

Empowerment through Empathy in Non-formal Education

**A practical companion for professionals, including counsellors,
teachers, trainers, mentors, coaches, social workers as well as
social and educational policy-makers**

edited by

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<http://www.empathy-learning.eu>



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Executive Summaries - en, pt, it, pl, da

The EMPATHY companion is one of the key results of the Erasmus+ strategic partnership project “Empowerment through Empathy in Non-formal Education”, lasting from November 2018 through May 2020. Target groups of the project are professionals, such as teachers, trainers, mentors, counsellors, working with children and adults, many of them in distress, unemployed, vulnerable and with special needs and issues. Experts and practitioners from the ADCL (Portugal) , ed-consult (Denmark), Poleski Osrodek Sztuki (Poland) and CIAPE (Italy) collaborated and met for a Bootcamp in Denmark to exchange best practices, used with different target groups in the participating organisations. The results of the BOOTCAMP are shared in this EMPATHYCompanion. The readers are encouraged to use the materials and adapt them to the special needs of their target groups. The users are also welcome to attend European seminars to experience the practices in action in the participating organisations. ADCL from Portugal contributed with a creative game, the Spiral of Consiousness, taking the players into a deep journey where they reflect about existential aspects and share their experiences in the group, ed-consult from Denmark use a methodology based on Lego@ Serious Play@ to support the learners to find their inner self and their aspirations and empower them to work towards these aspirations. Another methodology to foster empathy, resilience and authenticity is balancing sheep with the assistance of sheep dogs through a landscape. CIAPE from Italy contributed with a series of easy to use games, which encourage participants to tell stories and narratives about their experiences and lives. Poleski from Poland apply techniques from music, performing arts and theatre to foster compassion and empathy. Their are elements of playful, experiential and collaborative learning in all the methodologies, which support emotianal literacy. There is also a list of useful resources relating to empathy, compassion and happiness. Feel free to contact the EMPATHY team for sharing ideas and best practices.

Thank you all for sharing EMPATHY.

The EMPATHY Team

Sumário executivo

O EMPATHY Companion constitui-se como um dos principais resultados do projeto de parceria estratégica - Erasmus + “Empowerment through Empathy in Non-formal Education”, a decorrer de novembro de 2018 a maio de 2020. Os grupos-alvo do projeto são profissionais, como formadores, educadores, mentores, mediadores que trabalham com crianças e adultos, com necessidades e problemas especiais e em situação de vulnerabilidade. Especialistas e profissionais da ADCL (Portugal), ed-consult (Dinamarca), Poleski Osrodek Sztuki (Polónia) e CIAPE (Itália) reuniram-se num Bootcamp na Dinamarca para, de forma colaborativa, trocarem boas práticas, aplicadas com diferentes grupos-alvo nas suas organizações. Os resultados desse BOOTCAMP são partilhados neste EMPATHY Companion. Convidamos os utilizadores deste recurso a aplicar os materiais e metodologias apresentados e a adaptá-los às necessidades especiais dos seus grupos-alvo bem como a participar em seminários com vista à experimentação das práticas em ação, nas organizações participantes. A ADCL, de Portugal, contribuiu com um jogo criativo, a Espiral da Consciência, levando os jogadores a uma jornada profunda em que refletem sobre aspetos existenciais e compartilham as suas experiências no grupo. A ed-consult apresenta uma metodologia baseada no Lego@ Serious Play@ para apoiar os participantes a encontrar a sua interioridade e aspirações e capacitá-los a trabalhar em direção a essas aspirações e uma outra metodologia para promover empatia, resiliência e autenticidade que é Sheep, Dogs and Reconnection to Nature. O CIAPE, Itália, contribuiu com uma série de jogos que incentivam os participantes a contar histórias e narrativas sobre as suas experiências e vivências de uma forma descomplicada. O contributo do Poleski Osrodek Sztuki é a aplicação de técnicas de música, artes cénicas e teatro para promover a inteligência emocional e a empatia. Em suma, as metodologias partilhadas reúnem elementos de aprendizagem lúdica, experimental e colaborativa que promovem a literacia emocional. Este suporte apresenta, também, uma lista de recursos úteis relacionados com a empatia, inteligência emocional e felicidade. Não hesite em entrar em contato com a equipe EMPATHY para partilhar ideias e boas práticas neste domínio.

Obrigado a todos por partilharem Empatia.

Alexandrina Ribeiro

ADCL, Portugal

Sintesi

Il documento “EMPATHY Companion” è uno dei risultati chiave del progetto “Empowerment through Empathy in Non-Formal Education”, un partenariato strategico nell’ambito del programma finanziato dalla Commissione europea Erasmus+ che ha preso il via nel mese di novembre 2018 e che si concluderà a maggio 2020. Il target group del progetto è costituito da professionisti nel settore della formazione quali insegnanti, formatori, tutor, consulenti, che lavorano con bambini e adulti, molti dei quali disoccupati e con esigenze e problemi speciali. Esperti e professionisti appartenenti a ADCL (Portogallo), ed-consult (Danimarca), Poleski Osrodek Sztuki (Polonia) e CIAPE (Italia) hanno avuto modo di collaborare nel corso di un Bootcamp della durata di una settimana, svoltosi in Danimarca. L’occasione ha rappresentato un momento di scambio di buone prassi implementate dalle organizzazioni partecipanti nei riguardi di diversi gruppi target. I risultati del Bootcamp sono stati condivisi proprio nell’ EMPATHY Companion. I lettori sono invitati ad utilizzare i materiali e ad adattarli alle esigenze specifiche dei propri gruppi di riferimento. Inoltre, gli utenti sono invitati a partecipare a seminari europei che saranno promossi dalle organizzazioni componenti il partenariato al fine di mettere in atto le buone prassi in questione. ADCL (Portogallo) ha fornito il suo contributo attraverso un gioco creativo, “The Spiral of Counciousness” il quale conduce i giocatori in un profondo percorso di riflessione nel corso del quale vengono presi in esame aspetti esistenziali e vengono condivise esperienze individuali con tutto il gruppo; ed-consult utilizza una metodologia basata sul Lego® Serious Play® per supportare gli studenti a trovare il loro “io” interiore e le loro ambizioni e lavorarci su. Il contributo di CIAPE riguarda la definizione di una serie di giochi intuitivi e molto facili da utilizzare, che incoraggia i partecipanti a raccontare storie e narrazioni sulle singole esperienze di vita, mettendole in sinergia tra loro. Il Poleski Osrodek Sztuki applica, invece, le tecniche della musica, delle arti, dello spettacolo e del teatro per favorire lo sviluppo dell’empatia. Sono elementi di apprendimento dal carattere ludico, esperienziale e collaborativo: metodologie che supportano l’alfabetizzazione emotiva. E’, infine, presente anche un elenco di risorse utili in relazione a empatia, partecipazione, connessioni emotive e felicità.

