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Cope, Nick (2009) Miles Away Dir. Nick Cope: Video/DVD 6'19", 2009,
soundtrack: Phil Thornton. [Video] (Submitted)

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ARTS FOR INTERCULTURAL DIALOGUE: A TOOLKIT

Edited by Emily Munro and Sarah Potter 2010

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FOREWORD

I have long considered the process of engagement across cultural diversity to be a journey. Not so much concerned with arriving at some mythical destination but rather focused upon travelling with optimism, one foot before the other, in the right direction. But what is the right direction? And how do we know when we are on that bearing?

In my experience, finding the right direction involves an evolving process of encounter, exposure and engagement with those who may be different from us in one way or another. Such engagement is not risk free but can if properly embraced be inspirational and enriching, and lead to the organic and intuitive development of a fertile mosaic of difference. To this end, intercultural dialogue can serve as the map and compass to enable those who are minded to navigate their way on this journey. The arts in their myriad forms, and as the preeminent form of expression over time across cultures, allow us not only to celebrate our cultural diversity but to learn and better understand our motives, anxieties, aspirations and history.

This intercultural arts project offers a code to unlock the magic of difference and I commend it to all those who wish to see dialogue and collaboration across borders and to make progress on this journey together.

Mike Waldron
Managing Director, Inter-pares Associates

INTRODUCTION

ARTS FOR INTERCULTURAL DIALOGUE: A TOOLKIT

Arts for Intercultural Dialogue aims to facilitate intercultural dialogue through artistic expression. It is a project based on the idea that art is a powerful vehicle for people to communicate across and between cultures. In a world where intercultural contact is increasing and inevitable, it is important to find new ways to communicate our values and beliefs to each other. The power of artistic expression is that it allows us to connect in ways that transcend traditional modes of communication, which can often act as barriers to effective dialogue. The result is greater participation from those who find it more challenging to get their voices heard.

Arts for Intercultural Dialogue, or AID, brings together examples of best practice from across Europe and beyond. It also provides a platform for artistic practitioners to share experiences and gain ideas about how the arts can facilitate dialogue and greater inclusion in communities. Through this process it will create an influential network of passionate artists all playing a crucial role in the process of intercultural dialogue.

AID emerged as a result of a British Council project entitled Intercultural Navigators. Intercultural Navigators is a project in the area of intercultural dialogue designed to support young people across Europe to be better able to navigate between and within cultures. It exists in 20 countries across Europe. For more information about the British Council's work in intercultural dialogue, please check out <http://activecitizens.britishcouncil.org>

Tristan Ace, British Council



Image: Soud Boulos

WHAT IS INTERCULTURAL DIALOGUE?

2008 was the European Year of Intercultural Dialogue, a European Union initiative to help foster greater appreciation in Europe of cultural diversity. The EU programme included a series of debates, including one specifically on the role of the arts in intercultural settings. This debate examined the responsibilities of artists and cultural organisations to explore cultural exchange and to create spaces for reflection on identity and cultural difference.

The EU defined intercultural dialogue by citing three key messages which expressed that intercultural dialogue:

- contributes to mutual understanding and better living together
- helps us to explore the benefits of cultural diversity, and
- fosters an active European citizenship and a sense of European belonging

The key messages perhaps raise as many questions as they try to answer, however. To whose Europe are we referring here and whose sense of Europeanness? What is 'cultural diversity'? Do we

easily accept that concept as something familiar to us in our everyday lives?

While national specificity, still central to the European Union politic, is easily accommodated in the concept of diversity, perhaps the cultural differences experienced within a nation and by people located in borderless or stateless places are not. Ignoring the reality of difference will not build loyal citizens, whether 'European' or otherwise.

2008 also saw the publication of an important Council of Europe White Paper on Intercultural Dialogue. Seen as something of a watershed in understanding intercultural dialogue, the white paper details not only the politics but also the morality of the concept which it roots firmly in the law of human rights. The white paper sets out ideas which are important for understanding how intercultural dialogue differs from previous strategies for negotiating cultural difference such as multiculturalism (the acceptance and/or promotion of multiple cultures, largely kept separate from one another) and assimilation (the idea that a minority should adapt its cultural practices to match those of the majority). Amongst the ideas set out by the white paper are the following, which we have found useful in shaping our own understanding of intercultural dialogue:

Intercultural dialogue

- is an open and respectful exchange of views between individuals and groups with different ethnic, cultural, religious and linguistic backgrounds and heritage, on the basis of mutual understanding and respect
- requires the freedom and ability to express oneself, as well as the willingness and capacity to listen to the views of others
- aims to increase co-operation and participation (or the freedom to make choices), to allow personal growth and transformation, and to promote tolerance and respect for the other
- promotes full respect for human rights, democracy and the rule of law
- is an essential feature of inclusive societies, which leave no one marginalised or defined as outsiders
- is a powerful instrument of mediation and reconciliation
- requires mutual respect among participants and the readiness of everyone to seek and accept a common ground
- entails a reflexive disposition, in which one can see oneself from the perspective of others
- is a process, not an outcome, and the competencies required to conduct intercultural dialogue need to be learned, practised and maintained throughout life

The idea of intercultural dialogue being a learning process is vital to our definition of the concept. Learning through intercultural dialogue may challenge some people's attitudes to education. Here, we will not speak of experts or teachers but of facilitators who are themselves still undergoing the process of transformation that intercultural dialogue affords. Nor are we dealing with a discipline so much as we are with a process of experimentation - a creative way of exploring our place in the world which involves play, risk and invention. Crucially, this happens in a safe environment, in spaces where participants can allow themselves to be exposed without fear of being subjected to bullying, harassment or controlling behaviours. For this reason, facilitating intercultural dialogue must always be tailored to the needs of the participants and their stage in the learning process, as building trust is key.

Intercultural dialogue goes further than tolerance of other values, beliefs and cultures; it is about understanding where these come from and encouraging a respectfully curious and questioning attitude to cultures, particularly one's own. Finally, it is a process which never ends. Intercultural dialogue

involves equipping people to handle the constant cultural flows and ruptures which they will experience throughout their lives in today's globalised, communication rich society. We hope it will enable people to build solidarity and to find a place for themselves in which they can be who they want to be.

Emily Munro & Sarah Potter, Project Managers

Emily Munro works primarily in film education. She is currently Head of Learning at the Glasgow Film Theatre and works as an advisor to the 8 1/2 Foundation which promotes access to world cinema by children. She has a PhD from Glasgow University and joined the British Council's Intercultural Navigators programme in 2009.

Sarah Potter has a BA (Hons) in Contemporary Performing Arts from King Alfred's, Winchester. Sarah is an arts facilitator and performance artist. She has travelled extensively and has a great passion for people and exploring new cultures. In 2009 Sarah joined the Intercultural Navigators programme and is part of the arts sub-group who were supported by a placement at the Southbank Centre in London.

TOOLKIT STRUCTURE

ARTS FOR INTERCULTURAL DIALOGUE – A DEFINITION

The term Arts For Intercultural Dialogue (AID) describes the act of participating in arts or creative activities which present an opportunity to enter into dialogue with another culture.

VISION, VOICE, BODY

The AID Toolkit has been divided into three themes: Vision, Voice and Body. Interspersed are a range of case studies from contributors spanning ten countries. We agreed it was important to represent a plurality of voices and to ask each contributor what intercultural dialogue means to them. When we were putting this toolkit together we felt more like curators than editors and we wanted to frame the diverse contributions in a way which would help the reader relate the art forms to aspects of intercultural dialogue, as opposed to getting stuck with definitions of the various art forms. There are of course art forms which spill between the three themes we have chosen but, in general, we find the titles Vision, Voice and Body a useful way to approach the art forms explored in this toolkit.

The section entitled 'Vision' explores art forms, games and case studies which use the camera lens and the digital screen to express versions of the world. 'Voice' does likewise with examples which involve making noise; this includes music, being an activist or just having your say. The section entitled 'Body' looks at ways in which the body's rich landscape can be used to speak without words.

