that all groups are to re-enact. Instead of guessing, you can hold a brief, open discussion in which participants compare all the stills of the same scene.

⚠ Some groups may select scenes that bring up traumatic memories for others (for instance, showing a summary execution). Make sure you know which scene each group has selected before they perform it. If you fear some people might find a particular scene disturbing, or if you do have not properly trained people to contain and handle potential reactions, you can ask the group to pick a different scene.

12. Wax museum

No equipment needed
30 - 40 minutes
Medium-sized to large groups

How it works

1. Ask participants to spread out around the room. Explain that the room is a wax museum. Each person is a wax statue. They can adopt any position they like (sitting, lying down, standing up, etc.) as long as they are still.
2. Ask for a volunteer to play the night guard. The statues change positions when the guard is not looking. The guard's job is to wander around the museum and "catch" statues when they are moving. The guard can also try to make the statues laugh, but cannot touch them.
3. When a statue is "caught", that person becomes a night guard.
4. The last statue to be caught wins the game. If you play another round, the winner of the first round becomes the first night guard in the second.

⚠ ***The word "guard" may not translate well into some languages or contexts. If you feel the word might give rise to unwanted or inappropriate power dynamics between participants, you can use the term "museum tour guide" instead.***

13. Human knot

No equipment needed
20 - 30 minutes
Suited to groups of any size

How it works

1. Ask the participants to stand in a tight circle and to put their hands in the middle. They may need to move closer to the centre if they cannot reach anyone else's hands.
2. Ask the participants to take another person's hand in each of theirs. The hands they hold must belong to two different people.
3. You have now formed a human knot. The participants must undo the knot by stepping over or under each other, but without letting go of the hands they are holding. They cannot talk during this process. They can only communicate non-verbally (eyes, nods, etc.). You can time how long it takes to undo the knot if you wish.
4. Once the human knot is undone, the participants should be in a circle again. Some might be facing outwards. If you timed the process, you can ask the group to make another knot and see if they can beat a particular time.
5. End the session with a brief, open discussion about how participants felt during the exercise. What frustrated them? What did they learn? If they undid several knots, how did they complete the process faster in subsequent rounds?

⚠ ***This game involves close physical contact. This might be viewed as inappropriate, or might cause some participants to feel uncomfortable. It can also prove complicated when participants are wearing certain types of clothing.***

14. Picture clue

No equipment needed
30 - 60 minutes
Medium-sized to large groups

How it works

1. Have participants sit in a way that leaves a clear stage area at the front of the room.
2. Explain that an extremely strange picture has been found. The picture shows a person, an object and a place. Before deciding what those three things are, ask for three volunteers.
3. Bring the volunteers on stage. They are the detectives. Explain that they will leave the room while the audience decides on a person, an object and a place. One volunteer from the audience will mime each of the three things to the first detective, starting with the person. When the first detective thinks they have guessed who the person in the picture is, they reach out and shake the hand of the person miming. The person then starts to mime the object and, after another handshake, the place. When the first detective thinks they have guessed all three things (after three handshakes), call the second detective into the room.
4. The first detective mimes the three things, in the same order, to the second detective, who uses the same handshake signal each time they think they have guessed correctly. Repeat the process with the second and third detectives.
5. Once the third detective has shaken the second detective's hand three times, ask them to share their guesses with the room. If the guesses are wrong, try to trace the mistake back by asking the previous detectives to share their guesses.
6. End the session with an open discussion about the different ways people mimed the same thing, and about when or how miscommunication could happen.

Possible variations

- You can change the things shown in the picture (for instance, a person and an object but no place, or a person and an animal). You can also discard the picture premise altogether and ask participants to pick one or more things (people, objects, animals, or something else) for the volunteers to mime and guess.
- Likewise, you can replace the handshake with another sign or gesture that everyone is comfortable with (such as a thumbs up, a high five or a wink).


1
2
4
3

15. My window

Pieces of paper, pencils with erasers, a piece of flipchart paper, tape
40 - 60 minutes
Small to medium-sized groups

How it works

1. Give each participant a piece of paper and a pencil. Ask them to draw a window with four panes and number each pane from 1 to 4, clockwise.
2. Ask participants to suggest as many adjectives as they can, and note them down on your own piece of flipchart paper. Once you have gathered 20–30 adjectives, tape the sheet to the wall at the front of the room.
3. Ask participants to choose eight adjectives that they think best describe themselves and write them in the first pane. Then ask them to pick a partner.
4. In pairs ask participants to pick, out loud, eight adjectives that they think best describe their partner, who should note them down as follows:
   - If they also picked this adjective, they leave it in the first pane and put a small tick next to it.
   - If they did not pick this adjective, they add it to the second pane.
5. Ask participants if there any adjectives without ticks in the first pane (in other words, if they picked an adjective that their partner did not). If so, they must move these adjectives down to the fourth pane.
6. Explain the meaning of the window to the group. The first pane shows what you know about yourself, and what other people know about you too (the “open self”). The second pane shows what others know about you, but what you do not know about yourself (the “blind self”). The third pane shows what nobody knows about you, yourself included (the “unknown self”). And the fourth pane shows what you know about yourself, but what others do not know (the “hidden self”).
7. Invite participants to share their window with others. Also ask them if anything about their window surprises them, and why.

Possible variations

- Instead of asking group members to list adjectives, you can adapt the game for people with a lower level of literacy by using pictograms (representing different traits or characteristics).

16. Three animals

Small pieces of paper, pens, markers or crayons
1 hour
Small groups (preferably)

How it works

1. Ask participants to draw their three favourite animals. As they are drawing, have them think about what traits or characteristics they like the most in each animal.
2. For each animal they have drawn, ask the participants to share:
   - what traits or characteristics they think they share with each animal
   - what traits or characteristics they do not think they share, but they would like to have
   - what traits or characteristics they would not like to share.
3. Once everyone has had a turn and the ensuing group discussion has run its course, you can ask participants to try combining their three animals into a single drawing.

Possible variations

- You can adapt the questions for different age groups. For instance, you might ask participants to reflect on and share:
  - which animal best represents them, and why
  - which animal best represents how others see them, and why
  - which animal best represents how they want to be seen, and why.
- To vary the exercise or make it accessible to people with impairments, you can discard the drawing part and instead ask participants to sing or hum three songs, pick three colours or images, describe three places, smells or fictional characters, or something else.

⚠ If you are conducting this exercise with young children, make sure each child has enough time and space to express themselves without being interrupted by their peers. One way to do that is with a "talking stick" or similar device. Only the person holding the stick can speak. The others must wait until the stick is handed to them.

17. Circle story

No equipment needed
30 - 40 minutes
Suited to groups of any size

How it works

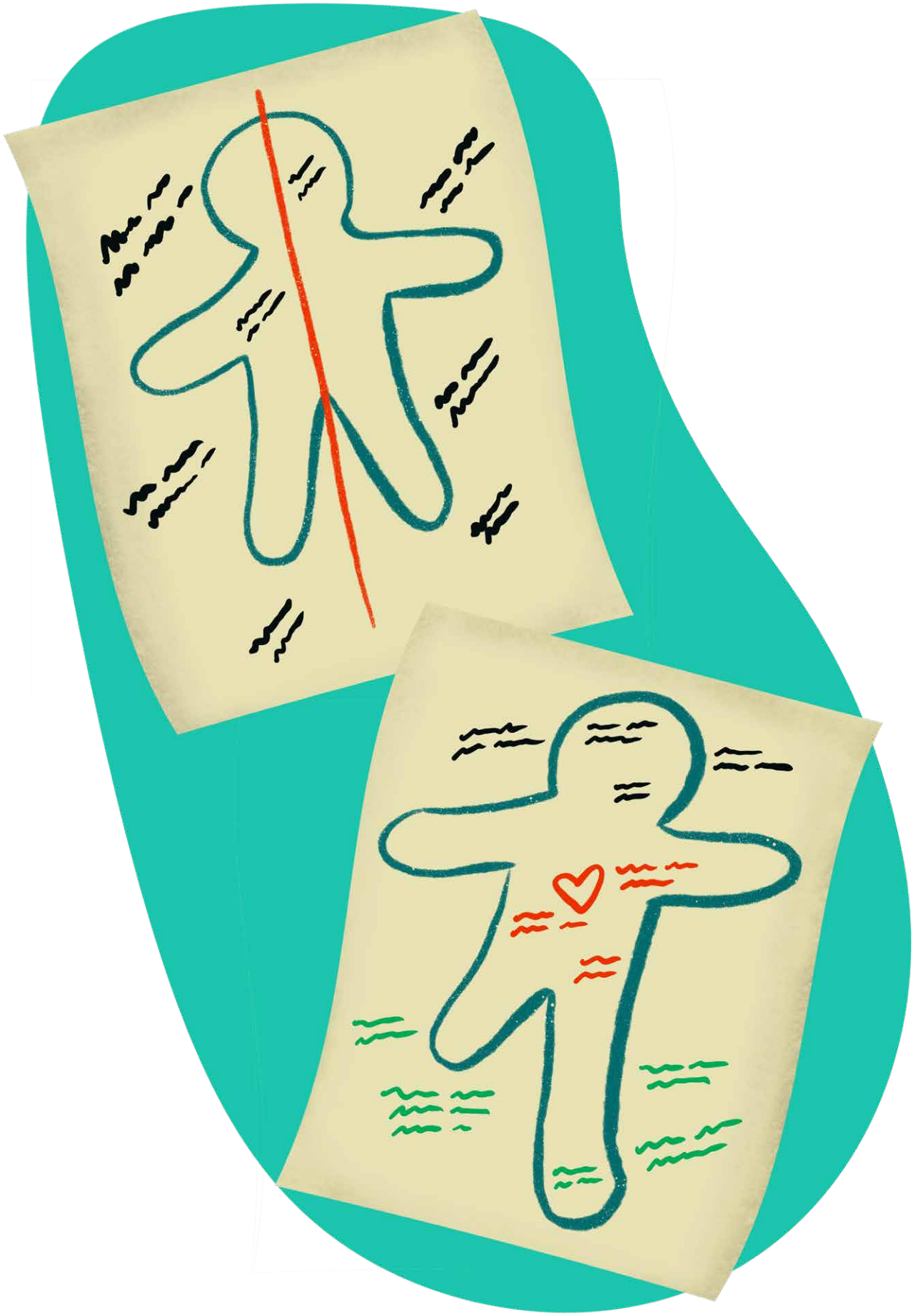
1. Ask participants to sit or stand in a circle.
2. Ask a volunteer to start a story, either using their imagination or by completing a sentence that you have prepared.
3. The person to their right continues the story by adding a sentence. The person to that person's right continues it with another sentence, and so on.
4. You can go around the circle once or several times until the story ends, or until time is up.

Possible variations

- You can act as the "story master", handing out pieces of paper with words or pictures on them (e.g. the word "landmine" or a drawing of a landmine). Participants have to weave the object or detail into their sentence when their turn comes. This technique helps you focus the story on a particular subject or issue of interest.
- Instead of going around the circle, you can ask participants to throw or roll a ball to the next person until everyone has contributed to the story.

⚠ Some participants might not want to speak when their turn comes. Others might talk for too long. You can get around these problems by agreeing on a signal that people can use if they want to skip their turn, and by agreeing on a time limit for each turn.

⚠ If you are working with a younger audience, you can use a "talking stick" or similar device. Only the person holding the stick can speak. The others must wait until the stick is handed to them.



18. Body map

Large flipchart paper, pens or markers
20 - 30 minutes
Suited to groups of any size

How it works

1. Ask participants draw the outline of a body. If they are working in groups, they can outline another person's shadow or body if that person feels comfortable lying down.
2. Agree on what you want to show on the map. For instance, you can ask participants to write down things they know about a particular topic near the head, and things they feel about this same topic near the heart.
3. You can also divide the body down the middle and use this split map to answer comparative questions, such as how participants see themselves and how others see them.
4. You can use the completed maps to guide further discussion.

Possible variations

- This exercise lends itself to mapping lots of different questions. You could ask participants to map what they know (head), what they feel (heart), what they do (hands) and where they go (legs) when, for instance, there is an outbreak of a disease or violence. If you are using a split format, you might ask them to map what they worried about before and after a given event, what they consider the "ideal" woman and man to be, or what roles younger and older people play in their community.

⚠ Body maps can bring up traumatic memories for people who have a difficult relationship with their body (for instance, as a result of past violence or abuse).