Non esitate a contattare il team EMPATHY per condividere idee e buone prassi.

Antonella Menna

CIAPE, Italy

Streszczenie wykonawcze

Kompendium EMPATHY jest jednym z kluczowych rezultatów projektu partnerstwa strategicznego Erasmus + "Empowerment through Empathy in Non-formal Education", realizowanego od listopada 2018 r. do maja 2020 r. Grupami docelowymi projektu są profesjonaliści: nauczyciele, trenerzy, mentorzy, doradcy, pracujący z dziećmi i dorosłymi, często z grupami zagrożonymi marginalizacją: np. osobami bezrobotnymi, z deficytami edukacyjnymi, wymagającymi specjalnej troski. Eksperti i praktycy z ADCL (Portugalia), ed-consult (Dania), Poleskiego Ośrodka Sztuki (Polska) i CIAPE (Włochy) spotkali się na szkoleniu w Bootcamp w Danii w celu wymiany najlepszych praktyk, stosowanych z różnymi grupami docelowymi w macierzystych organizacjach. Rezultaty tego szkolenia są dostępne w kompendium EMPATHY. Zachęcamy czytelników do korzystania z materiałów i dostosowania ich do szczególnych potrzeb swoich grup docelowych. Okazją na zdobycie dodatkowej wiedzy jest udział w europejskich seminariach, podczas których prezentowane są praktyki stosowane naszych organizacjach. ADCL z Portugalii wniósł wkład w twórczą grę Spiral of Consciousness, zabierając graczy w daleką podróż, podczas której zastanawiają się nad aspektami egzystencjalnymi i dzielą się swoimi doświadczeniami w grupie, ed-skonsultować się z metodologią opartą na Lego @ Serious Play @, aby wesprzeć uczących się, pomóc w odnalezieniu swojego wewnętrznego „ja” oraz umożliwić im realizację swoich aspiracji. Inną metodologią wspierania empatii, odporności i autentyczności jest obserwacja zachowania stada owiec i psów partnerskich w krajobrazie Bootcamp. CIAPE przyczyniło się do powstania szeregu łatwych w użyciu gier, które zachęcają uczestników do opowiadania historii i narracji o swoich doświadczeniach i losach. W Poleskim Ośrodku Sztuki do wspierania współczucia i empatii stosowane są techniki terapii przez sztukę. Są to elementy zabawy i wiedzy opartej na doświadczeniu jak również łączeniu tych wszystkich metod, które między innymi sprzyjają implementacji aktywności na rzecz alfabetyzacji. Stworzyliśmy też listę przydatnych zasobów poruszających tematykę związaną ze zjawiskami empatii, współczucia i szczęściem. W celu wymiany pomysłów i najlepszych praktyk zespół EMPATHY zaprasza do kontaktu.

Dziękujemy wszystkim za okazanie EMPATHII.

Maria Goldstein

Poleski, Poland

Dansk Resumé

Håndbogen "The EMPATHY Companion" er et af de vigtigste resultater af Erasmus + - strategisk partnerskabsprojekt "Empowerment through Empathy in Non-formal Education", der varer fra november 2018 til maj 2020. Målgrupper for projektet er fagfolk, såsom lærere, undervisere, mentorer, socialrådgivere, der arbejder med børn og voksne, mange af dem i vanskelige situationer, arbejdsløse, sårbare og med særlige behov og problemer. Eksperter og praktikere fra ADCL (Portugal), ed-consult (Danmark), Poleski Osrodek Sztuki (Polen) og CIAPE (Italien) samarbejdede og mødtes til en Bootcamp i Danmark for at udveksle Best Practice, brugt med forskellige målgrupper i de deltagende organisationer. Resultaterne af BOOTCAMP deles i denne EMPATHY håndbog. Læserne opfordres til at bruge materialerne og tilpasse dem til deres særlige behov i deres målgrupper. Brugere er også velkomne til at deltage i europæiske seminarer for at opleve praksis i handling i de deltagende organisationer. ADCL fra Portugal bidrog med et kreativt spil, Spiral of Consiousness, og tog spillerne med på en dyb rejse, hvor de reflekterer over eksistentielle aspekter og deler deres oplevelser i gruppen, ed-consult bruger en metode baseret på Lego@ Serious Play@ for at støtte eleverne til at finde deres indre selv og deres ambitioner og styrke dem til at omsætte deres ambitioner til konkrete handlinger. En anden metode til at fremme empati, modstandsdygtighed og autentisk lederskab er at balancere får med hjælp fra fårhundene gennem forhindringer. CIAPE bidrog med en serie af spil, som er nemt at bruge og som motiverer deltagerne til at fortælle historier om deres oplevelser og liv. Poleski fra Poland anvender metoder fra musik, scenekunst og teater for at fremme medfølelse og empati. Elementer af leg, oplevelses og kollabotaiv læring findes i alle metodologier, som bidrager til empati og emotional intelligence. Der er også en liste over nyttige ressourcer relateret til empati, medfølelse og lykke. Du er velkommen til at kontakte EMPATHY-teamet for at dele ideer og Best Practice.

Tak til alle for at dele EMPATI.

Jolande Leinenbach

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The KRAP methodology

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Using the Lego® Serious Play® methodology in empathy learning

Sheep, dogs and reconnection to nature to nurture emotional literacy

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Empathy through storytelling

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Music and voice training to connect and create empathy

Hanna Jastrzębska-Gzella, Poland:

Theatre and music as tools to foster emotional literacy

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Introduction to EMPATHY

Empathy and emotional literacy have been declared as one of the ten most important skills for the next decade. In the age of disconnection, globalization and dystopia, empathy and emotional literacy together with critical and creative thinking become crucial skills to tackle emerging challenges, many of them caused by climate changes and socio-economic crises.

Empathy is the awareness of the feelings and emotions of other people. Emotional literacy is the ability to understand and express feelings. It involves having self-awareness and recognizing your own feelings and knowing how to manage them. Empathy and emotional literacy are key aspects of emotional intelligence and essential elements among social and emotional learning skills.

Empathy and emotional literacy are not just skills and tools, but holistic concepts to help people in all age groups and all walks of life to cope with challenges and unexpected situations in life, such as stress, unemployment, loss of a partner or family member, grief, bullying and many other issues.

The Empathy team gathered in the Erasmus+ strategic partnership project "Empowerment through Empathy in Non-formal Education" and come from organisations from Portugal, Poland, Italy and Denmark, working with parental learning, children and adults in distress, vulnerable people, general adult education and management training. Together with experts from their network organisations they met in a Bootcamp in Denmark to share, explore and try out good practices to foster empathy and emotional literacy.