THE WORKSHOP

We have based the order of our games and tasks on a modified version of the Council of Europe Intercultural Learning process. This allows you to view each section (Voice, Vision or Body) as a complete AID workshop or, alternatively, you can replace a game or task from one section with an option from other sections to give you a multi-art form workshop. As the name of the resource suggests, as this is a toolkit you are encouraged to dip in and out of it as you choose, applying the games and tasks to situations as and when you need them.

If you are an experienced artist or group leader you might like to come up with your own AID workshop using the format we have modeled ours upon:

1. Warm up / quick game
2. Exploration of an aspect of culture
3. Task to investigate stereotypes and prejudices
4. Simulation / role playing exercise
5. Energiser / quick game
6. Reflection: how do we apply what we've learned in daily life?
7. Feedback and evaluation

THE INTERCULTURAL ORGANISATION

Employees or leaders of organisations may wish to consider how to embed intercultural dialogue into their everyday practice, beyond the running of workshops. For those individuals who are curious about developing an ethos in their organisation which supports intercultural dialogue we have provided a section of the toolkit dedicated to describing the Intercultural Organisation and offering pointers for how to move forward.



Image: Nick Cope

VISION

Visual communication is fundamental to most people's understanding of culture. People use tools of visual communication not only in art but, more commonly, to document, record, represent, investigate, demonstrate, expose, select, aestheticise and uncover parts of daily life which might otherwise have been forgotten or gone unnoticed. Learning about visual communication involves processes of envisaging and interpretation; commonly, someone creates a vision and someone else interprets it. But for these processes to be intercultural we must eventually ask who we are in relation to the subject shown - where does this vision take me and how do I interact with it?

Intercultural dialogue requires a participatory relationship with the image or the vision. It asks the 'seer' to consider their own image in relation to that of others while interpreting and, when envisaging, to create new images through a dialogic process with the subject. Vision in an intercultural sense need not only mean drawn, photographed or otherwise physically constructed images, it could be about an idea, leadership, a prophecy. For the purposes of this example, however, we will focus on what is seen and what may be seen but not acknowledged.

STEP 1. WARM UP

Vision is all about how we see the world around us in relation to ourselves. This involves framing - considering how things look from a particular perspective. This quick game allows participants to think carefully about the space around them and how it appears from different angles and distances.

AID game: FRAMING

Create a frame

Each person is given a cardboard frame which is easy to hold (15-20 cm diameter is a good size). The frame can be rectangular or a different shape. The border of the frame should be sturdy and contain a decent sized window to look through.

Explore the space

The participants should take 5 minutes to explore the space around them and the other participants, using the frame, taking in close-up details as well as wide angles on their situation.

Share your viewpoint

The game can be extended by the participants choosing one view and inviting others to step up to look at it, to see things from their chosen perspective. Participants should discuss how they feel looking at someone else's view and take the opportunity to ask the 'framer' why they chose that angle.

STEP 2. EXPLORATION OF CULTURE: VISUAL CULTURE

'My name is Maja; I produce creative documentaries. For me, intercultural dialogue is freedom of communication. This can happen using multimedia if we empower people to join the media revolution of self-expression. Sharing our experience of the world can challenge perceptions. Sharing our stories and creativity on media outlets demonstrates how communication can occur between people from different cultural backgrounds, living together in a world society.'

Maja Malus, Slovenia

AID task: MEMORY MAP

Draw the world from memory

Each participant should be given a large piece of paper and coloured pens. They should draw a map of the world from memory,

Compare and contrast

The participants' drawings should be displayed and compared to a world map. The facilitator may wish to show a number of different world maps and talk about key differences in how the world shape has been perceived over time and possible reasons why (e.g. Medieval TO map, Sebastian Munster's 'Europa regina', Mercator Map, Peters Map and satellite map). It's best not to be too prescriptive with this exercise - some people like to let their imaginations flow, adding visual embellishments, whereas others will try to replicate a basic map outline.



Illustration: Emily Munro

AID task: MEDIA MAP

This exercise is best done in a medium-sized group.

List media

The group should list all the kinds of visual media they can think of in their society - the list should be exhaustive.

High and Low

The group should look at a map of the world and talk about where they think there is a high concentration of visual media and where there is a low concentration. What patterns emerge from their assumptions? Is this an accurate picture?

You may additionally want to look at how the group perceives access to modern communications media on the map (i.e. moving image, the internet) and whether or not this correlates to their perception of high/low concentrations of visual media.

Case study: JOURNEYS EAST

Nick Cope, artist and Senior Lecturer in Video and New Media Production at the University of Sunderland, England

‘Journeys East is an emerging digital media project deriving from a long-term interest and engagement in Buddhism. The project arises very much from an ongoing process of personal transformation and learning. Intercultural dialogue has become a way of exploring both my place in the world and my creative practice.

The impact upon me of the visual and symbolic language that Tibetan Buddhism utilizes has been of immense personal interest. Over a number of years I travelled to Himalayan regions with video and stills cameras and began to record art and architecture, rituals, prayer, dances, as well as the landscapes, environments and modern urban developments, and sometimes the impact and evidence of mass tourism on sacred locations.

The challenges for me as a filmmaker are how to express the profound impact an engagement with Buddhist art and cultures has had on me; how to communicate some of the subtle, philosophical, profound and spiritual aspects of Buddhism (is this possible through the medium of film?); how to share the fruits of my own intercultural dialogue with others; how to ensure that my own dialogue and expression avoids the pitfalls of ‘orientalism’, exoticising otherness, or being merely some kind of travelogue.

My immersion and engagement with Buddhist study and practice I see as integral to addressing the above issues, as well as ongoing research into the historical, cultural and ethical issues involved. Dialogue with indigenous people and organisations, facilitated through personal contact, is also crucial.

Having amassed photographic and video material, I hope to make it available to others. An ongoing archive of my work is online at <http://www.vimeo.com/nickcope> but I have also made contact with the cultural preservation and communication project Rabsal (<http://www.rabsal.org>) which uses multimedia technology to creatively capture aspects of Tibetan culture and to invigorate interest among young Tibetan people in documenting and regenerating their culture. Rabsal also aims to create accessible representations for those outside Tibet through the involvement of Tibetans and non-Tibetans.’



Image: Nick Cope

STEP 3. SELF MEETS OTHER

'My name is Michael. I am a photographer who aspires to cross borders and interact with people from around the world. Intercultural dialogue represents a path full of opportunities to get to know other traditions and to widen your horizons. I believe that art is our one and only international language and that sharing with other artists from different countries and cultures is a fundamental way to encourage intercultural dialogue.'

Michael Ameen, Israel

Michael's AID game: WOMEN AND MEN WORLDWIDE

This game allows for discussion around gender and how participants perceive gender roles in their own and other cultures. It is an especially useful exercise for participants who come from mixed cultural backgrounds or an international group. The activity may be most beneficial for self-reflection if it is conducted with single-sex groups.

Display

A set of photographs of men or women (not both) are displayed for the group. *

Gender perception

Each participant chooses one image which they feel most represents the dominant embodiment of femininity (for the female images) or masculinity (for the male images) in the society they belong to.

Share responses

The participants share their choices and reasons with one another and discuss similarities and differences in their responses.

The activity can be supplemented with a further discussion on what it means to 'belong' to a society and whether or not the images they have been shown are idealised representations.

* In Michael's account of the game, he displays photographs of women which he himself took; bringing an artist on board in this way to show and discuss their work adds a further dimension to the dialogue.

AID method: INTERCULTURAL FILM VIEWING

An intercultural approach to film viewing is focused on cultural understanding and empathy and is self-reflective. Both documentaries and fiction films can be used as source materials for enabling intercultural dialogue and intercultural discussion around films can be enjoyed by all age groups with small adaptations in technique.

An intercultural discussion about a film should ideally be facilitated by someone who knows the film and who is familiar with the cultures represented within it as well as the cultural context in which the film is being shown. They should also be familiar with basic film terminology and theory, including theories of representation and methods of production.