19. Community map

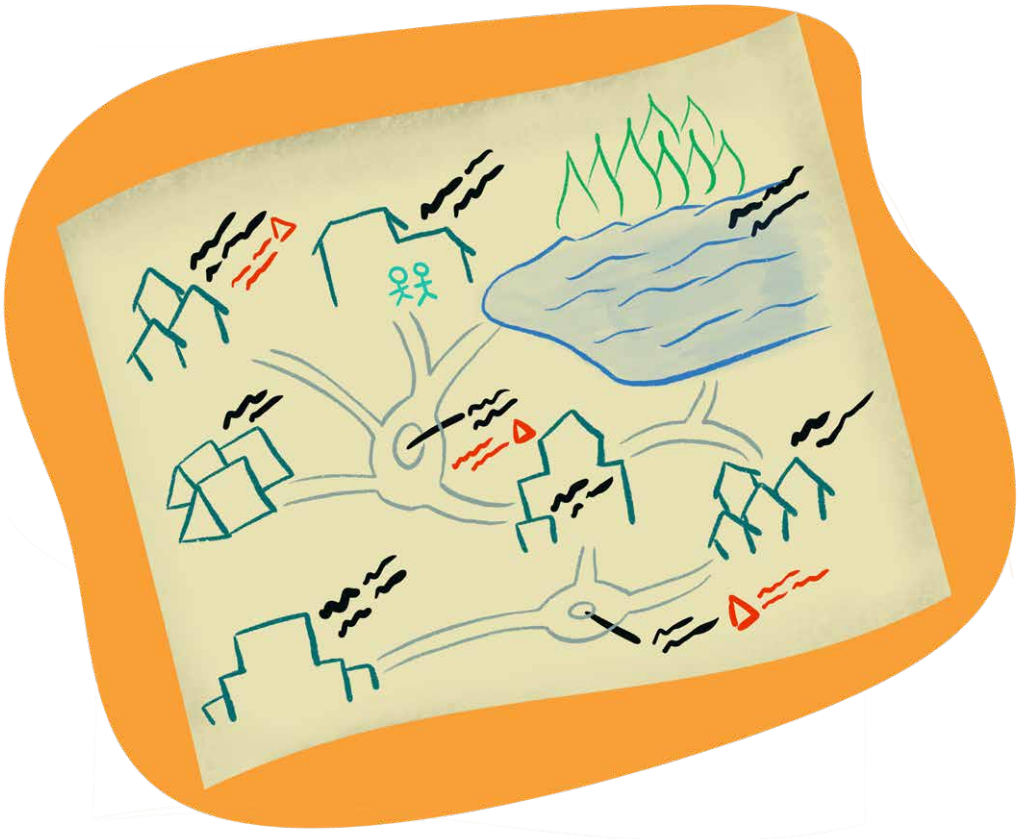
Large flipchart paper, pens or marker
30 - 40 minutes
Suited to groups of any size

How it works

1. Ask participants to divide themselves into groups. You may wish to divide them yourself (by age, level of education, gender, or something else) to get maps that reflect different views.
2. Ask each group to draw a map of their community. If they need prompting, suggest that they start with where they are now and work outwards. Alternatively, you can ask them to map places they visit on a daily basis.
3. You can use the completed maps to guide further discussion. For instance, ask participants to explain certain differences on the map or what they would like the map to look like in the future.

Possible variations

- Instead of asking people to map places, you can ask them to map where they access certain goods or services or where they go for particular activities. This is useful if you are working somewhere where interactions or activities are not bound to specific locations.



20. Fear in a hat

Small pieces of paper, pens or markers, a hat
Depends on group size
Large groups (preferably)

How it works

1. Ask participants to write something they fear on a piece of paper, fold it and place it in the hat. They can put more than one "fear" in the hat if they like.
2. Pass the hat around and ask each person to take out one piece of paper.
3. In turn, ask each person to read out the fear they picked out of the hat. Then ask them whether they fear the same thing, why (or why not), and what solutions there might be to that fear. You can then open up the discussion to other participants.

Possible variations

- It might be inappropriate, for context or language reasons, to talk about "fear". Instead, you can ask participants to write down things that make them anxious, that keep them up at night, that they wish they did not have to worry about, or that they do not want to happen again.
- Participants can also draw what they fear rather than writing it down.

⚠ It is often easy to recognize who put a particular "fear" in the hat. If you are leading this exercise with a small group, make sure that participants know and are comfortable with each other, and that nobody could be put at risk or made to feel uncomfortable by disclosing their fears.

21. The problem chain

No equipment needed
20 - 30 minutes
Small groups (preferably)

How it works

1. Have participants sit in a circle. Ask one person to come up with real or potential problem. They should use the following sentence structure: “If I can’t [blank1], then I can’t [blank2]”. For instance: “If I can’t cross this street, then I can’t get to the bus stop”.
2. The person to their right repeats the same sentence structure, using [blank2] as a [blank1] then adding a new consequence. For instance: “If I can’t get to the bus stop, then I can’t use the bus”.
3. Carry on in the same way around the circle.
4. You can also let participants use the same [blank1] as the previous person and come up with a new consequence. In this case, the problem chain switches direction. For instance, if someone says “If I can’t use the bus, then I can’t go to school”, then the person to their right says “If I can’t use the bus, then I can’t visit my friends”, it is the first person’s turn again, and the chain continues to their left.

Possible variations

- You can flip this game by using other, more positive sentence structures (such as “If I can [blank1], then I can [blank2]”).
- If you are working with a larger group, you can split participants into several small circles. Depending on how you split them, you can explore how the same initial problem creates different problem chains. To do this, however, you would need one co-facilitator sitting near each circle and taking notes.

22. Drum story

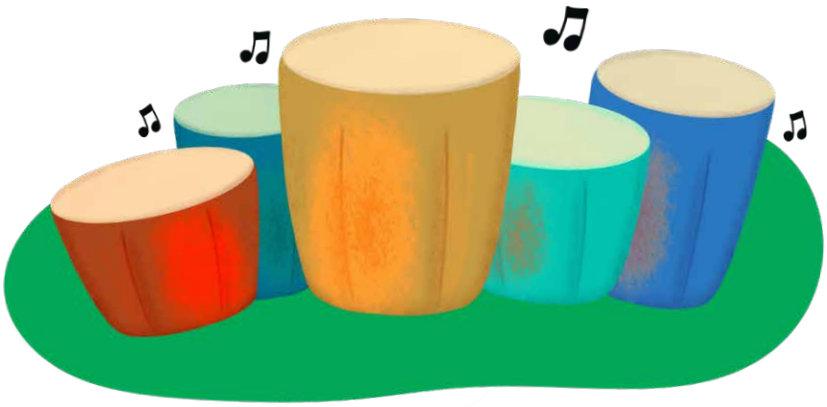
No equipment needed
10 - 15 minutes
Suited to groups of any size

How it works

1. Ask each participant to choose a pot, pan or similar large object to drum on.
2. Ask everyone to sit and close their eyes.
3. Explain that you will be reading out a story, or a list of unconnected sentences describing different situations or activities. Participants use the drums to create a "soundtrack". They drum faster or slower, or harder or softer (or make a scratching noise or other sound), according to how they feel.
4. Once you have finished reading, ask the group a series of questions. When did they hear the most noise, and why? When did they hear the least noise, and why? Was everyone making the same sounds or were there times when some people drummed differently? Could those people explain why?

Possible variations

- If no equipment is available, participants could drum on the floor instead.



⚠ If you are conducting this exercise with young children, make sure each child has enough time and space to express themselves without being interrupted by their peers during the group discussion. One way to do that is with a "talking stick" or similar device. Only the person holding the stick can speak. The others must wait until the stick is handed to them.

⚠ Before you start, make sure nobody in the room feels like they might be triggered by loud noises. Agree on a sign or safe space outside the room in case anyone feels uncomfortable or scared.

23. Opposite ends

A notepad, a small bag, two objects of different colours (balls, bits of paper, etc.)
30 - 40 minutes
Medium-sized to large groups

How it works

1. Together, come up with a list of activities that the participants do every day or every week (such as waking up, making food, going to school, going to work or playing outside). Note these activities down.
2. Have everyone sit down. Explain that they will be acting out these activities in pairs, but that they must first pick an object out of the bag.
3. If they pick one object (agree on which one first), they have to act out a scene in which everything goes badly wrong (worst-case scenario). If they pick the other object, everything in the scene goes well (best-case scenario).
4. Start with the first activity you noted down. Ask for volunteers in groups of four (two pairs). Have one volunteer from each pair pick an object from the bag to see whether they will be acting out the best-case or worst-case scenario.
5. Work down the list, trying to make sure everyone has a turn at acting.

Possible variations

- You can add more objects to the bag to represent different moods (for instance, everything that happens in the scene is sad, angry, happy, scary or something else).

⚠ Before starting this exercise, agree on a "time out" sign that anyone – actor or audience member – can use if they feel scared or uncomfortable. When someone uses the "time out" sign, all of the acting stops. You can also establish a safe space outside the room, where people can go if they need a moment to themselves.

24. The museum of good and bad days

Three sheets of paper per participant, pens and markers
60 - 90 minutes
Suited to groups of any size

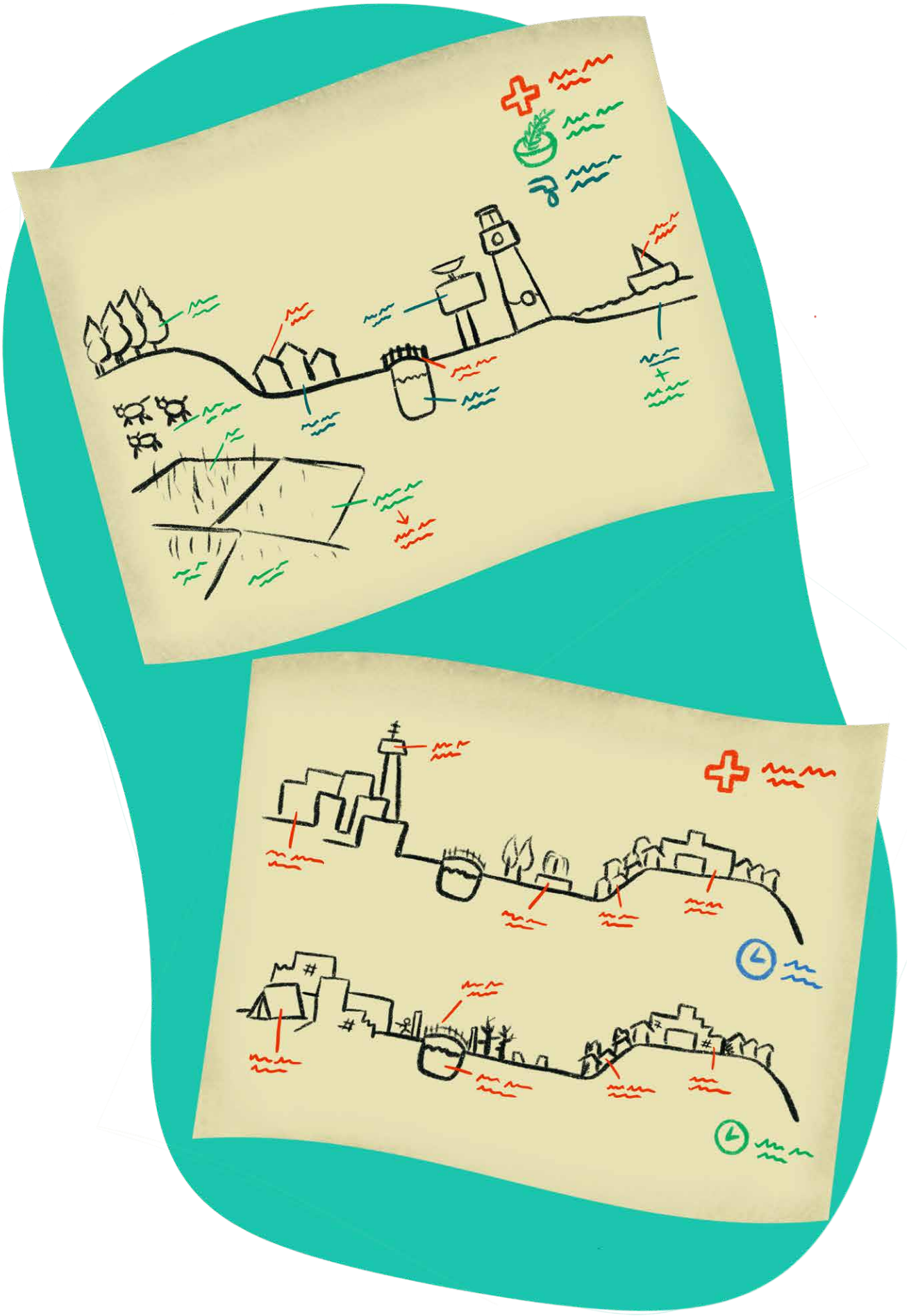
How it works

1. Start by asking participants to think about the people or groups who have the biggest influence in their lives (their family, their classmates, their friends, the wider community, their country, etc.). Try to narrow this list down to the top three groups (for instance: family, friends and community).
2. Give each participant three sheets of paper. On the first sheet, ask them to draw what a good day and a bad day would look like with the first of the three groups (e.g. family). They can draw the good day on one side and the bad day on the other, or they can split the paper down the middle.
3. After 20 minutes, move on to the second sheet of paper. This time, ask participants to draw what a good day and a bad day look would like with the second group (e.g. friends).
4. Repeat the exercise again for the third and final group (e.g. community).
5. Give participants more time to finish drawing if needed, then have them sit in a circle.
6. Ask a volunteer to describe their drawings, choosing either only the good days or only the bad days. When they are finished, they can ask another participant if they can visit their "museum of good and bad days". That person can choose to describe only the good days or only the bad days, or they can decline and pass to another group member.