Many of the good practices include techniques, which have been well researched and are proven methods to foster empathy, well-being and happiness.

Elements of play are included in all the good practices, where participants acquire skills in a safe environment, where errors are allowed. Collaboration and laughter are essential elements of playing together with a proven benefit to foster positive emotions and empathy. More background information on the power of play is provided in the description of the Lego® Serious Play® methodology.

Storytelling is also an element used in all the practices. Stories have been used for ages to pass on knowledge. Stories engage our curiosity, emotions and imagination.

Awe, wonder and beauty contribute to positive emotions, well-being and happiness. Elements are included in all the practices.

A positive Flow, the mental state in which a person is fully immersed in a feeling of energized focus, full involvement, and enjoyment in the process, was present in all the practices in the Bootcamp.

Other elements, which are fostered in the practices and in the pedagogical methods applied are Mindfulness, compassion and kindness, social connection, active listening, positive psychology and positive emotions.

More information on these important elements fostering empathy, emotional literacy and happiness are described in the good practices below.

The Empathy Companion is not a scientific study. The objective is to share and give some insights into successful practices used in the participation organisations. Educational and counselling professionals are welcome to try out and adapt the good practices. The project partners are also happy to organise tailored courses for interested groups.

What is empathy and emotional intelligence

“Empathy is, at its simplest, awareness of the feelings and emotions of other people. It is a key element of Emotional Intelligence, the link between self and others, because it is how we as individuals understand what others are experiencing *as if we were feeling it ourselves*. Empathy goes far beyond sympathy, which might be considered ‘feeling for’ someone. Empathy, instead, is ‘feeling with’ that person through the use of imagination.”¹

Daniel Goleman defined three types of empathy:²

Cognitive empathy refers to knowing how the other person feels and what they might be thinking. Sometimes called perspective taking. This kind of empathy can help for example in motivating people.

Emotional empathy is when you feel physically along with the other person, as though their emotions were contagious. This emotional contagion, social neuroscience tells us, depends in large part on the mirror neuron system. Emotional empathy makes someone well-attuned to another person’s inner emotional world, a plus in any of a wide range of professions, working with people.

Compassionate empathy or “empathic concern” refers not only to the understanding of a person’s predicament and but also to feeling with them and helping them spontaneously.

Empathy is a skill that can be developed yet, as with most interpersonal skills, empathising at some level comes naturally to most people.

¹ From <https://www.skillsyouneed.com/ips/empathy.html> visited on September 2, 2019

² <http://www.danielgoleman.info/three-kinds-of-empathy-cognitive-emotional-compassionate/>

Empathy is also a biochemical process in our brain. The neuropeptide oxytocin, also referred to as a love hormone, plays a strong role in empathic behaviour, including sexual arousal, recognition, trust, anxiety and mother-infant bonding, not only in humans, but in all mammals. People with low oxytocin levels suffer reduced empathy.³

Oxytocin is part of the DOSE hormones in our brain, which influence our happiness and, in fact, our survival. These are

- Dopamine
- Oxytocin
- Serotonin
- Endorphins.

Each of these hormones plays a different role in happiness.⁴

Dopamine is involved more with anticipation than the actual “happiness” feeling. It is released when we see a reward ahead of us and then we are willing to take extra efforts and risks to get this effort. Too much dopamine can lead to addiction, like in extreme sports or gambling.

Oxytocin is the neurochemical that has allowed us to become social creatures. It makes us feel trust and empathy which helps us feel close and bonded to others when it is released. Beware, too much of this hormone can make you addicted and result in the opposite effect.

Serotonin helps you to get into a good or bad mood. It creates the good feeling of social importance. Serotonin also promotes survival by making you feel good when you take the chances necessary to meet your needs.

Endorphins are responsible for masking pain or discomfort, which explains their association with the “fight or flight” response. When it comes to designing happiness, endorphins help you “power through.” If you are a runner endorphins create euphoria and help you to push farther and harder as she works towards distance goals. Endorphins mask physical pain.

Each of these hormones are quickly metabolised, so that the effects vanish after 20 minutes. The right balance of these hormones is important to foster happiness. And it is crucial to activate these hormones from birth, since each time they are triggered they build synapses in the brain and help you to become stronger, resilient and to cope with all kinds of situations.

³ <https://www.endocrinology.org/press/press-releases/people-with-low-oxytocin-levels-suffer-reduced-empathy/>

⁴ a good explanation of the function of the DOSE hormones is given in this Youtube video:
<https://youtu.be/z-79WwFMi00>

Returning to empathy, some more insights:

“The evolution of empathy” by Frans de Waal⁵

Empathy is useful from an evolutionary perspective because it encourages us to care for our young and work cooperatively in groups. So it should be no surprise that humans aren't the only empathetic creatures: researchers have observed empathy in domestic pets as well as apes, who console fellow apes who are suffering. Over the course of our lifetime, empathy grows from relatively simple mimicry and transmission of emotions to the more complex ability to take someone else's perspective.

Empathy has a role to play in bringing people across the world closer together and reducing discrimination. But to do that, we'll have to figure out how to overcome our innate tendencies to hate our enemies, ignore strangers, and distrust people who are different.

“Six habits of highly empathic people” by Roman Krznaric⁶

We can cultivate empathy by learning and thinking more about the lives of other people. Try having conversations with strangers and being genuinely curious about how they live. In fact, in any conversation, make it your goal to understand how the other person is feeling and to express your own feelings. Challenge yourself to discard prejudices and get to know individuals. Literally walk in someone else's shoes and live a day in their life.

To take your empathy to the next level, draw on your fellow human beings' empathy and lead a movement to provide aid or reduce discrimination. Go so far as to empathize with your opponents in order to figure out how to speak to them and change their minds.

Empathic concern can make us happier, as long as it doesn't turn into empathic distress (the kind of paralyzing feeling when we become overwhelmed by others' suffering). In general, empathy increases the sharing of positive emotions and brings people closer together. And if other people are empathetic, we get the benefits of their understanding and support when we're in need.

The good practices from the Erasmus+ EMPATHY project partners provide some powerful methods to foster empathy and with it resilience and strength to support with people in distress for the teachers, trainers, counsellors and all those working with people and support to our clients and learners to help them lead a satisfying and happier life.

⁵ https://greatergood.berkeley.edu/article/item/the_evolution_of_empathy, 2005

⁶ https://greatergood.berkeley.edu/article/item/six_habits_of_highly_empathic_people1, 2012

The Spiral of Consciousness

Alexandra Maria Lourenço Duarte de Oliveira Pinto, Portugal, Portugal

Brief descriptive framing

"Spiral of consciousness" is a game intended to promote reflection about existential aspects as well as sharing experiences. It was designed to be used by and with aid professionals (sociologist, psychologists, social workers and others) in order for them to question their practices, although it can (with some adjustments) be experienced by other groups. This training device uses the playful activities to promote spontaneity and creativity of participants, providing "the possibility of replacing ready and stereotyped answers, for new and different responses, free of a cultural constraint (...)" (Mathew, 1979).