Preparation

The first step in intercultural film viewing is for the viewer to prepare for the experience by discussing openly what they know - and don't know - about the culture/s they expect to see represented. They should then reflect privately on what they perceive to be the key differences between those cultures and their own cultural experience, an action which will continue into the viewing process. For children, it might be useful to focus on just one particular aspect of culture which is represented in the film (such as a birthday celebration or treatment of animals). Children will also be more focused if they are told what the basic story is before viewing the film and if they are asked to think about particular visual motifs, narrative themes or emotions prior to viewing.

Viewing

While watching the film, the viewer should continue the process of self-reflection as best they can. They should consider: when do I lose interest and why (is it the way the film is structured or photographed or is it because I find the story or characters unappealing)? When am I excited or thrilled or moved, and when do I learn a new piece of cultural information (such as a ritual or rite, a way of dressing or a social code)?

Reflection

After viewing, a little time should be taken to consider what has been seen alone. This is a time to write notes or sit quietly, to take a break. The facilitator may wish to encourage the group to focus on the positive aspects of the experience by thinking about what they enjoyed and appreciated about the film (this can be aesthetic appreciation or a response to the way people and cultures are represented). When working with children, it may be more productive to allow them to talk amongst themselves in pairs or small groups. Young children will benefit more from moving immediately into positive, open group discussion led by the facilitator.

Discussion

The discussion may be structured around a series of questions to allow space for debate and appreciation. A set of questions is suggested here but you may think of many more depending on the film being discussed.

- Whose story is this?
- Who tells the story?
- What does the story mean to me?
- What were the strongest emotions I felt when I was watching the film? Were these positive emotions?
- Why did I feel this way?
- What was the most memorable image in the film?
- Could this story have taken place anywhere in the world?

Visioning

The final step involves the viewers deepening their connection to the film, its stories and its meanings by imagining themselves being in some way creatively connected to it. For example, viewers may ask themselves 'if I was a character in this film, who would I be and why?' This is a particularly good question to ask younger children as it allows them to make a connection between what they have seen and their own real, or ideal, lives. By contrast, the question 'if I was the filmmaker, would I have done anything differently?' encourages the viewer to think about interventions they would like to make in the world of the film and the way the film was made. This is beneficial if there has been some debate about the ethics of the film's production or the way characters are represented. It also encourages cultural debate around film aesthetics and how these influence meaning as well as impact upon people's appreciation of a film.

STEP 4. CORE ACTIVITY: VIDEOBRUSH

'My name is Tommi and I work in film education at the Valve Film School, Oulu. At Valve we create new ways to teach traditional school subjects using the moving image but we also see film as an ideal tool for self-expression and cultural understanding. For us, intercultural dialogue means interaction between people who have different views of the world. It is a way to increase participation and the ability to make choices, to foster equality and to enhance creative processes.'

Tommi Nevala, Finland

The Videobrush method developed by Valve is an excellent and fun activity which allows people to explore their own and other people's environments in a curious and appreciative way while opening up dialogue on perspective, assumption and cultural conditioning. It is a great learning tool for all ages and suitable for use with people who have different levels of ability or intercultural competency.

The technique requires a digital video camera (and tapes if the camera requires these) and a television or computer screen plus connection cables to play back the footage. It does not require additional filming equipment (e.g. external microphone, tripod) and there is no editing involved. Filming is best done in small groups of 3-5 people.

Select an object

Each group should choose an object independently. This can be something common (like a bottle) or unusual (for example, a defunct historical object). A group may choose to film something specific to a particular culture which they suspect will be unfamiliar to the other groups. It is important that those who are filming do so in secret and do not tell the other groups what they have chosen.

Filming

The camera should be placed approximately 2-5cm away from the object. This is to capture a detail. The detail should be in focus and the camera should

be held still. Record 3-5 seconds of footage of the detail then gradually pull back from the object with the camera to reveal the whole object. Each object is recorded in one shot and the duration of a whole shot is up to 10 seconds long. Stop recording.

Playback the footage to others

Pause the footage early on, while it is focused on the detail. Those who were not involved in the filming should describe what they see and try to guess what the object could be. After a few guesses, the remainder of the footage should be played to reveal the answer.

Discussion

If those who are watching are unfamiliar with the object filmed, they should guess what its purpose is. The group who filmed it should then explain what the object is and how it is used. Those not involved in filming should discuss whether or not the image seemed strange to them at first. Looking back at the footage, the participants should all discuss why that object is a particular colour and form. Could any other colour or form have been used instead? What is the significance of that particular colour or form? Why did the film group chose to focus on that particular detail first?

Another valuable film technique for working with people from different environments (for example, as part of an exchange programme involving people from different countries) is to ask two groups who live in different places to film the same object and then share their films with each other. Films can be shared over the internet if it is not practical for the groups to meet face-to-face. The object chosen should be an everyday item, such as a chair, bicycle or grains of rice. The group should start with a small detail then gradually pull away to reveal the whole object, and then the place in which the object sits, until the context in which the object is being used is clear. This can provide a rich and playful basis from which to consider the similarities and differences between two cultures.



Illustration: Emily Munro

STEP 5. QUICK GAME AID TASK: EXPEDITION

Imagine you are going on a journey to a place you've never been before. What would you need to know about the culture before you go there? You can take a pen and notepad, binoculars, camera or film camera with you - but only one item. Which would you choose and why? Explain your reasoning and discuss with others.

STEPS 6 & 7. REFLECTION & FEEDBACK

Please read our Reflection and Feedback section to complete your AID workshop.



Image: Pete Moser

VOICE

The voice is one of the main tools we use to connect our inner and outer worlds. Our voices are crucial instruments for conducting dialogue with and yet linguistic differences can sometimes make conversation difficult. For the purpose of this toolkit, 'voice' includes both musical and political expression. With these roles in mind, it may be important to consider the nature of the voice and where it has come from as well as the words that are spoken (this includes tone, accent and punctuation), since these aspects influence the hearer's understanding as much as the words themselves.

STEP 1. WARM UP

'My name is Pete and I am the Artistic Director for More Music. Music is a great tool for communication and dialogue. Rhythm games create an equal playing field from which people can develop their own beats and ideas. Song can be used to share ideas and thoughts and to find a common language. Creative music making, whether with instruments or the voice, can allow you to investigate common topics and themes and to discover similarities and differences.'

Pete Moser, England

Pete's AID game: STICKWORK

Form a circle

Give everyone two sticks and a chair or a space on the floor. The chair/floor will be the participant's 'drum kit'. Form a circle so that the leader can give visual cues. Participants should hold sticks between first finger and thumb, grasp the sticks, relax and drop the arms.

Leader begins a simple rhythm

Start with exercises that give everyone a confident starting point, for example; 1,2,3,4, on a slow steady beat, then 1 and 2 and 3 and 4 (playing a beat for every 'and').

Speed up and roll

Progress to more complex multiple rhythms that inspire and amaze people. Start to play with chair sounds by hitting different parts of the chair or try Left and Right exercises: LLR or RRL, then LLRRLRR, etcetera, varying the combinations.

Play simple tunes as rhythms

The leader plays out a rhythm from a well-known simple tune and then invites a group of four people to copy and join in. After this another group of four may join in, and so on.

This energising game can be performed using other instruments, whether real or improvised from found objects.

Case study: YOUR STREET, YOUR HOME Pete Moser, Artistic Director, More Music, England

'More Music is a community music and music education charity working across the North West of England and internationally. We use music to make links, to bring people together and to allow them to develop their imaginations and their voice. We work with diverse communities in the UK and also in Hong Kong and mainland China.

I write songs with people about their homes and the places they have experienced. I start with a conversation which then grows through writing and using instruments. The key is to begin by talking about one thing in your home that you love, hate or feel passionate about; this is the starting point which can be developed in different ways. The resulting songs can be short or long, sad or happy but, wherever they come from, they have to be truthful. By sharing your own intimate stuff, you not only start to discover things about others but also about yourself. Home is the place you know best. Imagine the songs you could write about home - the favourite chair, the view from a window, a beloved pet, the family at New Year, the den, the home you were born into, the first home you made for yourself, the home you didn't like and the home that you are dreaming of.'