Possible variations

- You can adapt the format of this exercise. For instance, instead of drawing, participants could make a mask or word cloud, or compose a short poem. It is best to ask participants what format they prefer. Make sure the exercise is suited to participants' levels of literacy and maturity, and take any impairments into account.

⚠ Some people might not want to share their drawing with their peers. Before having them sit in a circle, tell participants that you will be asking them to share what they have drawn. Anyone who is uncomfortable with this can hand their drawings to you, or hold them in a way that makes clear that they do not want to share them (for instance, by rolling them up or sitting on them). Participants can change their mind at any time.



25. Transect walk

No equipment needed
60 - 90 minutes
Suited to groups of any size

How it works

1. Divide participants into three or more groups, depending on size. Do not create more groups than there are facilitators, since one colleague will need to walk with each group (for instance, if there are three of you leading the exercise, you can have a maximum of three groups).
2. Explain that each group is going to design a route through the community. They will then walk this route with you or one of your colleagues.
3. The groups must first agree on the key theme or issue they want their route to highlight. For example, one group can focus on water and sanitation, while another group can concentrate on access to health care. Participants should choose themes or issues that they feel are important and that they want to talk about.
4. Agree on a time when everyone should be back from their walk. Give the groups 10 minutes to discuss and plan their routes, including where they want to stop. They can set off as soon as they have finished. You or one of your colleagues should accompany them and take notes along the route.
5. Once you are back in the room, the groups can share and discuss what they showed or talked about on their walk. It may be worthwhile using this information to create a community map with different colours for each group's route and stops.

Possible variations

- If you do not want to venture outside with the group, you can instead ask participants to draw where they would like to stop on paper. Then have the groups line up the sheets on the floor or wall. You can simulate a "miniature walk" by moving from one sheet of paper to the next.
- You can also run a "historical" version of this exercise by asking groups to design routes that focus on the same issue but over different periods of time. For example, one group can focus on access to health care before a conflict, and another on the same issue during or after that same conflict.

26. Audience improv’

No equipment needed
40 - 60 minutes
Medium-sized to large groups

How it works

1. Ask participants to sit down, leaving a clear stage area that everyone can see.
2. Ask two volunteers to come up to the front and start play-acting a situation. You can draw up a list of context-appropriate situations beforehand (for instance: “person A is buying something from person B at the market” or “person A is pulling person B over on the road”).
3. Before they begin, explain that you can freeze the scene at any time by making a particular signal (such as raising your hand). When you freeze the scene, the audience can suggest what happens next (for instance: “person A’s dress just caught fire” or “person B suddenly becomes invisible”). Pick one of the suggestions and continue the scene.
4. You can also freeze the scene and ask a member of the audience to replace one of the actors or join them on stage (if the suggestion requires another person).
5. End the scene after freezing the action several times (perhaps five to seven). You can repeat the exercise with a new situation until time is up.

Possible variations

- When freezing a scene, you can tell the audience that you are looking for a new character, object or setting. This is a useful way to narrow down the suggestions or explore a particular theme (for instance, how an interaction changes depending on who is involved or where it takes place).

⚠ Play-acting can be interpreted as mockery or criticism. In some situations, actors and audience members could face reprisals for taking part. Make sure that whatever they are acting out cannot be used against them. You can also establish some ground rules about confidentiality before you start.

27. Human spectogram

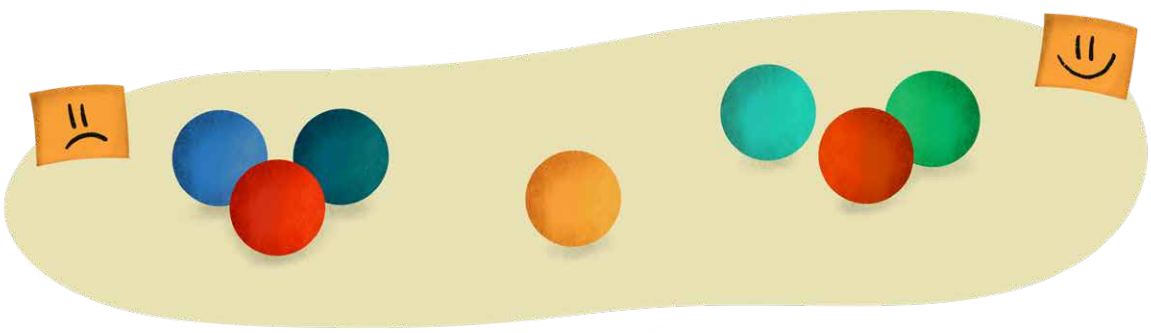
No equipment needed
30 - 40 minutes
Suited to groups of any size

How it works

1. Together, pick two opposite sides of the room. One side means “completely agree” and the other means “completely disagree”. You can write these phrases out or draw happy/unhappy faces on paper and tape them to the walls as a reminder.
2. Explain that you will be reading out sentences one after the other. Depending on how participants feel about each sentence, they should stand by the “completely agree” wall, the “completely disagree” wall, or anywhere in between.
3. Start the exercise with a few light-hearted sentences such as likes and dislikes (e.g. “I like [a particular food]”).
4. Then move on to more serious subjects such as fears, anxieties, things people are happy or sad about, or things that they think are very important or not very important.
5. In between sentences, you can ask participants to explain why they have chosen to stand in a particular location. Explain that they do not have to answer if they do not want to. If people change their mind while you are asking someone a question, they can move to reflect their new opinion.
6. You can also ask participants where most people are gathering and why they think that is, and invite them to come up with a sentence instead of you.

Possible variations

- You can also label one wall “hard” and one wall “easy” then read out tasks or behaviour changes for participants to react to. As participants move around the room, you can ask some of them why they find one task or change harder than another, or what they would need to make this task or change easier.
- If group members have mobility impairments (for instance, they use walking aids), you could ask them to use their arms instead of moving around. One arm points to the wall that reflects their opinion, and the other arm indicates how much they agree/disagree. Alternatively, you could use sheets of paper to represent the two walls and ask participants to show where they would position themselves in the space between.

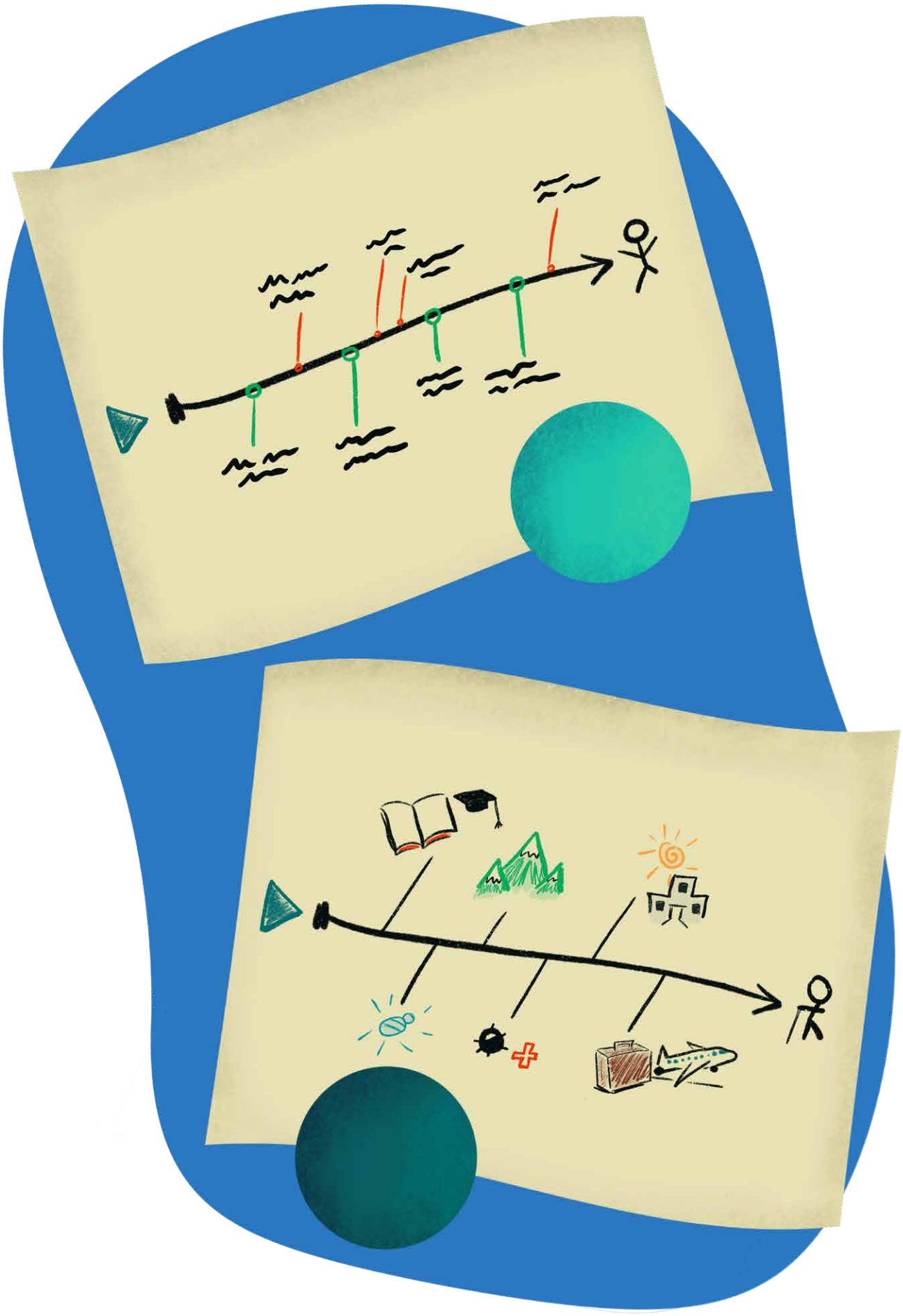


28. Seasonal calendar

Pieces of flipchart paper, pens or pencils, tape
40 - 60 minutes
Suited to groups of any size

How it works

1. Divide participants into groups of four or five people. Give each group a piece of flipchart paper and pens or pencils. Tape one piece of flipchart paper to the wall and draw a horizontal line at the bottom.
2. Ask participants how they mark the passage of time (months, dry or rainy seasons, festivals, or something else). Use the answers to make seasonal landmarks along the line you drew on your piece of paper. Depending on how literate participants are, you could represent the landmarks with words or pictograms (for instance, the sun for the dry season and a raindrop for the rainy season).
3. Ask participants to draw the same timeline at the bottom of their own sheets of paper. Then, in groups, ask them to pick four or five things that change over time and affect their everyday lives. You could prompt them with suggestions like the weather, income, holidays, migration patterns, or how long they spend working.
4. Ask participants to draw a vertical line that meets the beginning of the horizontal one. You can do this on your own piece of flipchart paper, so that you end up with a blank graph. Ask each group to mark the things they chose on this vertical line. Again, they can represent these things with words or pictograms (such as coins for income or arrows for migration).
5. Give the groups 15-20 minutes to map how each of these things changes over time, for instance by drawing a line that goes up and down, pictograms that change in size, or any other method they choose.
6. Once all the groups are done, ask them to present their graphs to everyone else. End the session with a discussion about the things each group chose, why they change over time, and how these things and changes relate to one another.



29. The story of my life

Pieces of flipchart paper, pens or pencils
40 - 60 minutes
Small to medium-sized groups

How it works

1. Give each participant a piece of flipchart paper and some pens or pencils. Tell them to set up anywhere in the room where they feel comfortable drawing (on the floor, on a table, in a corner, or somewhere else).
2. Ask them to draw a long, horizontal line across their piece of paper. The start of that line represents when they were born. Suggest that they mark the beginning with a dot and draw a baby or a start button next to it. The end of the line represents today's date. Suggest that they mark the end with another dot and draw a stick figure of themselves or how they look today next to it.
3. Explain that this line will represent the story of their life. Give the group 20–30 minutes to add as many dots to their timeline as they like. These dots can mark important events, treasured memories, difficult experiences, or something else. Every time they add a dot, they must also show what that dot represents by drawing or writing something next to it (depending on how literate they are). They do not have to depict the event accurately. For example, they can use mountains to represent a difficult experience rather than drawing the scene in detail.
4. When everyone has finished, ask if anyone would like to present their timeline to the others. Make it clear that participants do not have to share anything they are not comfortable with.
5. End the session with an open discussion about what differences or similarities participants observed in their timelines.

Possible variations

- Instead of drawing a timeline, participants can also write the story of their life as a poem or word cloud, perform it as a song, or mime it. It is best to ask participants what format they prefer. Make sure the exercise is suited to participants' levels of literacy and maturity, and take any impairments into account.