The experiences during the game can get participants questioning, sharing and recognizing other possibilities of professional intervention where their creativity is present. Every aid professional should be a reflexive professional, reviewing his practice, and get in touch with himself in order to act with empathy and with congruence (Carl Rogers), being able to develop creative strategies in order to motivate the adults in situation of social exclusion to develop their literacy. This literacy goes beyond the ability to read and write, and it emerges from the development of personal, family, social, and communication skills, among others.

From a humanist vision, that is, assuming that each person is a creative agent on the reality that surrounds him, the role of an educator of adults is to conduct the relationship (either individually or in groups) in order to be a space of expression, understanding of himself/herself and of the surrounding world. What any human being, especially in conditions of vulnerability, is asking is for connection, confidence, and authenticity. This is a requirement that must be present in the intervention. In this sense, the game, beyond its ludic nature, has also a dimension of self-knowledge. Although the techniques/tools that he conveys are an important factor, an aid professional is defined by attitudes, which he brings to the relationship, and which constitute the real booster factor of change (Carl Rogers).

It is known that in the scope of life in general, the human being's ability to identify with the "other," seeking to put himself in his shoes, from the cognitive point of view as affective, (or put the other inside himself, opening space to understand this different other) is a competence that underlies any transformative process, reflecting the level of maturity and responsibility of each human being. In other words, empathy reflects the level of emotional intelligence of an adult, and therefore to a certain extent their ability to positively influence

the people around them. In the area of adult education, this issue is particularly relevant, especially for professionals involved with adults in situations of great social fragility, but also psycho-emotional. It is important then to invest in practices of non-formal education that highlight the value of empathy and therefore the emotional awareness that each one has of him-/herself.

Elements of the game



Board

The Board consists of a spiral composed of sequences of four colors. The color sections are associated with four worlds: the world of Ideas, the world of Creativity, the world of Challenges and the world of Shadows. The spiral is the circuit each player must cross in order to expand his/her consciousness. The spiral has a symbolic meaning. It represents our path in life.



Puzzle

This image represented in the puzzle establishes an analogy with Plato's Allegory of the Cave.

Plato's myth speaks of prisoners who spend their entire lives chained inside a cave. They were tied in a way that they can't look back, but only to the wall in front of them. Behind

them there is a fire and between them and the fire there is a path. People and animals spend every day on that path. Their shapes create shadows on the wall in front of the prisoners. This is the only world the prisoners have ever known. Now, imagine that a prisoner is freed. After some time adapting to the strong light, the freed prisoner will begin to experience the world outside the cave for the first time. And it doesn't look like anything he had imagined. With his new perception of the world, he returns to the cave to share with his old friends his incredible discoveries, but his friends fail to recognize his own friend. But that doesn't make the outer world less real.

The purpose of the myth of the cave is to reveal the distorted vision that we all have of reality. In the myth, the prisoners are us. We only see and believe in images created by culture, concepts and information received during life. A new perception of the world involves leaving the cave. As the game is going on and the pieces of the puzzle are being dropped (objective), another picture emerges representing the exit of the tunnel. The game concludes when this image appear in its completeness.



Final Image

Game cards

World of Ideas: In this world the cards encourage the player to reflect on various issues related to life in general and with professional practice in particular. The player shares his considerations on the phrase and encourages the discussion of the topic. In the end he earns a bonus of consciousness.

World of Ideas

Game cards

World of Creativity: The cards purpose is to expand the creativity and imagination of the player. In the end, the player earns a bonus of consciousness.



Game cards

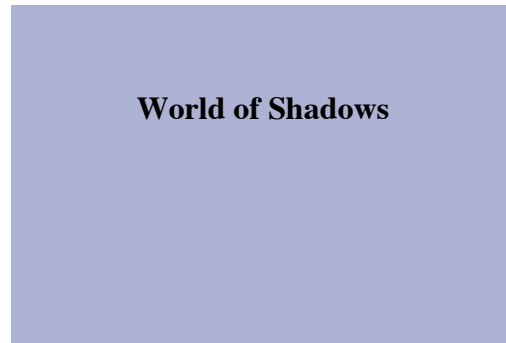
World of Challenges: constituted by cards that pose a challenge that must be overcome with the help of other elements of the group. These are cards that seek to boost cooperation strategies. At the end all players earn a bonus of consciousness.



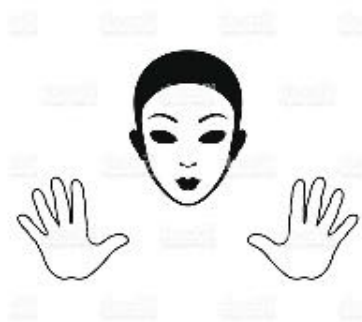
Game cards

World of Shadows: In this part of the game the cards bring out our irrational beliefs which translate to emotional disturbances and induce the appearance of behavioral problems and neuroses, constituting themselves the main factor of mental distress and the main cause of violence, intolerance, depression, etc. The emotional rational theory (TRE) of Albert Ellis supports the contents of these cards, which bring out irrational beliefs that result in

limitations to the growth of the player. These cards allow the player to recognize and feel pain in order to find ways to overcome it. The player earns a pain.



Other elements



Mime Deck

This deck has the aim to bring the player to get in touch with himself and express an emotional state.



Mandalas

They are diagrams, usually circular and with geometric shapes, representing the universe.



Deck of Images

This deck is made up of very diverse images with which the player can create a story, convoking his/her creative capital.



Bonus of Consciousness

Bonus of Consciousness: describes qualities that we all have, consciously or not, and that might need to be highlighted.



Pains

Pain: result of irrational beliefs (shadow world).



Cards of Service

Cards of Service: cards that can randomly appear on the worlds of ideas, creativity and challenges and transmute all the pains that exist at that time. These cards also give the possibility to lift pieces of the puzzle.

Book of poems

It is a collection of poems that are read by the player.

Description of the game dynamics

This game can be played by 4 people or 8 people (in pairs). The spiral is the circuit each player must go through. Color sections are associated with 4 worlds: the yellow to the *World of Ideas*, the green to the *World of Creativity*, the pink to the *World of Challenges*, and the blue is related to the *World of Shadows*. Each task completed (in each world) gives a bonus of consciousness, except the cards of the shadows for they imply a pain. Before starting the game, the order of the players must be drawn. The players are positioned sequentially in the spiral of consciousness: the player with the highest dice begins in the pink section, the second in the yellow section, the third in the green twist and the player with the smaller dice in blue. The objective of the game is to raise all the pieces of the puzzle until revealing the image below. At the end of each cycle of colors, players must make the decision to remove (or not) the puzzle pieces.