STEP 2. EXPLORATION OF CULTURE: EXPLORING VOICES

'My Name is Rūta and I am Project Manager for Masta Magazine. Masta is an international magazine about creative activism. The content of the magazine is generated by its readers. The magazine is spread by voluntary distributors in a network of over 40 countries, covering most of Europe. We promote new methods of communication, in the borderland between art and activism. We aim to activate our readers to contribute to the society in which they are living and to promote tools for change. To us, intercultural dialogue is the exchange of information and experiences by people from different cultural communities.'

Rūta Vimba, Germany

Masta AID Task: WORLD CAFÉ

Create five stations and assign a moderator to each

The stations should each represent different topics. The topics can be broad (for example, Art, Economics, Education, Intercultural Dialogue, Crime) or they can be something more specific to your community. If you work in an organisation, you could discuss the various departments or strands of your business. Each station should be given a large sheet of paper and some pens.

Participants choose a station

Ensure that there is an equal number of participants in each group. 4-6 people is a good number for a group.

10 minute Mind Map

Each station group is given 10 minutes to discuss their topic. They should create a Mind Map to note the significant points of discussion or to draw charts and diagrams which illustrate ideas and links between discussion points. The moderator can help discussion by asking questions or making statements if the group gets stuck.

Change Stations

Everyone apart from the moderators changes to another station. World Café can involve every participant visiting every station or just one or two stations, depending on time restraints and the participants' concentration levels.

Moderator's feedback

The moderator from each station feeds back to everyone about the issues and topics discussed by the various groups. This is an opportunity to debate the topics. The Mind Maps are displayed so that everyone can see them and add to them if they wish. This final step allows participants to reflect on the process involved in creating the Mind Maps and any differences of opinion which have arisen.

To read more about World Café, please visit <http://www.theworldcafe.com/twc.htm>

Step 3. SELF MEETS OTHER

Case study: SIMPLE ACTS Almir Koldzic, Refugee Week UK Coordinator, England

'I am Almir, a former Yugoslav who became a Bosnjak from Serbia who became a Londoner from Britain, who now enjoys contrasts between his different, past and present, identities. I am the UK Coordinator for Refugee Week. Refugee Week is about creating spaces where refugee and other communities meet and interact. The majority of Refugee Week events use arts to explore refugee experiences and bring them closer to wider audiences. The idea is that, from the moment you go to a Refugee Week event, you enter into an intercultural dialogue with one or more refugee communities.

To me, intercultural dialogue is any sort of interaction that increases our understanding of the 'other' and changes us in some way in the process. Simple Acts is a campaign and a mass participation arts project launched by Refugee Week to encourage people to learn about refugees. It suggests 20 simple actions that can be done by anyone which will help them to understand refugees better. We have developed resources for each Simple Act so that participating agencies and individuals can use them for their own purposes and to organise their own activities. We invite participants to tell us about the acts they have done on the website. In this way, we constantly generate new ideas and expand the intercultural dialogue between people from refugee and other communities. In 2010 we introduced the 21st Simple Act, which invites people to unleash their creativity and come up with their own ways of engaging with refugees. '

Refugee Week AID task: SIMPLE ACTS

Choose a simple act

Visit www.simpleacts.org.uk. The principle here is that, with every person who joins in and does a small thing with and for refugees, we get a bit closer to removing barriers between communities and to creating the kind of world we all want to live in.

Do your simple act

For example, 'Read a book about exile', Watch a movie about refugees', 'Take a picture of you and your pro-refugee banner' or 'Have tea with a refugee'.

Feedback online about your simple act

Participants are invited to go to the Refugee Week website to comment on and register acts they have done and to inspire others to take part. At the time of publication, over 17,000 acts have been registered on the site.

Here are a few examples of Simple Acts in action:

'I made vegetable and beef samosas for my Dad's birthday. They were very tasty - everyone said so. :-)

Ben, Yorkshire

'My mum did our family tree, and found out we are descended from Huguenots, the first group to be thought of as refugees and fled France due to religious persecution. I'm glad they found safety in England, otherwise I wouldn't be here!'

Juliette, London

'I've just kissed a refugee x'

Nana, London



Image: Julia Vernersson

STEP 4. CORE ACTIVITY: UPCYCLE

'My name is Julia and I am Project Manager for Kulturlabor Trial & Error, a newly founded organisation which promotes Do It Yourself culture, sustainability, new media and art in public space. We have experience in the fields of D.I.Y, open design, fair fashion and international youth projects. We aim to connect and strengthen networks working in these fields, as well as to promote integration.

For us, intercultural dialogue is a process that aims to promote a deeper understanding and interaction between individuals, organisations and groups with different cultural backgrounds and/or world views. We believe that by working together practically to improve the environment that surrounds us we open up possibilities to connect and share experiences. We organise open workshops to allow this to happen. We work especially with 'up-cycling', the process of converting waste into new materials or products of better quality. In the project UPCYCLE IT! we have been engaging young people in Berlin. The project takes place in ten city locations and aims to connect groups of young people with diverse cultural backgrounds, while developing concepts of up-cycling.'

Julia Vernersson, Germany

Julia's AID activity: UPCYCLE IT!

Participants are given basic materials

The materials can be any kind of clean rubbish or unwanted items such as plastic bags, cardboard boxes, cans, furniture.

Set a theme

For example, fashion and accessories, furniture or a musical instrument. Participants should design and create a new object from the material they have been given.

From these few instructions, the participants of the workshops themselves develop new methods of upcycling. During the process, the participants are able to improve their skills by constructing ideas and sharing their knowledge and opinions with the others present. In this way they also build common ground with one another.

Further ideas and resources to develop up-cycling projects can be found at www.upcycle.it

STEP 5. QUICK GAME

'My name is Tetyana and I am the cultural project manager for 'Euroclub', based in Ukraine. Our projects are designed to encourage intercultural communication in Europe. For me, intercultural dialogue is both the civilization of language and the creation of national identity. It allows us to communicate with representatives of different nations and cultures on the basis of tolerance, mutual understanding and equality, and is applicable both to daily life and the sphere of business. In my opinion, intercultural dialogue is the key to world peace.'

Tetyana Omelchenko, Ukraine

AID game: CALL AND RESPONSE

There are lots of different Call and Response games available, some versions have been passed down through generations or are part of a religious ceremony. The example below allows participants to explore spoken language creatively.

Participants form two lines

Lines 'A' and 'B' are formed, facing each other.

Line A nominates one person

This person is the 'questioner'. The questioner claps or stamps a rhythm. All of the participants in line A then repeat the same rhythm.

The questioner asks a question

This is done in spoken word or song and in the same rhythm as before. All of the participants on side A repeat the question aloud in the same rhythm.

One person in line B responds

This person is the 'responder' and they should reply with a rhythm. All of the participants in line B then repeat the same rhythm.

The responder says their response

The responder replies in spoken word or song. Their response may take the form of a statement or a further question. All of the participants on side B repeat the response aloud in the same rhythm.

Repeat the process with line B asking the question first, unless they responded with a question (in which case, line A should continue).

Note: If you are working with a story, theme or poem, you can use this as the stimulus for the questions and responses. You can even plan the questions and responses so that the call and response flows smoothly and emphasis is placed upon the smooth rhythm of harmonious dialogue. Another option is to have the first part of a question and response the same every time and then the questioner and responder just need to add one small part of their own. You can play this game with musical instruments too, which may lead to a very interesting piece of music being created.

STEPS 6 & 7. REFLECTION & FEEDBACK

Please read our Reflection and Feedback section to complete your AID workshop.



Image: John Blundell

BODY

Whatever our physical ability, we all have a body in which we live and experience the world. We use our bodies to explore and to communicate our findings, mostly subconsciously. By observing the body we can connect to emotions, such as tenderness, anger or happiness. We also understand subtle relationships and narratives by watching the body interacting with its environment or other bodies sharing a space.

Our stillness is moving.