30. Worst day ever

A piece of flipchart paper, pens or pencils
30 - 40 minutes
Small to medium-sized groups

How it works

1. Together with participants, outline on a piece of flipchart paper what a regular day is like for them (wake up, have breakfast, go to school, etc.). Leave a fair amount of space between each activity, using several pieces of paper if needed.
2. Explain that you will now ask them everything that could go wrong with each activity (for instance, the road is blocked or unsafe so the school bus cannot reach their home).
3. Note down their answers as bullet points under each activity, leaving some space between them.
4. Once you have completed this exercise for each activity, start again and ask participants how they could avoid these things going wrong. Write their answers under the relevant bullet point in a different colour.
5. End the session with an open discussion. For instance, you could ask how participants feel about all of these "avoiding" behaviours, whether they already do some of them, and whether some of them require more resources.

Possible variations

- Instead of discussing a regular day, you could instead build this activity around a particular project or milestone that participants have raised with you as something they want to focus on (such as the construction of a new road).

⚠ This game involves close physical contact. This might be viewed as inappropriate, or might cause some participants to feel uncomfortable. It can also prove complicated when participants are wearing certain types of clothing.

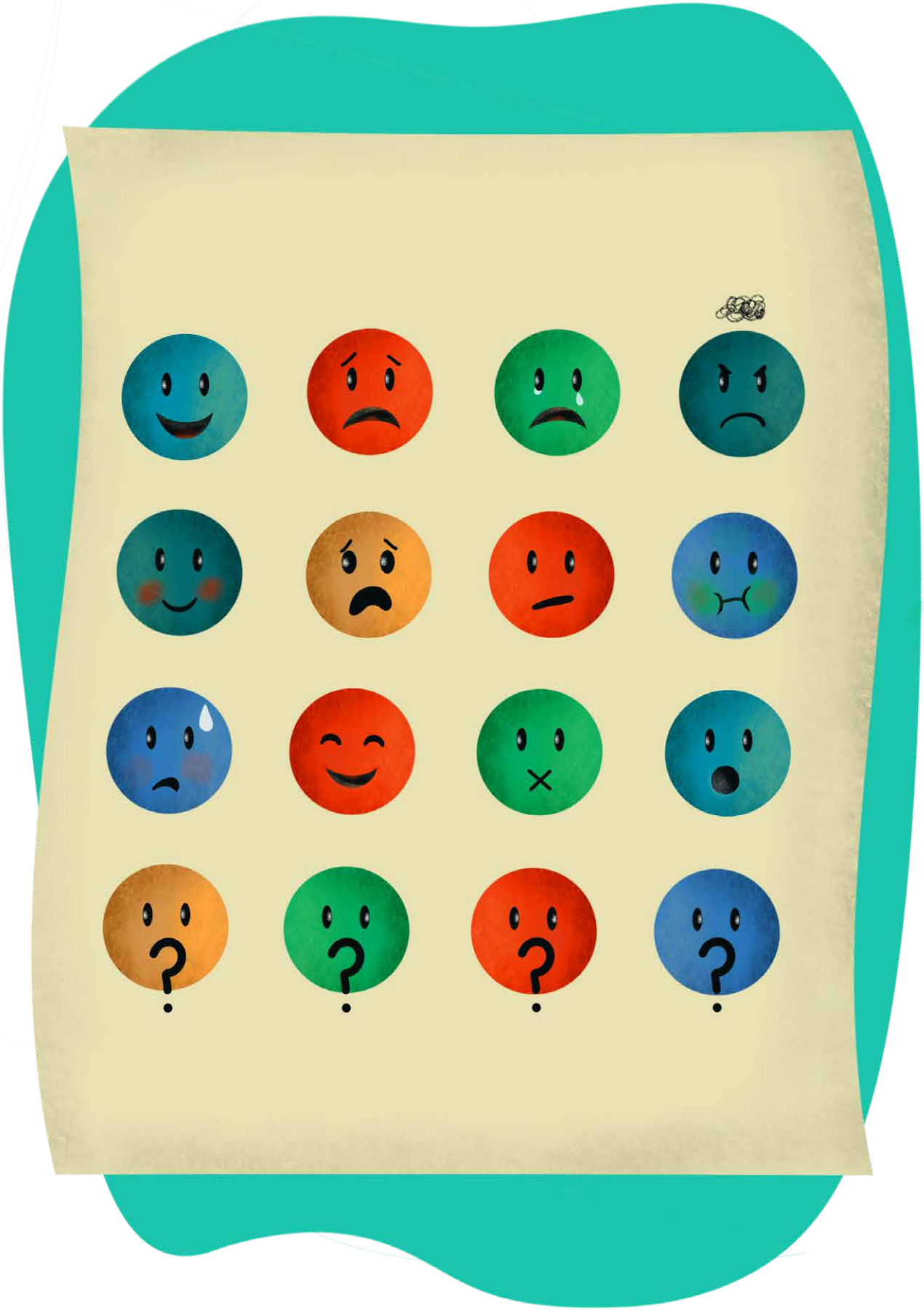
31. Circle spectogram

No equipment needed
30 - 40 minutes
Suited to groups of any size

How it works

1. Ask participants to stand in a circle, facing outwards with their backs to the centre so they cannot see anyone else.
2. Explain that you will be reading statements out loud. If they agree with the statement, they should take a step forwards. If they disagree, they should take a step backwards.
3. Read out four or five statements, one after the other. Try to stick to the same theme, such as the importance of proper hygiene or the use of telecommunications.
4. Ask participants to turn around and face the circle again. Let them observe where they are in relation to the others.
5. Briefly discuss why they think they are positioned in that way. Is there a broad range of opinion or not? Who shares similar views with others, and who differs?
6. Ask them to stand in a circle again. Read out a new series of statements and debrief again at the end.
7. End the session with an open discussion about whether participants feel there are topics that cause more disagreements than others, and why.

⚠ When deciding what to read out loud, be aware of cultural sensitivities and mindful of the fact that participants may feel it is inappropriate (or even illegal) to agree or disagree with certain statements. Ideally, you should prepare a list of statements beforehand and run them by people who are familiar with the local context.



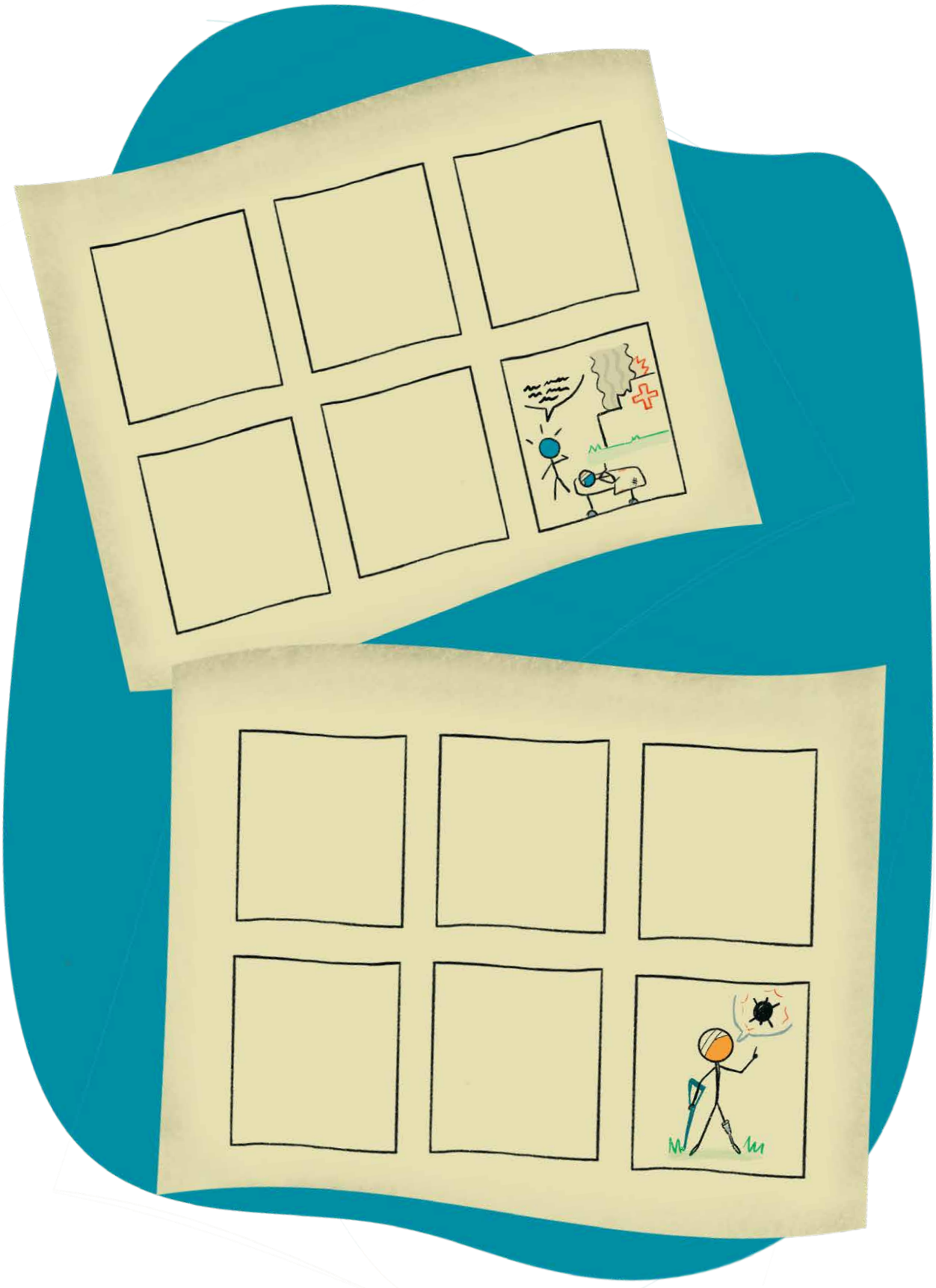
32. Emotion box

A piece of flipchart paper, pieces of paper, pens or pencils, tape
30 - 40 minutes
Suited to groups of any size

How it works

1. Tape a piece of flipchart paper to the wall.
2. Ask participants to brainstorm all the emotions they can feel and note them down on the flipchart paper using pictograms that the group members agree with.
3. Once you have a relatively complete list of emotions, give each participant a few pieces of paper and some pens or pencils. Ask them to pick a partner and sit back to back with them somewhere in the room.
4. Ask each person to draw a square or box on their piece of paper. Explain that, in this box, they should put all the emotions they feel right now using the pictograms shown on the flipchart taped to the wall.
5. After 5–10 minutes, ask them to share the emotions they have put in their box with their partner, and to explain why. They can do this while remaining back to back, or they can turn and face each other.
6. Ask participants to pick a new partner to sit with. Ask them to draw a new box (on the same piece of paper, on the back, or on a new one). Read out a situation (for instance, the road to school is blocked or their family is missing). Ask participants to put all the emotions they would feel in this situation into the box.
7. After 5–10 minutes, ask them to share the emotions they have put in their box with their partner, and to explain why. Again, they can do this while remaining back to back, or they can turn and face each other. Repeat the exercise with as many other situations as you like.
8. End the session with an open discussion. Ask participants what emotions they repeatedly put in their box, when the box was fuller or emptier, or how they felt sharing the contents of their box with different partners.

⚠ Some people may be unwilling to talk about the emotions they felt in some situations because of experiences from their past. Before starting the exercise, make clear that participants do not have to share things if they do not want to. You can also establish a safe space outside the room, where people can go if they need a moment to themselves.



33. Story with a gap

Pieces of flipchart paper, pens or pencils
40 - 60 minutes
Small to medium-sized groups

How it works

1. Give each participant a piece of flipchart paper and pens or pencils. Then ask each person to divide their piece of paper into six squares, numbering them in order according to the direction they read (such as right to left or top to bottom).
2. Have participants agree on a particular problem or threat that they face. You could also prompt them with suggestions that have come up in other exercises (such as pairwise ranking).
3. Ask participants to draw this problem or threat in the last square. Then ask them to draw what happened before the problem or threat materialized in the previous squares.
4. Give everyone 10–20 minutes to finish their drawings. Ask a volunteer to present their story to the others. After each story, open the floor to everyone else, asking them what other choices the characters in the story could have made to change the ending. Then ask them why the characters made the choices that led to the current ending. You can also ask whether the ending would have been different if other characters had been involved.
5. After everyone who wants to share their story has had a turn, ask participants whether they think some characters have more choice or power than others, and why (or why not).

⚠ Be mindful of how participants might draw the problem or threat they choose together atthe start of this exercise. If you think the drawings might be too graphic (especially for younger audiences or people with traumatic memories), ask the group to focus on the consequences of the problem or threat. For example, instead of drawing a scene depicting sexual violence, you could suggest that participants draw someone who seems sad and withdrawn.

34. Support web

Pieces of flipchart paper, pens or pencils
30 - 40 minutes
Small to medium-sized groups

How it works

1. Give each participant a piece of flipchart paper and pens or pencils.
2. Ask them to draw a stick figure of themselves in the middle of their sheet.
3. Explain that they will have 20 minutes to draw or write down all the things they turn to when they are having a hard time, or that they draw strength from (people, activities, thoughts or memories). Participants should draw or write these around their stick figure. They can colour-code these things according to whether they are a person, something they can touch, something they think of, or something else.
4. Once everyone is done, invite participants to share their "support web" with the others.
5. End the session with an open discussion. For instance, you could ask about any things that more than one person drew or wrote down, or ask participants which things they think are more useful or positive than others.