Brief Theoretical Framing

Spiral of Consciousness, like other board games, includes a path – the spiral – which serves as the ‘path’ for game development. Metaphor is present in this resource, starting with the board, but not limited to this element, since it conceptually rests on Plato’s Allegory of the Cave. The metaphorical dimension is what allows us to establish the connection between the game itself and the concrete/lived reality. The spiral, therefore, has a symbolic meaning. It represents our path in life. It uses playfulness, as this dimension facilitates “learning, personal, social and cultural development, contributes to good mental health, prepares for a

fertile inner state, facilitates the processes of socialization, communication, expression and knowledge construction.” (SANTOS, 1997, p. 12)

This didactic resource, with a strong focus on sharing ideas, needs, weaknesses, expectations and experiences of adults, seeks to create an environment in which each participant feels secure so that they can personally and professionally perform significant learning. In this sense, we can consider that this resource falls within the scope of non-formal Education, based on the principles of the andragogical model. With particular emphasis on the way cognitions interfere with one's concrete reality, it is also supported by a cognitive behavioral approach, namely Albert Ellis Rational Emotional Behavioral Theory.

Non-Formal Education

This didactic resource falls within the scope of non-formal education as it presupposes an organized, interactive and intentional process and there is no formal assessment of learning outcomes. It was conceived with the purpose of creating an environment in which participants feel motivated to participate, summoning all their life capital (experiences, feelings, perceptions, doubts, concerns, etc.).

Andragogy

Adults are active subjects in their learning process and should, therefore, be recognized as such. This didactic resource is based on an andragogical education model in which the educator/teacher is considered a facilitator. This model is characterized by adult participation, flexibility and focus on the process rather than the emphasis on content. Summoning Freire (1996), a good educator is one who knows how to provoke restlessness, which arouses curiosity, but allows the student to seek with autonomy. It follows that dialogue as a process which promotes learning, searching, permanent and healthy questioning occupies an essential role here. In addition to this it is added that “There is no more or less knowing. There are different knowledges.” (Paulo Freire);

Andragogy is based on elements such as the development of critical reflection, learning through experience and improving the learning environment to facilitate knowledge acquisition and exchange of experiences.

In this sense, we highlight briefly some assumptions of the andragogical model (present in the genesis of this resource):

1. The adults need to know to what extent **the knowledge to be acquired can be useful** (during the game participants are challenged with various tasks, directly or indirectly related to life in general, and the professional, in particular).

2. The assumption that the adult is an independent being, therefore learning should be developed in a self-directed logic, i.e. in the learning process it is important to **create a space for the participant to intervene through dialogues that favor interaction, collaboration and cooperation**; a space that allows you to be creative. It is known that the adult learns more and better when he realizes that he is given autonomy for his personal and professional growth (gambling, namely through the Cards of Creativity, challenges participants to develop their creativity and, through the Cards of Ideas, promotes dialogue and critical reflection);

3. The role assigned to experience, i.e. **experiences are understood as resources to promote learning**. Experiential background can contribute to the effectiveness of learning, as is the awareness of prior concepts, mental habits and predispositions, developed by adults that may inhibit and function as resistance to new models and approaches. The Cards of Shadows challenge participants to recognize the irrational beliefs that are present in the way each one interprets and deals with reality; Moreover, experience is the richest source for the adult to study; Therefore, the center of the adult education procedure is the analysis of experiences.

4. The assumption that **adults will learn what they need to know**. In this respect, this resource will put participants in touch with new ways of intervening, and the experience of the game itself may induce participants to develop other innovative tools.

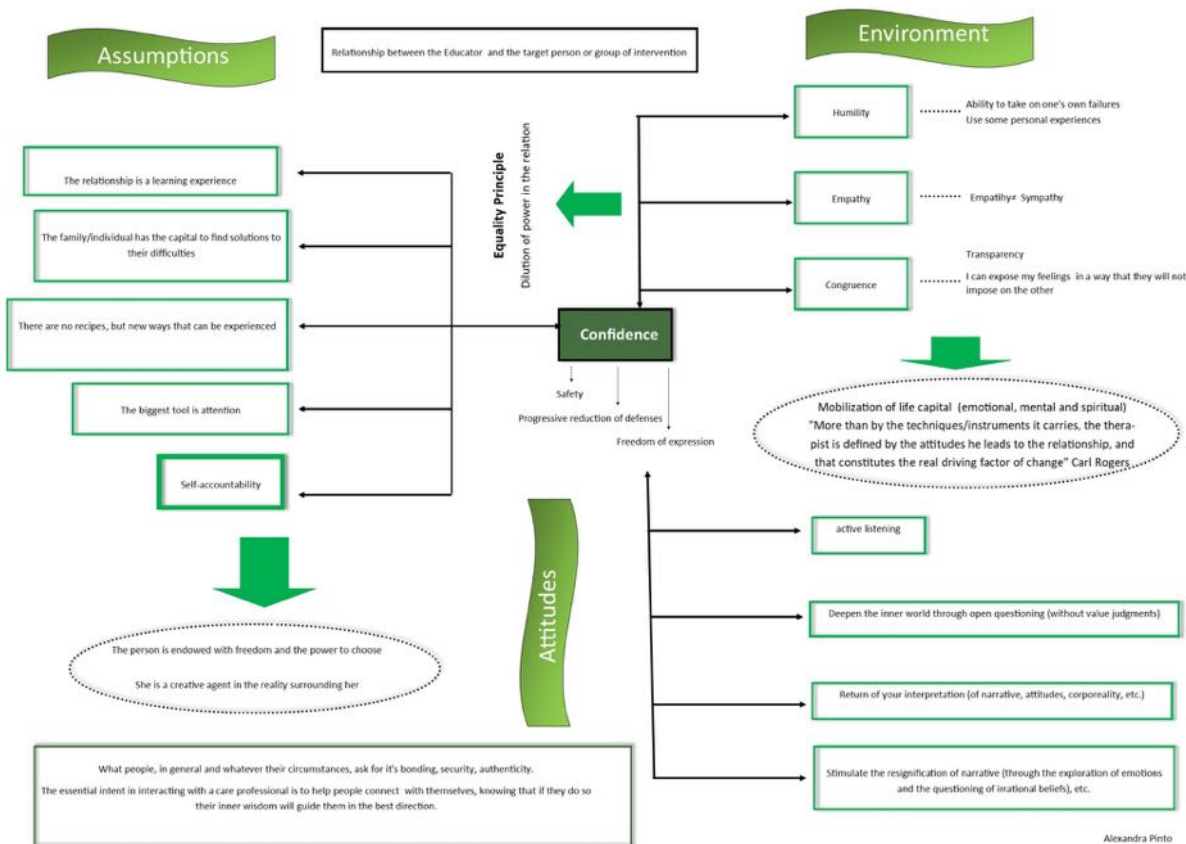
5. The question of meaning and direction given to learning, seeing that adults are motivated to learn when they realize that **learning will help them solve a problem, perform a task, or deal with everyday situations**.