We can take this poetic statement to have many meanings but on a simple level it highlights how our bodies and their posture reveal parts of our identity and tell a story about our journey in the world so far. Equally, it is important to remember that the assumptions made by the viewer reveal the viewer's experiences of the world. A basic example of this idea could be the differences between a woman watching a woman and a girl watching a woman; the assumptions and empathy of each viewer differs but in some ways the two viewers may both feel a special connection to the performer because they understand something about being female. The possibilities of meanings made by one person viewing another are limitless and can be a beautiful thing to enjoy. All this to consider before we even start moving!

An experienced dance artist or choreographer would be able to help you put the results of the tasks in this action into a complete performance if you wanted to.

STEP 1. WARM UP

Before doing any physical activity, it's a good idea to warm the body up. Below are some simple warm up exercises to get you started.

Walk around the room using all the space

You can develop this task by walking in different directions and at different speeds. The group leader can announce new rules as they choose. This could include commands such as 'Freeze!', where everyone needs to be still, or 'High!', where everyone needs to jump or stretch as high as they can, or 'Low!', where everyone needs to touch the floor or be as low as they can. The aim is to connect to your spatial awareness by walking into spaces which are free and avoiding clashes with other people or the perimeters of the room. It is also interesting to play with eye contact, avoiding eye contact with other participants at first and then consciously making eye contact.

Rolling down and up the spine

Stand with feet hip distance apart and in parallel (toes pointing forward). Soften behind the knees so that there is a slight bend in the knees (ensuring the knees are in line with the toes). As you exhale, let the head release forward, followed by the shoulders, upper back, mid back - until the whole of the torso is folding forward from the hips over the thighs with the knees bending. Keep the heels on the floor and let the head hang heavy. On the next inhale, reverse the movement so that the head is the last body part

to unravel. This is an excellent exercise for warming up the spine and connecting to the breath.

Sun Salutation (Surya Namaskara)

The sun salutation is a sequence used in the physical aspect of yoga. It is a gentle sequence for warming up the body and can be modified to suit any body type. This sequence is ideal if you plan to do a lot of movement. Please see the appendices at the back of this toolkit for a sun salutation practise sheet. For demonstrations and information on how to practise the sun salutation, visit www.yogajournal.com and search for Surya Namaskara.

Signatures with different body parts

The group leader/facilitator calls out a body part and the participants must write their signature (name) with this body part. This task can be developed by changing the size of the signature (starting small and getting bigger), the speed of the signature (starting slow and getting faster) or changing the dynamic. The group leader can also specify where the signature is placed; for example, elbow on the shin or hip in the air or head on hand. This creative task can help to warm up all parts of the body and encourages participants to be inventive. Explore the theme and form of signatures; perhaps this can come to include the line of a horizon you remember well or the route from home to work. Why not make a mural of the signatures and use it as a backdrop for a sharing or performance?

Step 2. Exploration of culture: The Body

'My name is Soad and I am 17 years old. I started ballet dancing when I was five and I have always loved to communicate with others through dancing. Intercultural dialogue is a tool with which everyone is able to share the place we come from. I believe that through dancing I am able to embody a story of a life, whether it's mine or that of the peoples in my country. When I dance in front of someone, they may interpret my dancing according to their own culture and what the country is going through. Each and every one of us may look at my art from a different point of view and each represents a different life story.'

Soad Boulos, Israel

Soad's AID task: APPRECIATING A NEW CULTURE

Person A - Perform a movement

The movement can be as simple as jumping in the air or placing a hand on the head. This is an opportunity to share and appreciate personal movement vocabulary and style.

Person B - Copy the movement

Person B should try to copy A's movement exactly and repeat it back to A. When they perform it back to A, they will inevitably add their own style to the movement.

Repeat the exercise with Person B performing a movement first and person A repeating it back.

After repeating the task a few times with one movement a time, a mirror game can unfold. The group leader or facilitator should announce when A is the leader and B is following and vice versa, perhaps giving each person 2 minutes to be a leader. The pair should stay facing each other. This is an interesting task to observe the different ways we 'pronounce' a movement and try to embody someone else's movement vocabulary.



Image: YDance/Tilo Stengel

STEP 3. SELF MEETS OTHER

'My Name is Soo and I am a Dance Artist and ESOL teacher. I use creative dance in order to cultivate self-expression. It allows people to be inventive and imaginative and can develop self-esteem. If you are feeling confident and positive, you are more likely to engage in dialogue with people. In my work as artist and teacher, I have seen how dance can break down language barriers and can communicate a wealth of ideas and feelings. Often a movement can convey so much more than words and can provide an insight into a person's values or beliefs.'*

Soo Wright, England

**(English for Speakers of Other Languages).*

Soo's AID game: TRANSFORMING WORDS

One word

Participants choose one word used by others to describe a culture they belong to. Culture can here mean nationality, or it could be something that the individual feels strongly reflects their identity, such as a hobby, their age group or their religion. In Soo's version of the game she has brightly coloured cards with different adjectives of personality written on

them (e.g 'honest', 'sociable', 'shy'). After discussing the meaning of any new words, Soo asks participants to choose one or two cards that describe their personality; she then asks them to find a movement or gesture to go with their personality.

Devise a movement

The participants should think about how they feel about this word and reflect this in the way they perform a movement. The game leader should demonstrate their personal movement to the group first. The leader could also play some inspiring music to accompany the process.

Work in pairs

Participants join up into pairs and show each other their movement. They each teach their partner their movement so that every person has two movements. The participants should keep their original word a secret and just share the movement

Group motif

Each pair joins another pair and combines all the movements to make a short motif. A motif is a phrase of movements which can be repeated or rearranged. Some choreographers base a whole dance piece on the exploration of one motif. The group will need to decide the best order for the movements to be performed.

Performance

Each small group then performs their motif to the rest of the group. Make sure the dancers have a defined space to perform their new motif to the rest of the group and that the viewers can all see.

Discussion

The spectators then guess the original words chosen to describe the individual cultures.

This may lead to some discussion in the group about words used to describe a culture, however some individuals may already feel satisfied that they have expressed their ideas.

Note: Text can be a great stimulus for movement. Why not try using a poem or a newspaper article or headline as the inspiration for a movement sequence? Once you have a movement motif, there are endless possibilities for rearranging the phrase and creating a full dance performance.

Case study: FESTIVAL OF CULTURE

Soo Wright, ESOL and dance tutor, England

‘Students from the ESOL & Dance course at Wiltshire College in England took part in this Multicultural Dance project for a Festival of Culture. The project participants were from Thailand, Morocco and Poland. First, the participants exchanged information on aspects of traditional dance in their country, looking at online video clips and photos. Participants then had a chance to improvise to music from their own country and to identify some simple steps or movements that they could teach. They taught each other some of the movements and then we created a short sequence for each traditional dance style, which they all practised. The participants linked the different sequences together so, for example, they started with Polish dance which led into Thai dance and then Moroccan and they performed all three. The dance was finally filmed with the participants wearing traditional clothes from their country. A DVD and CD was produced, a copy of which was given to all the participants. As well as enjoying learning each other’s dance forms and identifying similarities and differences, the process gave them an insight into the physical experience of an aspect of each other’s culture.’

STEP 4. CORE ACTIVITY: ROLE PLAY

‘Hello, my name is Irena and I am a school teacher in Novska, Croatia. To me, intercultural dialogue is air to my lungs. There is no situation which does not include being in the intercultural field. Intercultural dialogue is a place where everybody can find their place and purpose.’