35. Stakeholder theatre

A small hat, pieces of paper, a pen or pencil
40 - 60 minutes
Small to medium-sized groups

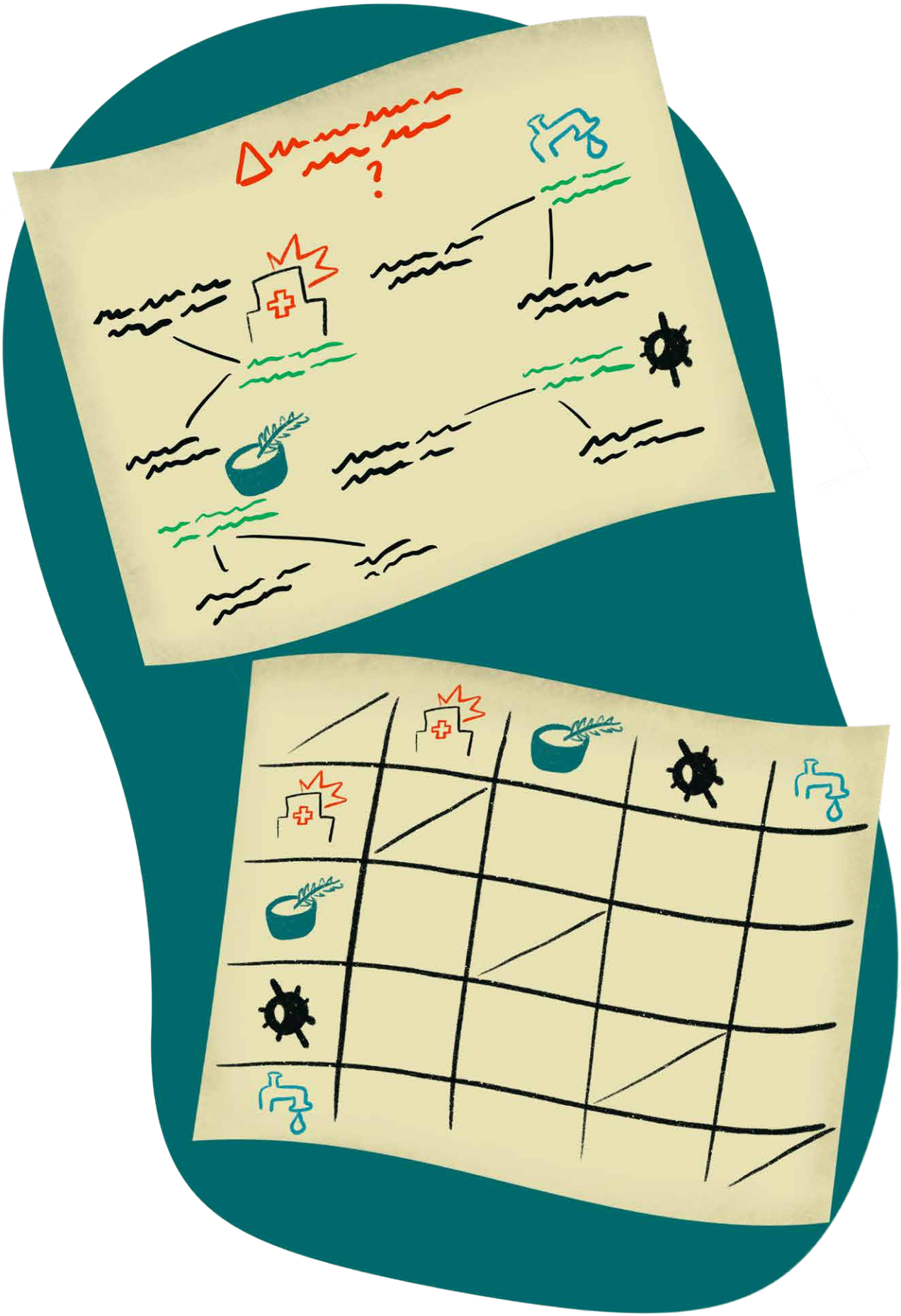
How it works

1. Ask participants to brainstorm all the groups who play an important role in their community (such as teachers, religious leaders or health-care workers).
2. Write down any groups that come up repeatedly, or that clearly play an important role, on small pieces of paper. Fold them up and place them in a hat. Try not to exceed ten pieces of paper.
3. Ask participants to sit down, leaving a clear stage area that everyone can see.
4. Shake the hat then ask a volunteer to pick out a piece of paper without looking. Have them unfold the paper and read what it says. You can also read it to them, making sure nobody else hears.
5. The volunteer must then act out the role described on the piece of paper until someone in the audience guesses correctly. The person who guessed correctly then picks a new piece of paper out of the hat and starts acting out that role.
6. Repeat until there are no more pieces of paper or until time is up.

Possible variations

- You can replace the initial question (about the groups who play an important role in the community) with something more focused. For instance, you can ask what groups have a role to play in relation to a specific conflict, issue, or something else.

⚠ Play-acting can be interpreted as mockery or criticism. In some situations, actors and audience members could face reprisals for taking part. Make sure that whatever they are acting out cannot be used against them. You can also establish some ground rules about confidentiality before you start.



36. Pair-wise ranking

Pieces of flipchart paper, pens or markers
30 - 40 minutes
Medium-sized to large groups

How it works

1. Ask participants to brainstorm all the threats or problems they face in their everyday lives. If they need prompting, ask them to think back to the start of their day then work through the day and list all the issues that came up.
2. Together, try to group these threats into umbrella themes. For instance, you can group "summary killings" and "snipers" under "killings", or "rape" and "lack of emergency contraception" under "sexual violence".
3. Once your list is complete, draw a table where each theme is listed both as a row and as a column.
4. Fill out the blank cells by asking participants which threat they fear the most: the one in the row or the one in the column. For example, where a cell is in the "looting" column and the "sexual violence" row, ask them whether they fear looting or sexual violence more then record their answer in the cell. Ignore those cells where the row and the column list the same threat.
5. This exercise lets you rank threats by how much participants fear them. Once you have counted the answers and drawn up the final list, ask them to say how often each threat occurs.

Possible variations

- You can use this same exercise to list and rank other things such as capacities, resources, anxieties or ambitions.

⚠ ***Asking people about what they fear might prompt them to share personal anecdotes or past experiences. A group activity might not be the best platform for this, especially if sensitive issues are raised. Before the exercise, establish what participants should do if they want to raise a personal matter.***

37. The problem tree

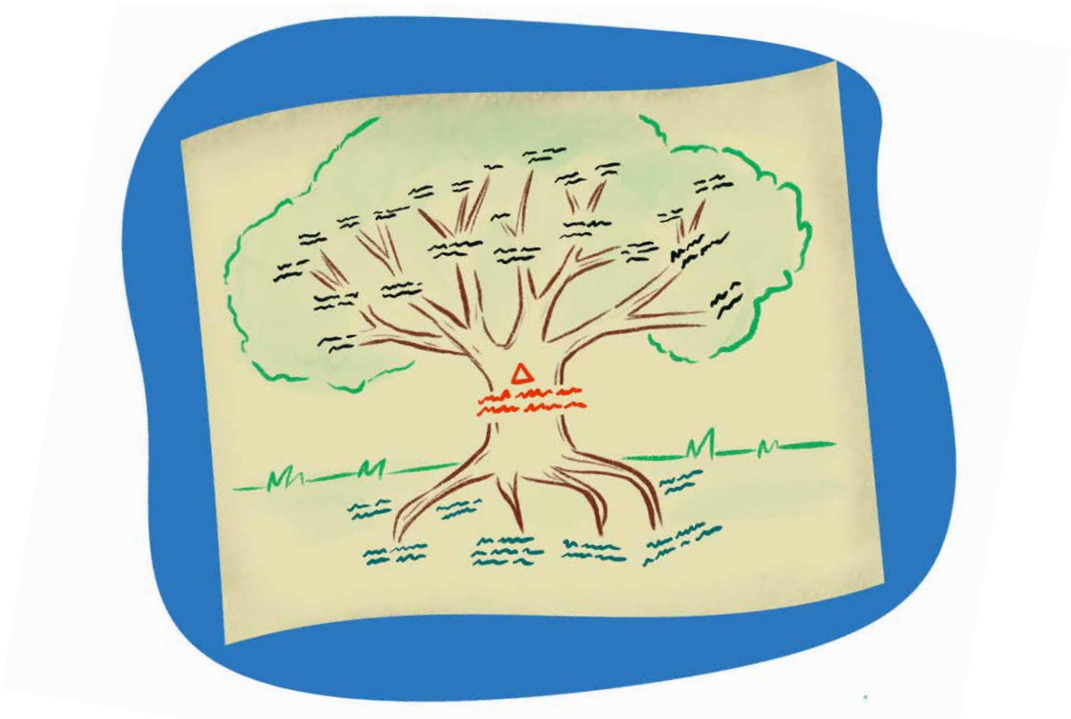
Pieces of flipchart paper, pens or markers
50 - 60 minutes
Small to medium-sized groups

How it works

1. Tape a few flipchart sheets together. Draw the outline of a tree trunk and add several roots and branches.
2. Have participants agree on a particular problem or threat that they face. You could also prompt them with suggestions that have come up in other exercises (such as pairwise ranking).
3. The trunk represents the problem or threat, the roots represent the root causes and the branches represent the consequences. Lead a brainstorming session until everyone is happy that they have a thorough and detailed overview of the issue.

Possible variations

- If you are working with a large group, you can also split participants into smaller groups and have them work on separate trees representing different threats or problems.



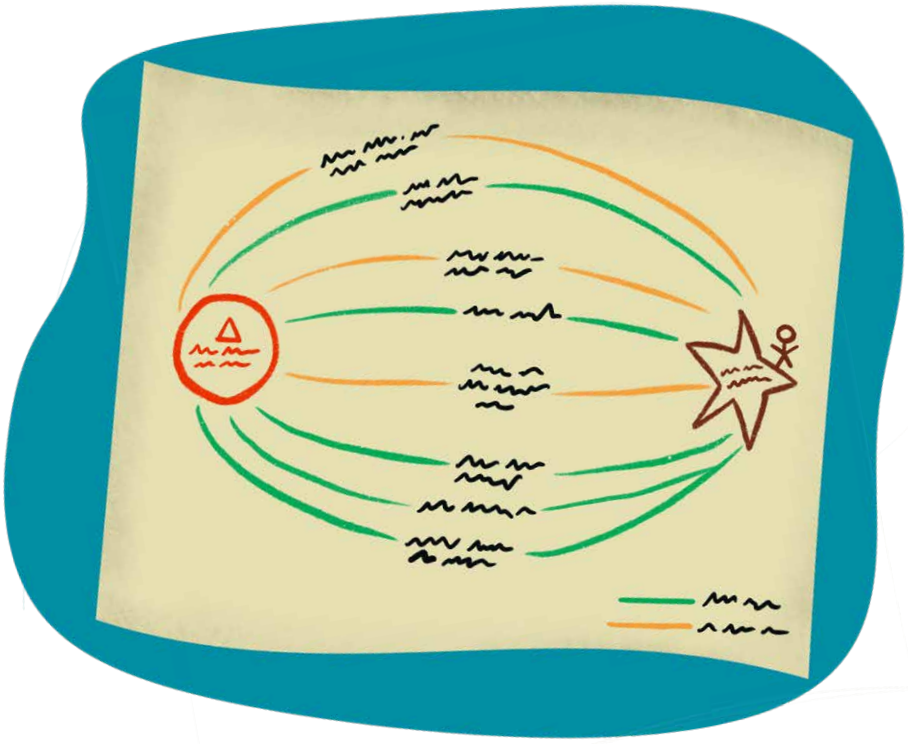
⚠ Asking people about what they fear might prompt them to share personal anecdotes or past experiences. A group activity might not be the best platform for this, especially if sensitive issues are raised. Before the exercise, establish what participants should do if they want to raise a personal matter.

38. Coping strategies

Pices of flipchart paper, pens or markers
30 - 40 minutes
Small to medium-sized groups

How it works

1. Have participants agree on a particular problem or threat that they face. You could also prompt them with suggestions that have come up in other exercises (such as pairwise ranking).
2. Draw a star in the centre-right part of a piece of flipchart paper and write the problem inside it. Opposite the star, on the left-hand side, draw a circle.
3. Inside this circle, write the group of people most affected by the problem. For example, if the problem is “access to land”, the most affected group of people might be “farmers”.
4. Ask participants to brainstorm the different coping strategies that the people in the circle use to deal with the problem in the star. Note down each strategy along a line that connects the circle and the star.
5. You can also ask participants whether they think each strategy they mention is harmful or constructive and use different coloured writing or lines to reflect their answers.