6. Finally, the question of motivation to learn. Although external motivations are not disregarded (for example, salary increase, job promotion, better job choice, etc.), it is evident that, in adults, **internal motivations are the most significant** (desire to increase job satisfaction, maximizing self-esteem and improving quality of life). The Spiral of Consciousness is a resource that instead of focusing on content acquisition requires the creation of a safe environment where reflection, expression and experimentation can take place. In this sense, it privileges what concerns the internal motivations of the participants. On the other hand, adults are more motivated **when they believe they can apply what they have learned or are learning to their personal and professional lives**.

It is important to emphasize the role of humility in andragogy. According to andragogo Paulo Freire, teaching requires humility. In adult education, **humility** means strengthening the ability to establish an open channel of **trust, acceptance and democracy in peer dialogue** in the learning process. This opens the way for EMPATHY.

People's emotional development is a dimension that is mostly worked out in a very indirect and inconsistent way. Professionals, although well-intentioned, technically equipped, with knowledge of educational content and pedagogical practices, face a complexity of issues that require them a reflective but also compassionate look on the "other," a look that goes beyond the conditions under which the other is. They often face their own frustration and inability to respond appropriately to the particular and disturbing situations of their target audience. Adults, in turn, bring with them anguish and feelings of injustice, often expecting to be heard, and the tutor has to mobilize various strategies (summoning all his emotional capital) for dialogue to take place, seeking understanding and turning it into appreciation, helping the adult to transform stigma.

The following conceptual map explains the main elements that should be present in the relationship between the educator (or other professional) and the target person or group of intervention. This scheme guides the professional at the level of individual or group intervention. The Spiral of Consciousness has in its genesis this conceptual map strongly influenced by Humanist Psychology, namely by the contributions of Carl Rogers.



Rational Emotional Behavioral Theory (REBT)

– “People are not disturbed by things but by the way they see things” (Albert Ellis)

TRE states that when people are disturbed by themselves they almost always implicitly or explicitly accept or invent strong, absolutist irrational beliefs. One of the best methods to help people mitigate or eliminate their emotional disorders is to make them recognize and discuss these beliefs until they reach a new philosophy and way of understanding.

One way is to teach people to seek their beliefs, in particular "I have to," "I should","It's horrible," or "I can't stand", "I can't" and their self-underestimating.

In a general way there are three basic “sense of obligations”:

1. A person must conduct himself well and must gain other people's approval for their actions or else this individual is not good.
2. The others must treat you kindly, fairly and thoughtfully, and in the exact manner I would like to be treated. If this does not happen, then other people are not good and deserve punishment or condemnation.
3. People must get what they want when they want, and should not get something they do not want. If someone does not get what he wants, then that is terrible and he cannot stand the life he has.

While flexible and non-demanding beliefs can result in healthy behavior and emotions, demanding beliefs induce the emergence of problems of behaviors and neurosis.

1. The first demanding belief leads to feelings of anxiety, depression, guilt and shame;
2. The second belief leads to the feeling of passive aggression, anger and violence;
3. The third leads to procrastination and feelings of self-pity.

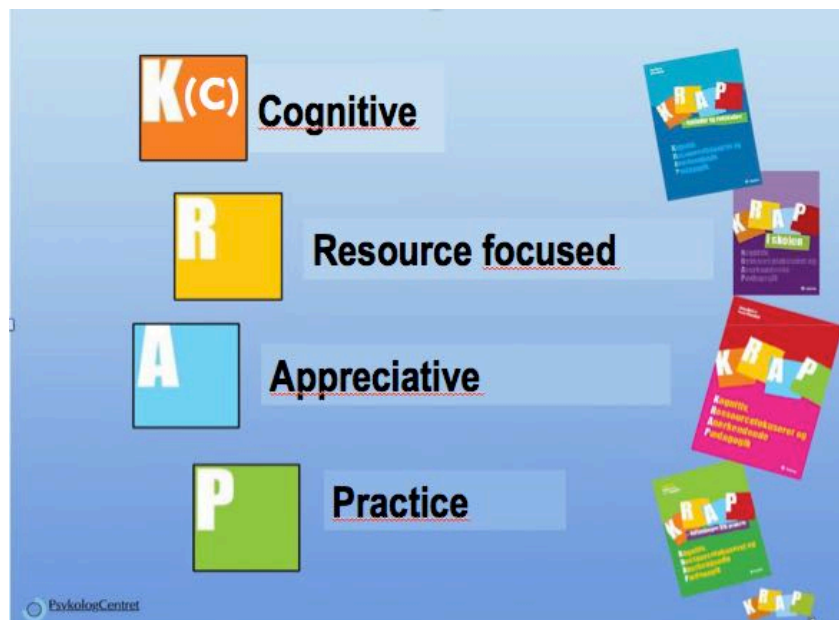
Final note: the images of this game were obtained on the internet, and may be subject to copyright. However, this work is intended for educational application and will not produce profits for who is reproducing the game.

The KRAP® methodology

Anna-Maja Krogh Christiansen, KompetenceCenter Skjern Denmark

The KRAP methodology has been developed by the psychologists Lene Metner and Peter Bilgrav and it is described in the books published by the Danish publisher Dafolo (Metner & Bilgrav KRAP-grundbogen 2019, og KRAP metoder og redskaber 2019). You can find more on the website www.KRAP.com.

The practical use of KRAP described by Anna-Maja Krogh Christiansen, Denmark



Presentation of and the target group

Kompetence Center Skjern (KPC) is part of the Employment Department at Ringkøbing-Skjern Municipality. KPC is an activation and development offer for unemployed. It is people with other and often more complex challenges than solely unemployment – for instance physical, mental and social. It is a very diverse group of citizens in our house.

We are also a diverse group of staff consisting of people with very different backgrounds and education. In the house are blacksmiths, social workers, educators, occupational therapists, physiotherapists, dietician, teacher, manager, unskilled, accounting- and office educated etc.

In 2017, it was decided that Kompetence Center Skjern should work from a foundation of KRAP. All employees have therefore participated in a 6-day KRAP course, and I then took a year of further KRAP education. We are now in the process of implementing KRAP in the house.

Kompetence Center Skjern aims to support and prepare unemployed for jobs, education or internships. To support this goal, KPC offers several projects: Vejen (The road) - benefit recipients ready for activity, Go2Job - women suffering from anxiety and depression, PLUS - men suffering from anxiety and depression, STRESS NED - stress-stricken men and women. The KPC also houses the Job Club and the Mentor Team.