Irena Lovcanin, Croatia

Irena’s AID activity: ROLE PLAY WITH PUPPETS

This task can be explored with different age groups. For children, support points a and b would be suitable for ages 4+, c and d would be more suited to age 10+ and e and f would be suitable for ages 14+. This task is equally valuable for adults and can be lots of fun.

a. Each participant should make an animal puppet of their choice

Try making a simple sock puppet or a finger puppet.

b. Each participant should create a character for their puppet

Participants need to list the needs, strengths and barriers affecting the puppet character. Think about physical attributes, skills, likes and dislikes. For

example, a hippo called daisy who likes to keep fit, or an animal puppet which represents someone in real life such as a person of authority.

c. Improvise a story using the puppets

The group leader or teacher should put the participants into groups of three. There may be some potentially interesting character meetings you think should be explored. The puppets should briefly introduce themselves to their group. The group leader should then announce a situation or tell a story which has taken place in this shared imaginary animal kingdom. Perhaps there is a situation in the real world which you would like the participants to explore through the animal kingdom. The puppets should discuss the situation and what it means to them. This task allows participants explore differences and similarities in opinions in a safe environment.

d. Identify the bare bones of the story

Encourage participants to get to the ‘bare bones’ of their story. This means deciding the main points of interest in their role play improvisation. The group leader should set a limit of plot points participants wish to create through improvisation. One could start with seven points. For example: 1. Daisy was a hippo who liked keep fit. 2. Daisy’s friend the zebra is concerned about the amount of time Daisy leaves her children on her own so that she can do her keep fit. 3. There has been a warning in the animal kingdom about a new pride of lions in the area, etc. The group must come to a conclusion about their story; this may be a question, a moral or an ending to the tale.

e. Use the puppets to explore plot points

Participants are free to use sounds and words to express the story but should try to keep them to a minimum. Participants are encouraged to use physical gestures and single movements to express the feelings and concerns at that point of the story. If the groups are confident they can perform what they have made to the other participants and the issues raised can then be opened up for discussion once all the groups have performed.

f. Masks and movement

A more sophisticated version of this task is to use masks and movement motifs to explore the different characters; the body then becomes an extension of the mask character and participants can internalise the situation.

Note: Puppets are a great way of extending the body. If you are new to using the body creatively and are a little shy or self-conscious, this can be a great way to build confidence and to play out situations in a safe environment. Creating your own puppet or mask also allows you to recreate your identity as you wish so that you can explore a different character.

For more information on puppetry, visit www.theworldthroughwoodeneyes.co.uk

The World Through Wooden Eyes is a unique multicultural resource for the preservation, development and dissemination of academic knowledge, practical skills and mentoring related to the ancient art and craft of the puppet, mask theatre and popular performing arts.

STEP 5. ENERGISER

Case study: FUNFORLIFE Kate E. Deeming, Artist, Scotland

'As an artist I am consistently seeking shared connections between people. I like to recall the meaning of the word 'dialogue', which derives from the Latin meaning 'to speak across'. In other words, intercultural dialogue should seek to build bridges between two divergent sources. My recent work with Funforlife has been exceptional in that way.

In Sri Lanka we work with local organisations to pull together mixed groups of kids, we also offer teacher training in creative teaching styles (therefore encouraging sustainability). Usually we offer workshops for five days and on the sixth day have a public performance. The workshops are in music, design, and dance and all seek to bring the cultures together. In our last trip we worked with over 120 kids, trained over 30 teachers and had 2 public showings.

In Glasgow (which has the 3rd largest Sri Lankan community in the UK) I was eager to build further connection especially given the new peace in Sri Lanka. For Refugee Week I premiered a documentary film of the work, an exhibition of photographs and a performance influenced by the Sri Lankan dances and performed by local Sri Lankan and Scottish folks. The soundtrack was derived from sounds collected both in Sri Lanka and Scotland. The theme was 'Hope'.

Kate's AID game: BOLLYWOOD FOLLOW THE LEADER

Choose a music playlist from shared cultures

Why not source some Bollywood music or music which you have never heard before? Live music is even better.

Choose a 'dancing scarf'

Whoever holds the scarf leads the dance (as in Bollywood films). You can use any type of scarf but silk scarves are fantastic to dance with because they float and lengthen the movements created by the person holding it.

The leader travels around the space

The leader must dance in a way that can be easily copied. The other participants follow behind.

Pass the scarf to another participant

When the leader has finished 'their dance' (usually about 30 seconds each) they pass the scarf to another participant and the game continues.

STEPS 6 & 7. REFLECTION & FEEDBACK

Please read our Reflection and Feedback section to complete your AID workshop.



Image: Soo Wright

REFLECTION, FEEDBACK AND EVALUATION

STEP 6. REFLECTION

Give participants time to reflect silently on their own

Participants need time to recall the tasks from the workshop and what has been learned. If you have been working with the body all day, now would be a good opportunity to translate the movement onto paper. This could be done in the form of drawing a map or a house, or something else that might symbolise the journey or process of the day.

Take a walk or sit outside

If you are lucky enough to be close to a park or outdoor space, it can be helpful to take a short walk away from the workshop space to think about what significance the activities have had. Each participant should bring back a piece of their silent reflection; this could be a physical object, a sound, an image, an idea or a gesture.

Relating tasks to our everyday lives

After reflection time alone, participants should partner up (preferably with someone they haven't worked with yet) and share their piece from silent reflection time (object, idea or gesture etc). Partners should then discuss the significance of the piece they have chosen and why it symbolises the AID workshop they have participated in. It can be helpful to reflect upon how important visual culture, the body and the voice are for communicating. Be aware when there are cultural debates connected to visual representations (such as advertisements, visual art, films, television and reportage photography) or if you notice assumptions and meanings made based on the body, or when you feel you need to have your say on a situation.

STEP 7. FEEDBACK AND EVALUATION

Allow participants to feedback

In most cases participants will have been working on the creative tasks for a short period of time and so it can be difficult to put into words their experience so far. It can be challenging to rationalise a creative process.

It might be useful for participants to feedback using movement. A structure for such feedback could be that the group leader asks everyone to come up with one movement or gesture which answers the question 'What does intercultural dialogue mean to you?' Or simply: What has had the most significance for you in the AID workshop? The movement could be an echo of something they have seen or done within the workshop which has had some impact on them, or could be a completely new movement gesture. Standing in a circle, the group leader performs their movement first, the participant to the group leader's right then performs the group leader's movement and then adds their own, the next person to the right performs the first two movements and then adds their own... and so on, until everyone in the circle has added their movement. To finish, everyone in the group can perform the full series of movements.

Alternatively, a facilitator can encourage discussion amongst the participants by asking each person what their favourite task was and what they feel they have learned from the workshop.

Evaluation questions

There are many interesting models for capturing feedback and evaluating a project or activity's success. If you choose to create a questionnaire for collecting feedback and evaluating your workshop or project, make sure you ask the questions which will give you the information you need and not the questions you think 'should' be asked - keep it simple to use. Another option would be to hold a focus group before and after the workshop with participants to see if their perception of intercultural dialogue has changed.

Documentation

Remember to document your workshop so that you can feedback to people who didn't participate in the session or remind participants of their experience. This can be done by taking photographs of people working or of objects which have been used or created in the process. If the workshops are carried out over an extended period of time, participants could keep a creative journal; this may involve creating a special system of collecting information, such as recording a sound at the same time every day or drawing a picture of the same thing at the end of every session. Having a video camera set up for people to speak to if they feel they have something to say that they would like recorded is another fun way of documenting.

If there are particular words which have been used as a stimulus, these can also be collected as written text or recorded through microphone. Drawings can be made into murals or collected in a book; a soundtrack of music and sounds could also be made. The documentation of your AID workshop might become the stimulus for another AID workshop.

Always allow the documentation to come from the participants so that they are in control of what is recorded and, if there is something you would like to document, always ask the participant or their appointed guardian first. Using visual art forms (such as collage, drawing, photography and video) to gather feedback can be a useful and colourful way of documenting your project and the reflective processes involved. Bear in mind that these are not always the best tools for self-evaluation, however, as they require interpretation.

THE INTERCULTURAL ORGANISATION

If you work in an organisation currently involved with intercultural dialogue or planning to engage with intercultural practices, you may wish to consider ways in which you can embed the principles of intercultural dialogue in your everyday work.