⚠ Only note down current behaviours or coping strategies (what is actually being done), not potential ones (what could be done). Likewise, make sure you reflect participants’ opinions (not your own) when determining whether a coping strategy is harmful or constructive. Avoid leading questions or subjective comments (such as “Do you really think that [this strategy] is constructive given that its leads to [these side effects]?”).

39. The onion

Pieces of flipchart paper, pens or markers
40 - 50 minutes
Small to medium-sized groups

How it works

1. Ask participants to identify a group they feel is vulnerable in their community. Do not suggest a group to them. If they need prompting, you can refer to threats or problems that may have come up during previous participatory exercises and ask who they might affect the most.
2. Write the name of the group in a circle at the bottom of a piece of flipchart paper, in the middle. Draw more circles around this circle until the picture resembles an onion.
3. Explain that each circle is a layer that influences the group. The innermost circle should be the most "intimate" layer (e.g. family) and the outermost circle should be the broadest possible layer (e.g. international entities, groups or organizations). Ask participants to label the layers, and add some if necessary. Possible layers could include social networks, clans, religious leaders, schools and government ministries.
4. Once you have finished labelling, split the onion down the middle. On the right-hand side of each layer, indicate how it positively influences the group in the centre (what resources it provides, how it helps to protect or assist the group, etc.).
5. On the left-hand side of each layer, indicate how it negatively influences the group in the centre (what resources it takes away, how it adds to the problem, how it makes the group more vulnerable or places pressure on it).

Possible variations

- You can turn this into an individual exercise by giving each person a piece of paper and a pen and ask them to draw their own personal onion.

40. Think, feel and behave

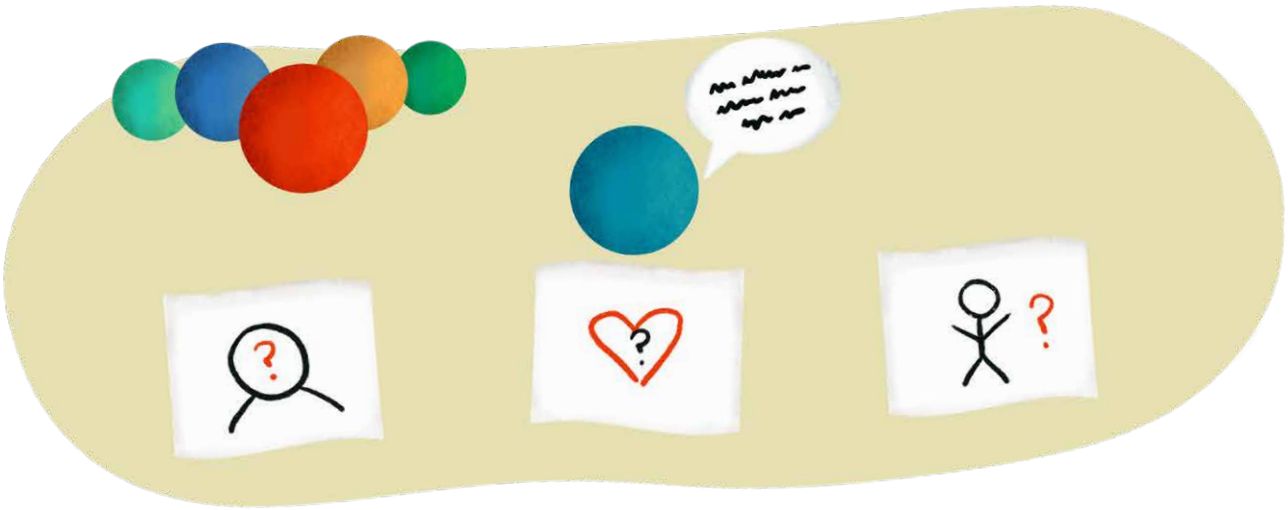
Three pieces of paper, pens or pencils, tape
20 - 30 minutes
Small to medium-sized groups

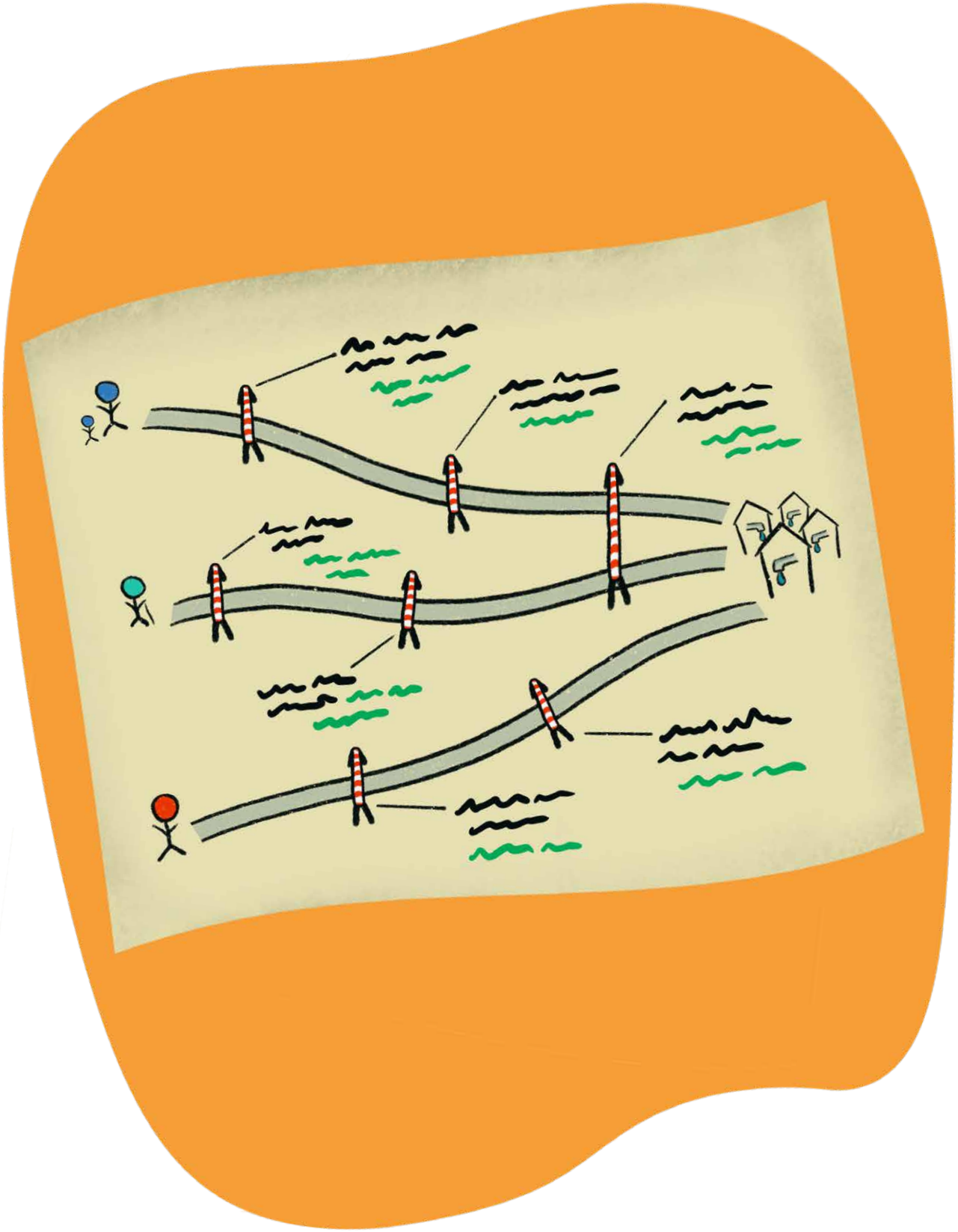
How it works

1. One the first piece of paper, write “THINK” or draw a head or brain (or do both). On the second, write “FEEL” or draw a heart (or do both). On the third, write “BEHAVE” or draw a small stick person (or do both).
2. Tape the pieces of paper to the floor along a horizontal line near the front of the room. Leave some space between each piece of paper.
3. Ask participants to line up at the back of the room. Explain that each person will come forward, one by one, and react to a sentence describing an event or situation that they might face. You can start with some light-hearted sentences (such as “you just won the lottery”) before moving on to more serious or context-specific subjects (such as “sirens went off outside” or “you come across a landmine”).
4. After you say a sentence, the participant must stand by each of the three pieces of paper and state what they think, what they feel and how they behave in that situation.
5. You can end the game once everyone has had a turn, or you can continue for several more rounds.

Possible variations

- If group members have mobility impairments (for instance, they use walking aids), you could give them sheets of paper identical to the ones you taped to the floor. They can hold up the sheets of paper instead of moving around.





41. Road blocks

Pieces of flipchart paper, pens or pencils
40 - 60 minutes
Suited to groups of any size

How it works

1. If you are working with a medium-sized to large group, split participants into groups of two or three. Give each person (or group) a piece of flipchart paper and some pens or pencils.
2. Have the participants brainstorm a list of goals they have for their community, their family or their peers. Note these down on a piece of flipchart paper. After a few minutes of brainstorming, ask each person (or group) to pick the goal that is most important to them. Two participants (or groups) cannot pick the same goal. If their preferred goal is taken, they can take the next most important one.
3. Ask each participant (or group) to draw themselves (or their members) as stick figures on the left-hand side of the piece of paper. On the right-hand side of the same sheet, they can write or draw a picture of their goal.
4. Ask the participants (or groups) to draw a road running from their stick figure to the goal. Along the road, they should place all the "road blocks" that prevent them from reaching that goal (they can either write them or use pictograms). If you are working in groups, participants can place blocks on their personal road or on two or more roads if more than one group member faces the same obstacle.
5. Give participants 10–20 minutes to finish their maps, then ask them (individually or in groups) to present them to everyone else. After each participant (or group) has had a turn, open the floor and ask participants what suggestions they have for each road block that appears on the map. The presenting participant (or group) can note these suggestions next to the relevant road block, using a different colour pen if they like.
6. End the session with an open discussion about what road blocks or solutions tend to come up often and which seem to be more specific to a problem or person.

Possible variations

- Instead of having participants draw themselves on one side of the flipchart paper, ask them to draw a particular person or group of people in their community (such as teenagers, people who are unemployed or people with limited mobility). They will then have to map the road blocks on that particular person or group's journey to the goal.

42. Hopscotch

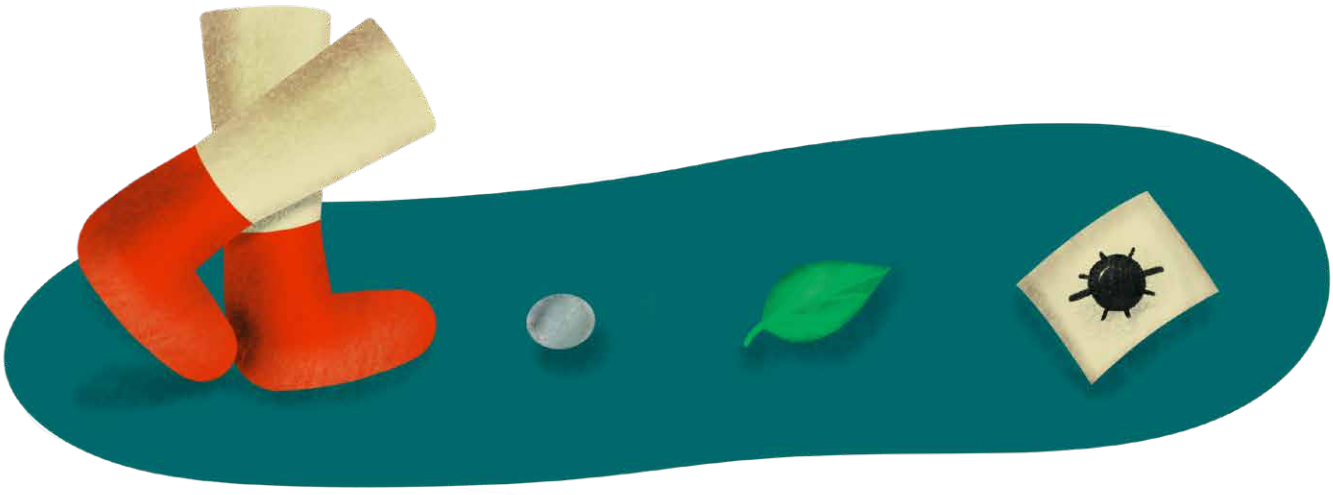
No equipment needed
50 - 60 minutes
Small to medium-sized groups

How it works

1. Ask participants to gather five objects that represent their five biggest fears. If you have a larger group, you can limit the number of objects to three, for example. Tell participants where they can look for these objects (outside, in the next room, or somewhere else). If they have an object in mind but cannot find it, suggest that they draw it on a sticky note.
2. Once everyone has gathered their objects, ask them to line them up in front of them in order (starting with what they fear the most).
3. Invite a volunteer to share their line-up with the rest of the group. They must hop to the first object and keep their balance as they explain what it represents, before hopping to the second object, and so on. They can place both feet back on the ground once they have made it through all five objects.
4. After everyone who wants to share has had a turn, end the session with a discussion. For instance, ask participants what they think the most common fear is, and what people seem to fear the most and the least.