The offers are supported by a wide range of activities including the metal workshop, industrial montage, creative production, cooking & canteen, green & clean (maintenance inside and out), mindfulness, NADA and physical training. The activities are offered as individual organized courses with the possibility of flexible hours.

The way to self-support can for some people be filled with obstacles. At Kompetence Center Skjern our work is based on each individual's situation. We work resource-oriented with the person in focus, so that the individual gets the opportunity to use his / her work ability. Different needs require different efforts, and not two courses are alike. The goal is that all our courses are characterized by the fact that they last as short as possible, but as long as necessary.

KRAP- Cognitive, Resource-Focused and Appreciative Practice

The cognitive approach

One of the cornerstones of KRAP - as the first letter K represents and which is absolutely essential in the work of KRAP - is the cognitive approach.

Cognition is a collective term for mental information processing. Meaning the mental functions and processes that together make up the thinking and the realization. All people interpret their experiences, and it is thereby the individual's interpretation of their experiences that forms the basis of its further cognitions. These thought processes become decisive for a person's feelings and behavior, and thus also determine a person's well-being. When we at Kompetence Center Skjern work with people who in many ways are in processes of change, it makes a lot of sense to work with a cognitive approach. It helps us to meet and understand the citizen better. The aim is, based on a cognitive approach, to elucidate, talk about and *together* with the citizen work to possibly adjust their cognitions. This work must be done with respect and based on just that person's way of thinking, feeling, acting and experiencing the world.

The Appreciative and Validating Meeting

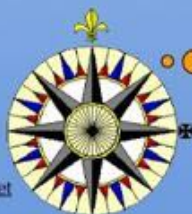
All processes of change begin with validation. Validation is not about judgment of quality, but about finding out / investigating why something is meaningful to the other. And to tell the other that you (now) understand, or "... then it makes sense that you ..." Validation is part of the recognition.

The starting point is thus with Søren Kierkegaard's famous words to *meet the other person there where he is and start there*. But meeting a human being, where it is, requires us to see things from his perspective. That we, with KRAP's own image of this, so to speak "can cross the bridge" and examine the person's version of the world - of reality.

KRAP rests on a constructivist basis with the basic idea that reality is not directly recognized through the senses, but indirectly by the individual drawing conclusions from the sense impressions based on his general concepts and knowledge. We each perceive the world differently, but through our common language and communication, we can create a frame for understanding a common reality. We can tell about our own and hear others tell about their construction of reality. Through this we can seek to take someone else's perspective and thereby gain insight and understanding of their basic assumptions from which, the person forms his thoughts, feelings, attitudes and thereby actions in the world.⁷

Believes in KRAP

- Every human being has resources
- It makes sense to start from what succeeds
- What we focus on *together* - can succeed!
- It is important to appreciate differences
- The staff's proposal (the relation) is of great importance for the quality of future development
- The way we think, we speak out, and we act accordingly



Thoughts and feelings
give the compass
direction of action

⁷ You can find more The KRAP method and many tools and materials on the site: <https://krap.com>. The materials are in Danish.

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7-column form

Situation	Thought	Emotion/Body	Action
Paul is at a meeting regarding his internships, where he has too much absence. He says, he has difficulty finding the motivation.	He must get his act together. He can do it, if he want's to!	Gets annoyed Irritation / Anger	I tell him, that everything can not be fun, and that he has to get his act together!
	Alternative thought	Alternative emotion	Alternative action

9 Cognitive case form

Name and date: _____
Filled in by: _____

Facts on the person in focus

Pre-exposed factors: The background
What does the person bring of specific experiences, the person's central life events and the most important facts about the person – circumstances which are important for understanding the person in question. Everything we cannot change.
In the case of:
- Personal factors (age, gender, etc.)
- Congenital strengths, vulnerabilities, diagnoses (possibly disabilities, special forces, intellectual level, etc.)
- Early experiences (placements, multiple school shifts, etc.)
- Living conditions (family, housing, living with etc.)
- Central life events such as experiences of: missing (lost his mother as a 3-year-old), abandonments, failure, abuse, etc.
Experience to succeed, help etc.

Positive influences

Protective factors
Personal and social factors also in the network, which is a form of protection for the person. In other words, conditions that can support, that a positive development is initiated or continued.
Factors, which helps the person, skills, attributes, relationships, etc.
Resources and competencies, both own and in the surroundings.
All that pulls in the right direction. For example:
- being gifted, well-off
- have a good and supportive family.
- have good relations.
- have a good support/contact system/person.

Challenges

Maintenance factors
Personal and social factors in the network that maintain the person in negative patterns.
Everything that maintains the situation and the difficulties the person is facing in:
- reality
- level of action
- level of thinking.
Everything that pulls in the wrong direction, which must be worked on to:
- change
- treat
- reduce the importance of
- Add new skills
- etc.

Basic thoughts - about themselves, others and the world.

The person's own basic ideas and assumptions about himself, about other people and about his surroundings.
- The thoughts that govern. Controlling ideas.
The basic thoughts are of great importance for how we interpret and understand our experiences

Coping – when it gets difficult
The strategies the person uses when something is experienced as challenging. What happens when it gets too difficult.
- Which coping strategies does the person often use?
- How appropriate are these strategies for the individual and for the surroundings? In the short / long term?
The coping strategies must be seen in the context of the thinking that the person has.

Dafolo

Source: Program for teacher training, LærerNetværk og Pædagogisk Netværk – udviklet og redigeret (2013).