An intercultural organisation is one which embraces, firstly, the ethos of a learning organisation. A learning organisation looks at the whole picture. It recognises that every member of staff embodies a wealth of information and skills, and that each individual has the potential to keep learning and developing. The learning organisation embraces the full potential of each individual and provides situations for skills and knowledge to be shared. The learning organisation relies on commitment from its staff to embark on personal learning goals and these personal goals are part of the organisation's vision. Thus, the learning organisation is a self-sustaining system.

Beyond this, the intercultural organisation is one which is regularly involved in and committed to maintaining and developing intercultural dialogue. For this reason, it supports the development of appreciative and culturally aware staff, has a clear commitment at policy level to equal opportunities and encouraging diversity within the workforce and nurtures an open, dialogic and respectful working environment.

Think about yourself and/or your organisation. Do you agree with these ideas or will you find some of them difficult to accept or implement? What stage are you and your colleagues at in developing intercultural competencies? If you are not sure what stage you might be at, have a go at our questionnaire at the back of this resource (Appendix 2).

Case studies

Valerie Kabov is an educational art critic and arts advocate. She has been involved in training arts professionals some of the skills involved in using the arts for intercultural dialogue to assist with audience development. She relates a story from her work which touches upon the basic starting points from which the intercultural organisation can develop:

'A couple of years ago, I was invited to a wealthy, conservative Australian rural town to present an exhibition and seminar on collecting contemporary art. The exhibition included works by contemporary indigenous artists. When I asked if anyone collected Aboriginal art, the answer was no and that they did not think that they could understand it or that it had anything to say to them.

I then performed an exercise with them which explores some core biological responses to visual stimuli (looking at the tactility, taste, shape, colour and texture of art works) and explained how we each develop these basic human responses individually according to our personal history and culture. While we will never feel the way Aborigines feel about Aboriginal art, we can still share in the fundamental and universal human values that it brings us and respond both universally and personally. I suggested that, when we look at an artwork, instead of asking the question "What does it mean?" we ask "What does it mean to me?" and suspend all preconceptions. The group compared responses and each person had their own unique perception.

Remarkably, for the first time I could see them realising that having a difference of opinion need not be a cause for conflict and that the blinkers do not need to automatically come on when viewing an artwork from another culture. I could also see that this new paradigm helped this group of people, even if momentarily, open up to looking at the world with greater tolerance, insight and compassion.' **Valerie Kabov, Australia**

<http://www.renaissanceaic.com.au>



Image: Victoria and Albert Museum

The Victoria and Albert Museum in London has in recent years invested in intercultural learning to help enhance cultural interpretation of their collection. Intercultural Officer Marilyn Greene describes the process:

'I am the Intercultural Officer in the Learning and Interpretation Department of the V&A. My role involves organising cultural events and managing a team of 'intercultural guides'. The ten intercultural guides were recruited in 2006 from different faith backgrounds. These included two Muslims, one Church of England, one Catholic, one Jain, three Hindu, one Buddhist and one Jewish guide. We organised six days of training together where the guides got to know one another and discussed the similarities and differences between their faiths. They were also given extensive training on the cultural collections at the museum which included guidance on how to research the collections, talks on the conservation of faith objects and training in working with the public and with people with special needs. The last two days of training included learning public speaking skills and preparing to talk in public about one object from their own faith and one object from a differing faith.

We now have a programme of intercultural/interfaith tours that is delivered by guides from different faith backgrounds to faith and community organisations and schools. To date we have provided over 60 tours. Alongside displays and exhibitions related to different cultures and faiths we organise cultural events such as music, dance, storytelling and art workshops which enable the public to learn first hand about the art forms of the cultures that we are exhibiting.' **Marilyn Greene, England**

http://www.vam.ac.uk/activ_events/community/intercultural/index.html

LINKS AND RESOURCES

These links and resources are referenced within the toolkit or have been useful in its formation.

General resources:

Intercultural Navigators

An international British Council programme for young leaders. Website has information on current and completed intercultural projects supported by the programme, including invitations to get involved.

<http://interculturalnavigators.britishcouncil.org>

Active Citizens

A sister programme to Intercultural Navigators. Website includes downloadable resources such as learning frameworks and youth participation guidance.

<http://activecitizens.britishcouncil.org>

iCAN (Intercultural Arts Network in Glasgow, Scotland)

Includes Good Practice guide for artists working with refugees and asylum seekers endorsed by the Scottish Refugee Council.

<http://www.icanetwork.org.uk>

InterCultTool

InterCultTool is an assessment tool for measuring intercultural competence. It was developed for teachers and trainers of all sectors and is suitable for anyone who is ready for a journey of self-discovery.

<http://intercultool.eu/index.php>

Council of Europe White Paper on Intercultural Dialogue

CM (2008) 30 final 2 May 2008

http://www.coe.int/t/dg4/intercultural/whitepaper_EN.asp

European Union information and resources on Intercultural Dialogue

<http://www.interculturaldialogue.eu/web/intercultural-dialogue.php>

Youth Partnership Intercultural Learning Training Kit (Council of Europe, 2000)

http://youth-partnership-eu.coe.int/youth-partnership/publications/T-kits/4/Tkit_4_EN

Resources by section:

Vision

Nick Cope: <http://www.vimeo.com/nickcope>

Rabsal: <http://www.rabsal.org>

Valve: www.kulttuurivalve.fi/elokuvakoulu

Valve videobrush method: <http://www.kulttuurivalve.fi/tiedostot/Elokuvakoulu/PDF/videobrush.pdf>

Glasgow Film Theatre: www.glasgowfilm.org

The Eight and a Half Foundation for children:

www.eightandahalf.org

Voice

Information on the World Café conversational process:

www.theworldcafe.com

Interactive site for Simple Acts campaign: www.simpleacts.org.uk

Refugee Week UK: www.refugeeweek.org.uk

Tips, designs, workshop reports and manuals of how to upcycle: www.upcycle.it

Masta Magazine: www.creativeacts.org

Community music organisation More Music:

www.moremusic.org.uk

Information on the Open Space method:

www.openspaceworld.org

Creativity & Innovation in Ukraine: www.innovate.at.ua

Body

A useful guide for yoga practice: www.yogajournal.com

Multicultural resource for puppet & mask theatre:

www.theworldthroughwoodeneyes.co.uk

International forum for dance : <http://www.dancevillage.com/>

Championing dance for all young people, resources available on site: <http://www.yde.org.uk/main.cfm>

National dance agency for children and young people in Scotland:

www.ydance.org

Performance artist Kate Deeming:

<http://deemingdreaming.com>

Funforlife: www.funforlife.org.uk

A UK website for International dance:

www.worldwidedanceuk.com

Marion Gough 1999 *Knowing Dance: A Guide to Creative Teaching*

Augusto Boal 2008 (1979) *The Theatre of the Oppressed* (Get Political)

Reflection & Feedback

Goat Island 2000 *Creative responses: Schoolbook 2* (The School of the Art Institute of Chicago)

Catherine Belsey 2002 (1980) *Critical Practice* (Routledge)

The Intercultural Organisation

Conflict Resolution: <http://www.sfcg.org> CommonGround

European Institute for Comparative Cultural Research, 'National Approaches to Intercultural Dialogue in Europe' (2008): <http://www.interculturaldialogue.eu/web/index.php>

Appreciative Enquiry:

<http://appreciativeinquiry.case.edu/uploads/whatisai.pdf>

Malcolm Gladwell 2005 *Blink: The Power of Thinking Without Thinking* (Allen Lane)

Peter M. Senge 1993 *The Fifth Discipline: Art and Practice of the Learning Organization* (Random House Business Books)

Victoria & Albert Museum Intercultural Programme: http://www.vam.ac.uk/activ_events/community/intercultural/index.html

Valerie Kabov's arts consultancy:

<http://www.renaissanceaic.com.au>

APPENDIX 1

Surya Namaskara (Sun Salutation)

Stand tall, feet together, arms by your sides.

Inhale, reach your arms up above your head looking to your thumb tips.

Exhale, fold forward from the hips, bending at the knees if you need to.

Inhale, bring your hands to the top of your shins, lengthening through the spine.

Exhale, place your hands flat on the floor, stepping back into downward facing dog.