Possible variations

- You can also ask participants to gather objects that represent what they love the most, what they dream of the most, what makes them sad or angry, or something else.



⚠ Some participants might be unable to hop. To avoid excluding people, you can adapt this part of the exercise by asking them to do something else (for example, simply walking over or past each object).

43. Circle brain

Pieces of paper, pens or pencils
30 - 40 minutes
Suited to groups of any size

How it works

1. Have participants sit in a circle. Give each person a piece of a paper and a pen or pencil.
2. Ask each participant to write a pressing problem they are facing at the top of their sheet. Make it clear that they will be sharing the problem with the rest of the circle, so they should not write down something they are not comfortable sharing.
3. Once everyone has written their problem down, ask participants to pass their sheet to the person to their right. That person has two minutes to read the problem and write down as many potential solutions or ideas as possible.
4. After two minutes have passed, you give a signal (such as a hand clap or whistle). At this point, everyone stops writing and passes the sheet of paper to the right again. The next person has a further two minutes to read the problem and add to the list of solutions or ideas.
5. Repeat the process until the sheets have made it around the circle and back to their original owners.
6. You can end the session by asking participants to share the solutions and ideas written on their sheet, especially if they had not thought of them or are considering putting them into action.

Possible variations

- Instead of having people write down problems or solutions, they can draw them or simply state them out loud.

⚠ Some people read and write more slowly than others. You may need to give participants more time to read the problems and note down their ideas. You can also give them extra time as the sheets of paper become cluttered with ideas, so they can read through other people's contributions before adding their own.

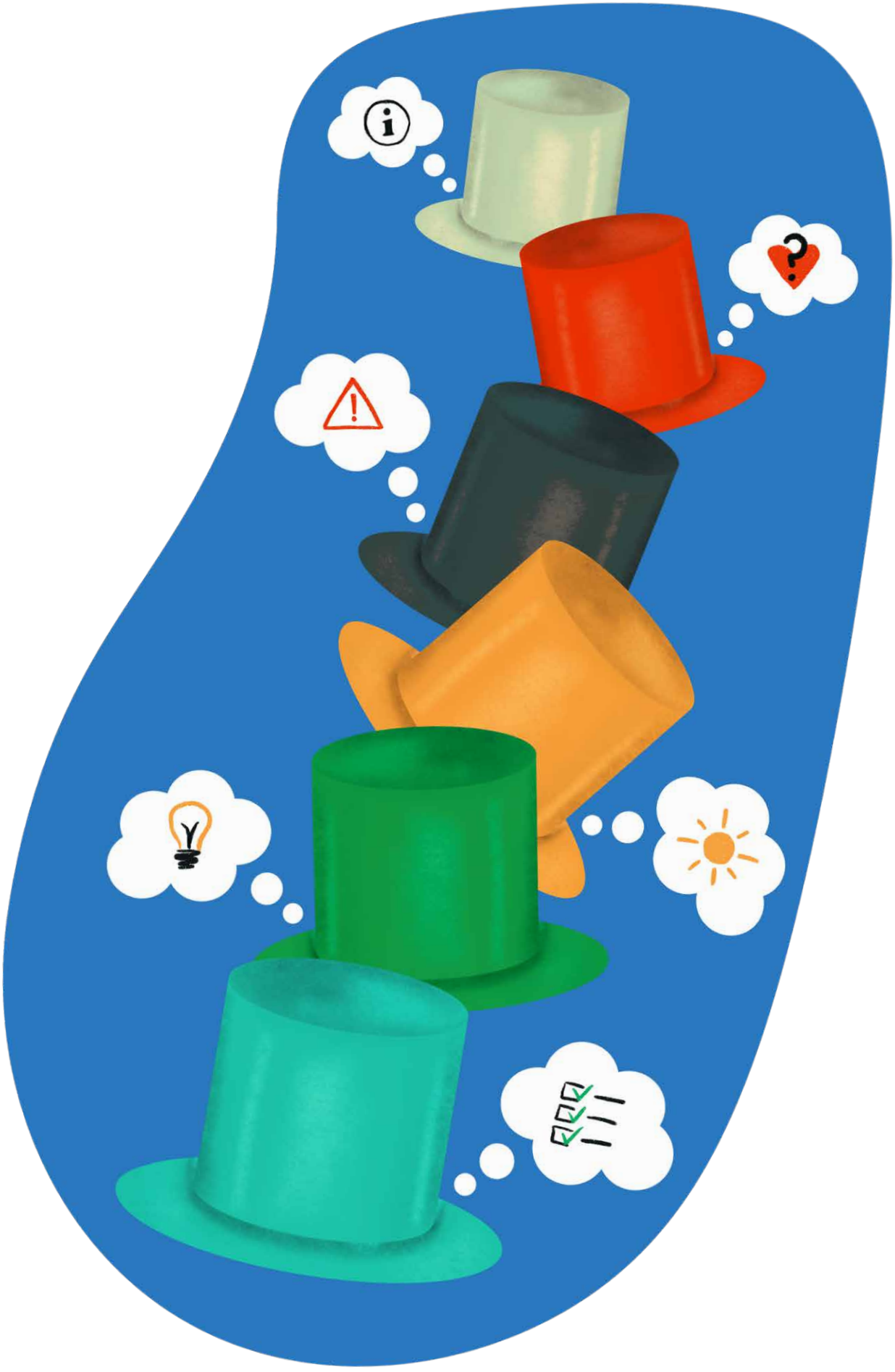
44. Sorting influencers

Pieces of flipchart paper, sticky notes, pens or pencils
50 - 60 minutes
Suited to groups of any size

How it works

1. Ask participants to brainstorm the people or groups who play an important role in their community in general, or in relation to a particular issue you want to focus on (such as access to health care).
2. Try to combine their answers into a handful of umbrella groups (say, between five and eight). For example, “doctors”, “nurses” and “community health workers” can all be combined under “health-care workers”.
3. Write the name of each umbrella group at the top of a separate piece of flipchart paper, then draw a vertical line running down each sheet. Write a “+” sign on one side of the line and a “-” sign on the other. Tape the sheets up in different parts of the room.
4. Divide participants into groups. There should be one group per sheet of paper (for example, if there are five sheets, divide participants into five groups). Assign each group to a sheet of paper and give them a stack of pens and sticky notes.
5. Explain that each group will start with the sheet you assigned them to. After five to seven minutes have passed, give a signal (such a hand clap or whistle). At this point, the groups move clockwise around the room to the next sheet.
6. In the allotted time, participants write on sticky notes the names of people or groups they think influence the group mentioned at the top of the sheet, then stick them on the relevant side of the line (“+” for positive influence, “-” for negative influence).
7. If the group agrees with a sticky note added by a previous group, they place a tick next to it. If they think it is on the wrong side of the line, they add their own sticky note with the same people or group on it, but on the opposite side.
8. End the session with a discussion about who influences the groups identified at the beginning of the session, and what kind of influence they have. Talk about which influencers most people agree on (i.e. those with the most ticks), as well as which ones seem to be more controversial or less widely supported.

⚠ Some people or groups might appear on both sides of the sheet because they can play a positive or negative role. If this happens, ask participants for examples of positive and negative influence during the closing discussion.



45. Six thinking hats

Pieces of flipchart paper, pens or pencils, six paper hats
60 - 90 minutes
Suited to groups of any size

How it works

1. Identify a high-priority problem or threat facing the community (for instance, by using pairwise ranking).
2. Divide participants into six groups. Give each group a piece of flipchart paper and pens or pencils. Assign a facilitator to each group if possible.
3. Give each group one of the thinking hats and explain that the hat's colour relates to a particular way of thinking. The white hat focuses on facts and information (either known or needed). The red hat focuses on feelings, hunches and intuition. The black hat focuses on potential problems (why something will not work). The yellow hat focuses on potential benefits (why something would work). The green hat focuses on creativity, possible solutions and ideas. The blue hat focuses on next steps and action plans.
4. Give each group 20–30 minutes to think through the issue using their "hat" and note down their ideas on a sheet of flipchart paper. The groups can take notes and organize their thoughts on paper however they like. For example, the red hat group can create a grid with people or groups as rows and emotions as columns, then tick or fill in the blank cells accordingly.
5. After 30 minutes have passed, ask one person from each group to present the findings to the other participants. End the session with an open discussion.

Possible variations

- If you are working with a smaller group, you can tape six sheets of flipchart paper around the room (one for each of the coloured hats). Participants can then rotate, individually or in groups, from one sheet to the next and add their input. You can end the session with volunteers reading out what is written on each sheet, before opening up the discussion to everyone in the room.
- You can also exclude some hats or create new ones if you think it is relevant to the problem or issue that you use as a starting point. Just make sure you clearly explain what the colours mean, and post a handy reminder somewhere in the room for people to refer to.

⚠ If hats are not appropriate in your context, you can use scarves, T-shirts, balls or even pieces of paper picked from a drawstring bag.

46. The five why's

Pieces of flipchart paper, pens or pencils
40 - 60 minutes
Suited to groups of any size

How it works

1. Identify a high-priority problem or threat facing the community (for instance, by using pairwise ranking).
2. Divide participants into groups of no more than six people if needed. Give each group a piece of flipchart paper and five different coloured pens or pencils.
3. Ask someone in each group to write down the problem or threat in the middle of the sheet. This person can act as a note-taker for the entire session.
4. Start the first round by giving participants between five and seven minutes to brainstorm the direct causes of the problem or threat (why the problem or issue happens). The note-taker must note down each cause and link it to the issue or problem. This is the first "layer" of whys.
5. For the second round, give participants between seven and nine minutes to brainstorm direct causes of the causes identified in the first round (why the first-layer cause happens). The note-taker must note down these causes in a different coloured pen. This is the second layer of whys.
6. Repeat until you have five layers of whys. Give participants more time for each layer, since they will have more causes to think about in each round.
7. Ask the note-takers to present their group's findings to the rest of the room.
8. End the session with an open discussion, highlighting the similarities or differences between the diagrams that each group produced.

Possible variations

- You can also use this exercise to map how a potential solution to a problem would work. Take a solution or idea you identified previously (for instance, using the circle brain technique) and ask participants to map layers of "hows".

⚠ If you divide participants into groups, try to assign each one a facilitator if you can. The facilitator can help if the group gets stuck on a particular cause or layer, and make sure everyone has a chance to contribute.

47. The four R's

Pieces of flipchart paper, pens or pencils, tape
30 - 40 minutes
Suited to groups of any size

How it works

1. Ask participants to brainstorm the people or groups who play an important role in their community in general, or in relation to a particular issue you want to focus on (such as access to health care).
2. Divide participants into groups, creating one group for each of the important people or groups identified in step 1. Give each group a piece of flipchart paper and some pens or pencils.
3. Ask the groups to write the person or group they are representing at the top of their sheet, and to divide it into three sections.
4. In the first section, they should write that person or group's rights (what they can access and control). In the second section, they should write their responsibilities (what roles or powers they have). And in the third section, they should write their returns (what benefits, resources or other valuables motivate them).
5. Give each group 15-20 minutes (or more if needed) to fill out their sections. In the meantime, create a grid on a new sheet of flipchart paper with the people and groups that the participants identified (one row and one column for each).
6. When everyone is finished, ask one person from each group to present their person or group's rights, responsibilities and returns to the rest of the room.
7. Once the presentations are complete, participants should work together to map out the relationships between the people and groups, based on what they have just heard. On the grid you created, describe the relationship between the person or group in each column and row in the relevant blank cell. Ignore those cells where the row and the column list the same person or group. Alternatively, if the row and column refer to a group, you can use the cell to describe internal dynamics.
8. End the session once all the relationships have been mapped out.

48. Back to the future

No equipment needed
60 - 80 minutes
Suited to groups of any size

How it works

1. Ask participants to pick a date in the future (for instance, six months, a year or five years from now).
2. If you are working with a large group, you can divide participants into smaller groups. Explain that they have travelled forward in time to the date they selected.
3. Ask each group to create a short story that describes what life is like at this point in the future. If they need prompting, suggest that they describe a typical day. Explain that they will be performing their stories to the rest of the group. They can read it out, act it, sing it, or perform it in another way of their choosing, as long as it is in the present tense and accessible to everyone (for instance, they will need to speak loudly, or even mime, if some audience members have hearing impairments). They will have no more than five minutes for their performance.
4. Give the groups 30–40 minutes to prepare their stories. In the meantime, arrange the room with a stage area at the front.
5. Once the groups have finished preparing, have each one perform their story to the others. Encourage audience members to ask questions after the performance, including about events leading up the story at this point in the future. The actors must stay in character as they answer.
6. End the session with an open discussion. For instance, you can ask what people liked best about the stories, or which parts they found the most realistic or unrealistic.

Possible variations

- You can ask participants to develop a future story that deals with a particular theme. For example, one group can focus on what life is like for schoolchildren, while another comes up with a story about health-care workers.

⚠ If you divide participants into groups, try to assign each one a facilitator if you can. The facilitator can help if the group gets stuck, and make sure the story is not overly unrealistic.