Inhale, rise on to the balls of the feet, shift the weight forward to plank pose.

Exhale, bend the elbows so that the torso and face reach the floor at the same time.

Inhale, press into the hands for upward facing dog.

Exhale, lift the hips to downward facing dog, ensure the feet are hip distance apart, toes pointing forward.

Inhale, take a deep bend in the knees, step forward so that the feet come between the hands and then bring the hands to the top of the shins - lengthening through the spine.

Exhale, release the head forward, bending in the knees if you need to.

Inhale, roll up through the body so that the head is the last thing to come up, reaching the hands above the head – looking to the thumbs.

Exhale, bring the palms together and draw down to the heart's centre.

Always consult a qualified yoga teacher to ensure you are practising safely. These instructions are just a basic guide to help you learn the sequence.

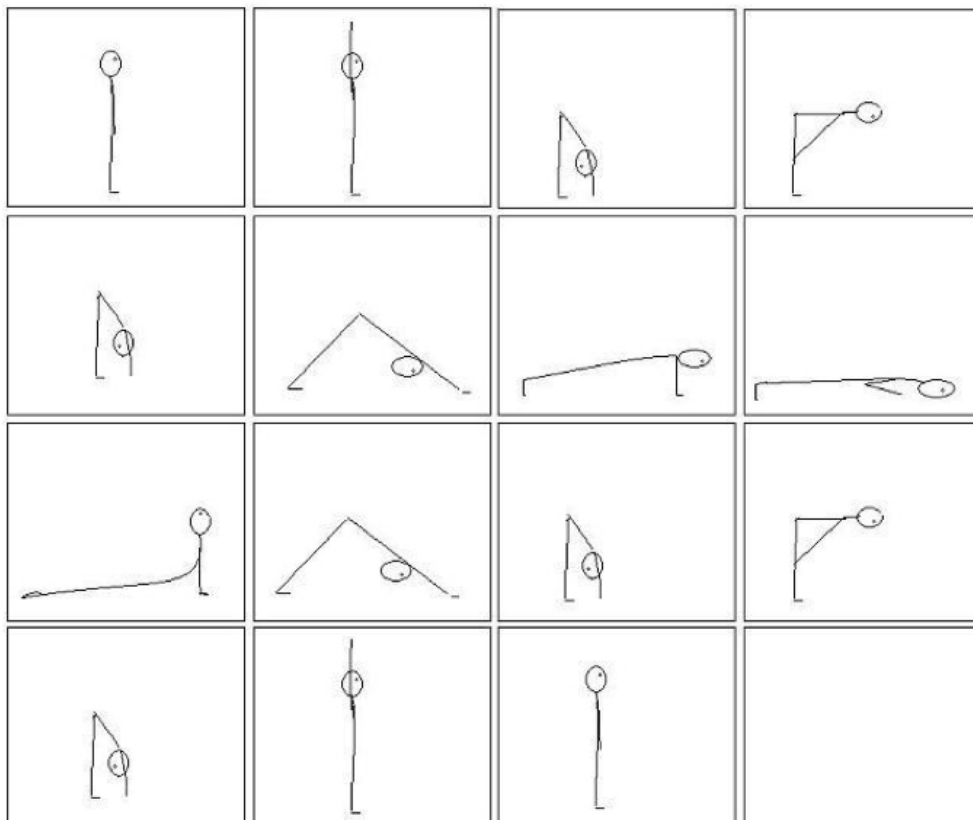


Diagram: Sarah Potter

APPENDIX 2

Intercultural Organisation Questionnaire

Below is a simple questionnaire for you and your organisation. You can score your organisation by adding the totals from each person and then dividing the grand total by the number of people who took part.

Answer with True/False/Not sure for statements and Yes/No/Not sure for questions.

I believe intercultural dialogue involves respectful behaviour.

A) TRUE B) FALSE C) NOT SURE

I believe intercultural dialogue starts with open minds.

A) TRUE B) FALSE C) NOT SURE

I don't think that intercultural dialogue involves using your imagination.

A) FALSE B) TRUE C) NOT SURE

I believe dialogue between cultures and across belief systems is too important to leave to chance.

A) TRUE B) FALSE C) NOT SURE

Some adults are too senior to learn something about another culture or to experience self-realisation, and some adults are too inexperienced to do so either.

A) FALSE B) TRUE C) NOT SURE

I feel like it is too late for me to start a dialogue with another culture now.

A) TRUE B) FALSE C) NOT SURE

I believe it is important to remember but some memories need to be overcome.

A) TRUE B) FALSE C) NOT SURE

I believe that intercultural dialogue, like learning, is a continuous process.

A) TRUE B) FALSE C) NOT SURE

I value process above and beyond outcomes.

A) TRUE B) FALSE C) NOT SURE

Intercultural dialogue needs to take place in company and involves exchanges with others.

A) TRUE B) FALSE C) NOT SURE

Some practices and behaviours are not appropriate to organisations which support intercultural dialogue.

A) TRUE B) FALSE C) NOT SURE

Asking a good question can be a better starting point than making a statement.

A) TRUE B) FALSE C) NOT SURE

Effective and creative dialogue takes place in a safe, unthreatening environment.

A) TRUE B) FALSE C) NOT SURE

Dialogue happens in stages.

A) TRUE B) FALSE C) NOT SURE

Freedom of expression is an essential condition for allowing dialogue to take place.

A) TRUE B) FALSE C) NOT SURE

You don't need to listen to others to have intercultural dialogue.

A) FALSE B) TRUE C) NOT SURE

Has your organisation developed a list/file of resources and activities on intercultural youth work?

A) YES B) NO C) NOT SURE

Are useful resources for intercultural dialogue shared with all staff?

A) YES B) NO C) NOT SURE

Has your organisation gathered information on cultural and ethnic groups represented in your community or local area?

A) YES B) NO C) NOT SURE

Does your organisation liaise with other services in the form of for, committees or community-based initiatives?

A) YES B) NO C) NOT SURE

Have all your staff completed training on interculturalism?

A) YES B) NO C) NOT SURE

Have your volunteers completed training on interculturalism?

A) YES B) NO C) NOT SURE

Results for you and your organisation

Add up all the A's, B's & C's you circled and calculate your ICD score

A'S = 2 POINTS EACH B'S = 0 POINTS EACH C'S = 1 POINT EACH

32 – 44 POINTS

You are open, aware and ready for intercultural dialogue; this means that you and your organisation can reap the benefits of your skills and resources effectively. Remember, intercultural dialogue is a continuous learning process, keep reassessing where you are and what you have learnt. You can keep up to date with the latest discussions by researching recent published policies on diversity or change. Perhaps you can take intercultural competency tests on a regular basis to ensure are responding the changing world around you.

18 – 31 POINTS

You are well on the way to becoming a learning organisation, sensitive to intercultural issues - but there is still work to do. Take a look at these five elements and check if you and your organisation are competent in all these areas:

Systems thinking - does everyone in your organisation see the full picture? Is everyone aware of the different aspects of your operation and the different parties affected by the work done.

Personal Mastery - are you continuing to develop your skills?

Mental Models - Does your organisation hold on to ways of working or seeing which aren't effective anymore? Do you challenge your perceptions or allow your perceptions to be challenged?

Shared Vision - Does your organisation have a clear vision which you or everyone in your organisation believes in? Does the vision of your organisation connect with your personal vision?

Team Learning - Do you regularly share your skills with others? Do you embark on team activities which help you to learn more about the other people involved in your organisation? Are there are enough opportunities for you to share your experiences and pass on your knowledge?

0 – 18 POINTS

The fact that you have taken this test shows that you or your organisation is interested in intercultural dialogue and want to learn more, which is a brilliant starting point. If you are not sure about your answers to some of the questions in the questionnaire then take some time to reflect on your point of view and ask questions of your own vision or your organisation's vision. Why not ask your manager or board for some training that will help you to understand intercultural dialogue better? Perhaps you would be inspired by doing some voluntary work or a placement with an organisation that has lots of experience using intercultural dialogue.

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