49. Debate hall

A timer, pieces of flipchart paper, pieces of paper, pens or pencils, tape
30 - 40 minutes
Suited to groups of any size

How it works

1. Have participants sit in a way that leaves a clear stage area at the front of the room. Place three chairs next to each other on the stage area.
2. Explain that the chairs are seats in a debate hall where two people will argue about a statement (for instance: "[This dish] is the best dish in the world"). One person will argue in favour of the statement and the other against. A third person will chair the debate.
3. Together, establish the rules that the chair will enforce during the debate (for instance, each person gets a set amount of speaking time, no interrupting, and no insults). Record the rules (in writing or pictograms) on a piece of flipchart paper taped to the wall.
4. Tear off two small pieces of flipchart paper. On one, write "for" or draw a happy face. On the other, write "against" or draw a sad face.
5. Ask for three volunteers: one chair and two debaters. Tell them what they will be debating. You can start with light-hearted statements (e.g. "Football is the best sport ever") before moving on to more serious issues (e.g. "All children should go to school").
6. Once you have read out the statement, take the two pieces of paper (for and against) and place them behind your back, one in each hand. Ask one of the volunteers to pick a hand. This will be their "side" of the debate. The other person will argue the opposite case.
7. You can give the volunteers a minute or two to think about their arguments. Offer them paper and pens or pencils if they want to take notes or draw memory cues.
8. Before starting the debate, make sure the chair has a timer to keep track of the agreed speaking time. If you want, you can give the debaters a minute to respond to each other's arguments or to invite audience input.
9. Hold a several debates and swap chairs regularly until everyone has had a turn on stage.
10. End the session with an open discussion about why participants think debating is important.

Possible variations

- You can have teams of two or more participants debate each other. You should give them more time to prepare, and you will need to alter the rules of the debate accordingly.

⚠ When picking topics to debate, be aware of cultural sensitivities and mindful of the fact that participants may feel it is inappropriate (or even illegal) to challenge certain statements. Ideally, you should prepare a list of topics beforehand and run them by people who are familiar with the local context.

50. Hot seat

A series of stories printed out on paper
30 - 40 minutes
Suited to groups of any size

How it works

1. Prepare a series of stories – no more than three or four sentences long, all told in the first person – that depict a typical problem or threat faced by the community. For example: "My friends and I wanted to play football in one of the abandoned fields near my house. People told us that there were landmines there, but we didn't believe them because there wasn't a sign. We went there and one of my friends stepped on a mine. We were afraid to call for help because we didn't want to get in trouble."
2. Ask participants to sit around a stage area with a chair in the middle. This is the "hot seat".
3. Ask for a volunteer from the audience. Give them one of the stories and let them read it in silence. Then ask them to sit in the hot seat. Explain that they will tell the story to the audience in the first person, acting as if it were their story. They can add details or twists if they wish.
4. When they have told the story, invite questions from audience members acting as if they were the person's friends. For example, they could ask why the person made a particular choice in the story, or why they reacted to something in a particular way. When answering, the person in the hot seat must remain in character (i.e. as the person in the story). They can make up new information or add details as they wish.
5. Repeat the two previous steps with new volunteers and new stories.
6. End the session with an open discussion. For instance, you could ask participants how they felt when they were in the hot seat, whether they agreed with the choices the person made in the story, and why (or why not).

Possible variations

- You can run this exercise with two people in the hot seat – one person playing a lead character and the other playing a secondary character.

⚠ Some of the stories may be similar to participants' past experiences and might make them uncomfortable or bring up traumatic memories. Before the game starts, make it clear that people can leave the hot seat at any time, including after they have read the story. You can also establish a safe space outside the room, where people can go if they need a moment to themselves.

ACTIONS

ACTIONS is a more complex, elaborate participatory technique that can help to:

- ✔ include the views of people whose voices would otherwise not normally be heard
- ✔ identify similarities or differences across a variety of narratives
- ✔ monitor how community members experience a given situation
- ✔ find joint solutions while managing expectations.

ACTIONS is a theatrical performance that allows people affected by a given problem to share their perspectives, insights and ideas for potential solutions.

Preparation begins with one-on-one interviews with a panel of between eight and ten people. These are individuals who have a stake or interest in the issue at hand, are affected by it, working to resolve it or otherwise closely linked with it.

Sections of each interview are then arranged into a script, which is performed in a cultural or public space such as a town hall, community centre or market. The interviewees, other participants and audience members sit together during the performance.

ACTIONS was used in Greece, France, Switzerland, Germany and Italy, to share perspectives on the European refugee crisis and find solutions.

ACTIONS came to Milan in March 2018. Interviewees included the deputy mayor for social affairs, the manager of a housing centre, a lawyer, a volunteer language teacher, and four people who were refugees or asylum seekers.

The discussion focused what problems refugees and asylum seekers faced on arrival (in terms of administration, regularization, housing, language, etc.).

The performance shone a spotlight on the local situation from different perspectives. At the end, audience members were asked if they could provide assistance, e.g. accommodation or help dealing with legal and administrative matters.

For more information, you can watch the trailer (in French) and the full performance (in Italian with English subtitles) online.

For those interested in using this participatory method, **ACTIONS** comes with a team composed of project co-authors Nicolas Cilins and Yan Duyvendak, as well as producer Charlotte Terrapon. They will assist you and participate in the process either directly in the field or remotely, using digital means.

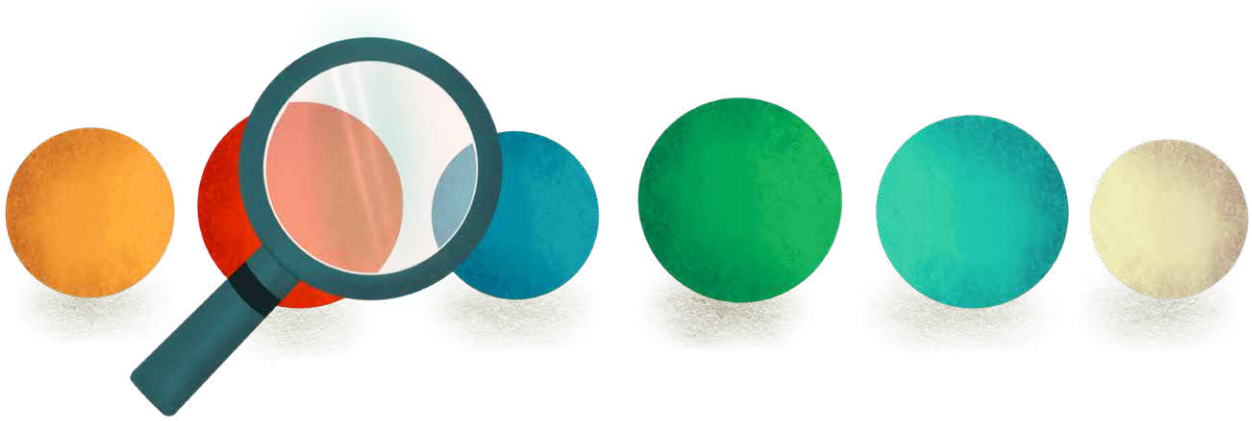
STEP 1. IDENTIFY THE ISSUE

The first step is to identify a **pressing issue** in the local community. The issue needs to be narrow enough to keep the debate focused. It should be something for which practical solutions are available.

Do not pick an issue that is likely to branch out into too many directions, or that is too broad to be resolved in one performance.

Topics that are more suited to ACTIONS might include:

- Accessing or protecting health-care facilities in a particular area
- Accessing education or protecting schools
- Preventing sexual violence or helping victims access psychosocial support.



STEP 2. IDENTIFY THE PARTICIPANTS

The next step is to decide who the **participants** will be – in other words, who the issue affects, who has a stake or interest it in, or who is already working to resolve it. Draw up a list of **no more than ten people** (including yourself).

Remember that you can seek guidance or support from the **ACTIONS** team with everything from step 2 onwards. The team will help you put together a balanced panel, find the right interviewer, select the arguments and organize the script.

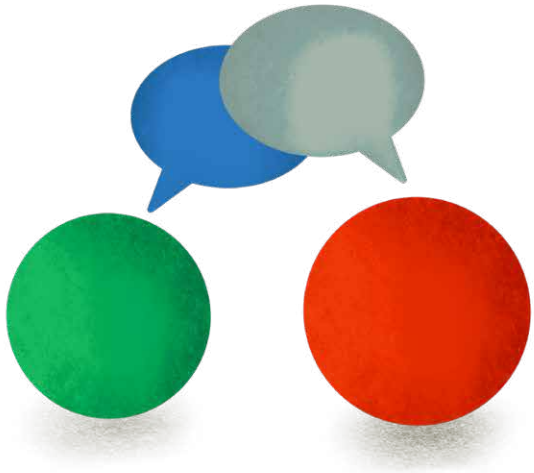
STEP 2. IDENTIFY THE PARTICIPANTS (continued)

Also bear the following points in mind:

- All participants should be active in the field.
- Include people who tend to be otherwise excluded, or whose voices go unheard even when they are included (such as women and children).
- Make it clear that the participants will be asked to speak in public. If they are uncomfortable with this, they can appoint a spokesperson.
- The participants you select will depend on what you are aiming to achieve and how much follow-up you can guarantee (managing expectations and causing no harm).

For example, for a performance on accessing or protecting health-care facilities in a particular area, participants could include weapon bearers, health-care workers (local or employed by NGOs), and community members with specific health needs.

For a performance on accessing education or protecting schools, participants could include teachers, parents of current or potential pupils/students, pupils/students themselves, and education authority representatives.



STEP 3. HOLD ONE ON ONE INTERVIEWS

The interviews should be conducted by someone experienced and impartial.

The interviewer should ask **all participants**, yourself included, about:

(1) their experiences of the issue;

(2) things they have or have not done in relation to the issue;

(3) things they can or cannot do in relation to the issue; and

(4) things they want or do not want done in relation to the issue.

The interviewer can use this flipbook to facilitate or structure the interviews. The flipbook is packed with drama, art, music and other techniques for holding conversations with different audiences (including people who are illiterate, young people, and audiences dealing with especially sensitive issues).

Participants draw up a list of their **needs** as the interview progresses, or at the end. Interpreters should be on hand if required throughout the process.

STEP 4. CREATE A SCRIPT

Once the interviews are complete, arrange the material in a specific order. The resulting script should give a holistic overview of the situation, including contentious aspects. The script writer (or writers) must proceed with caution at this stage so as to avoid bias or manipulation (conscious or otherwise). Here are a couple of useful tips:

- Have more than one person working on the script so as to avoid personal bias.
- Have the script writers agree on between two and six key points from each interview.

The **ACTIONS** team will help you pick keywords and short quotes from the material to act as memory cues for both you and the interviewees.

They will also make sure the script is written and paced in a way that gives both sides ample speaking time (as opposed to a one-way conversation).

Remember, you can seek guidance or assistance from the **ACTIONS** team with any part of the process.

STEP 5. REHEARSE THE PERFORMANCE

Get the participants together to rehearse the performance and familiarize themselves with how it is structured.

The rehearsal is an important opportunity to defuse any tensions and conflicts that may arise.

A few key points here:

- Chairs are arranged in circles, leaving an empty space at the centre (a floor plan will be provided).
- The interviewees are spread out among the audience as opposed to sitting next to each other. Some may even be facing each other on opposite sides of the space.
- Everybody receives a copy of the annotated script.
- Speakers stand up, introduce themselves and perform the selected material in their own words. They sit down once they have finished their part of the script.

Once the rehearsal is over, check that everyone is happy that their voice has been heard. If not, adjust accordingly.

STEP 6. STAGE THE PERFORMANCE

The performance takes place in a **community or cultural space**.

- Participants sit among community members as they perform the script.
- The floor is then opened for public discussion (no more than 20 minutes). There should be a strong focus on **solutions**.
- The performance ends, but people are allowed to carry on talking, sharing information, and offering support and practical solutions.
- People are invited to leave their contact details.

STEP 7. FOLLOW UP

After the performance, gather the following information for the team to forward to the relevant people and organizations:

- participants' contact details
- audience members' contact details (if they provided them)
- all initiatives, ideas and solutions contributed by people at the performance.

A **memo** is drawn up after the performance for impact evaluation purposes. It includes:

- the main issues participants are dealing with (obstacles, expectations, what is and is not being done)
- community/participants' proposals and initiatives
- expected outcomes (before and after the performance).

Decide on a monitoring period (one or more months). Once this time frame has elapsed, the **ACTIONS** team will carry out a survey to evaluate what impact the performance has had on the issue and the situation locally.

The **ACTIONS** team will help you draw up a new questionnaire, including focused and big-picture questions as relevant, to document what did (or did not) happen and why (or why not). The aim here is to determine what solutions were suggested and how those suggestions were actioned and followed through.

For example: an audience member offers to do a language tandem with a refugee. One month later, you should evaluate whether the tandem was effective.

Ask both the audience member and the refugee for their feedback on the experience. Note down any gaps or problems that arose (for instance, it was hard to get hold of good textbooks).

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