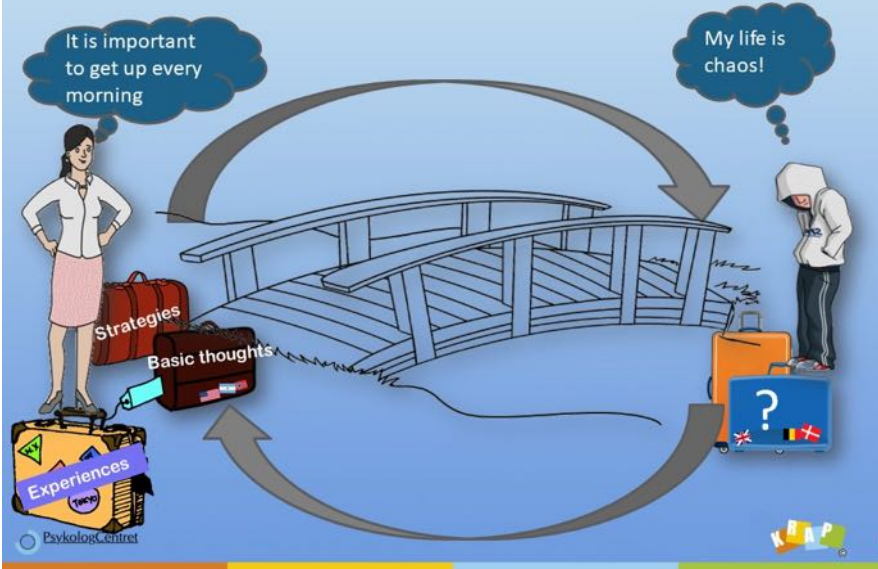
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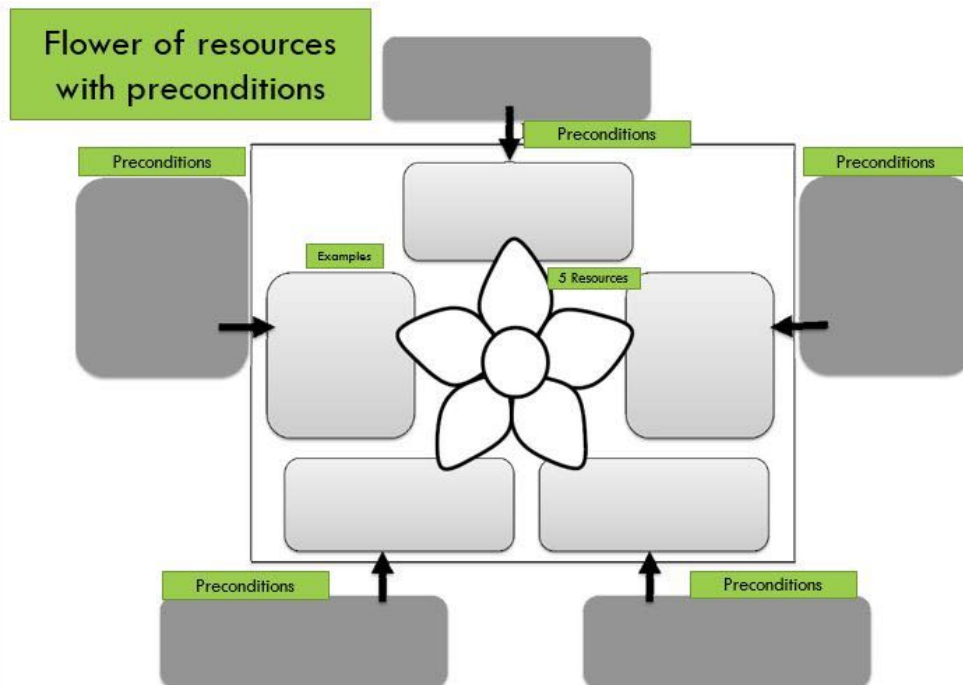
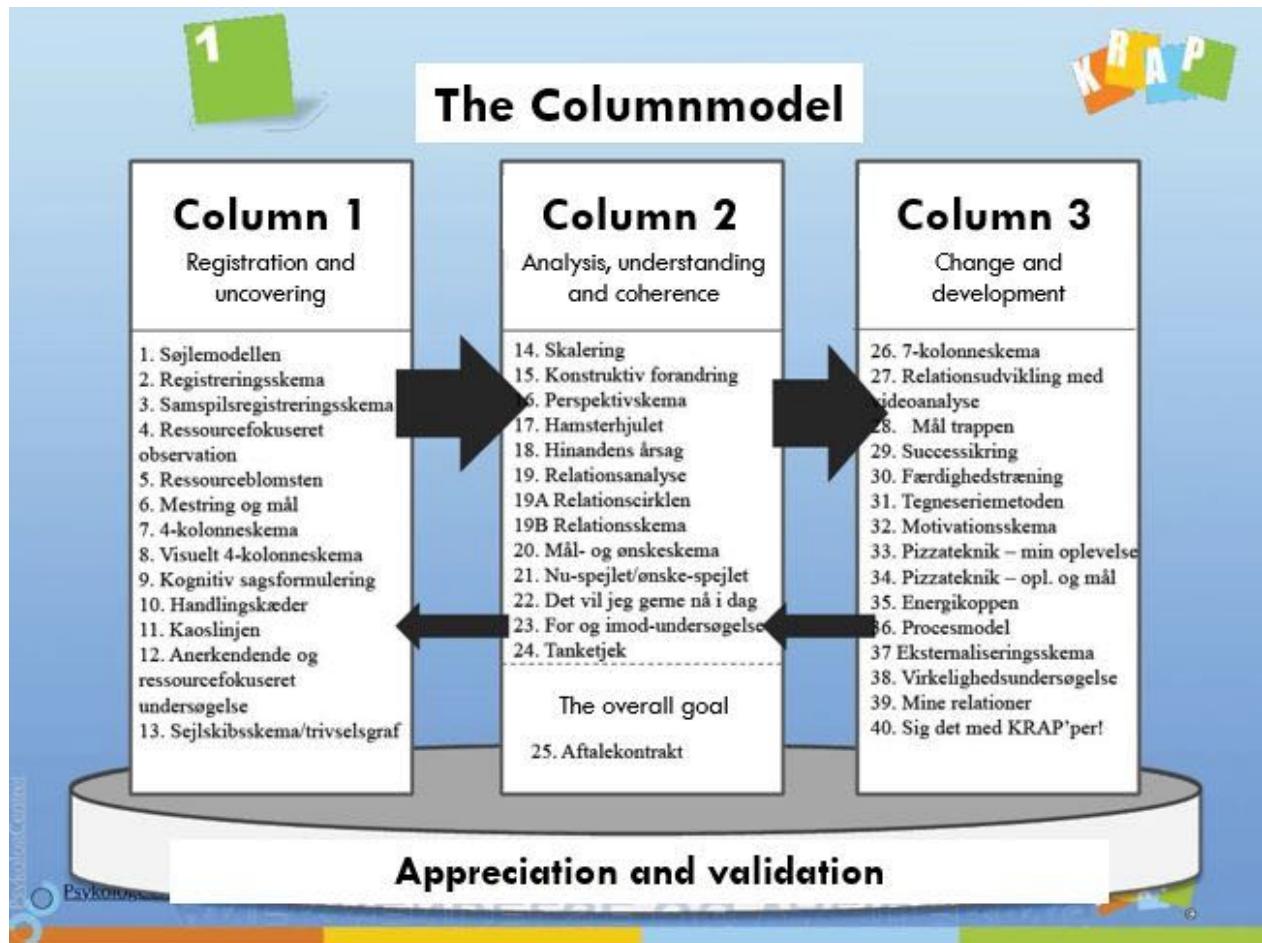
Perspective Form

	Situation	Thought	Emotion/Body	Action
	Describe the moment in question	What was the thought in that moment?	How did you feel? What did you feel in your body?	What did you do, or what did you think?
Perspective Person 1				
Perspective Person 2				

PsychologCentret

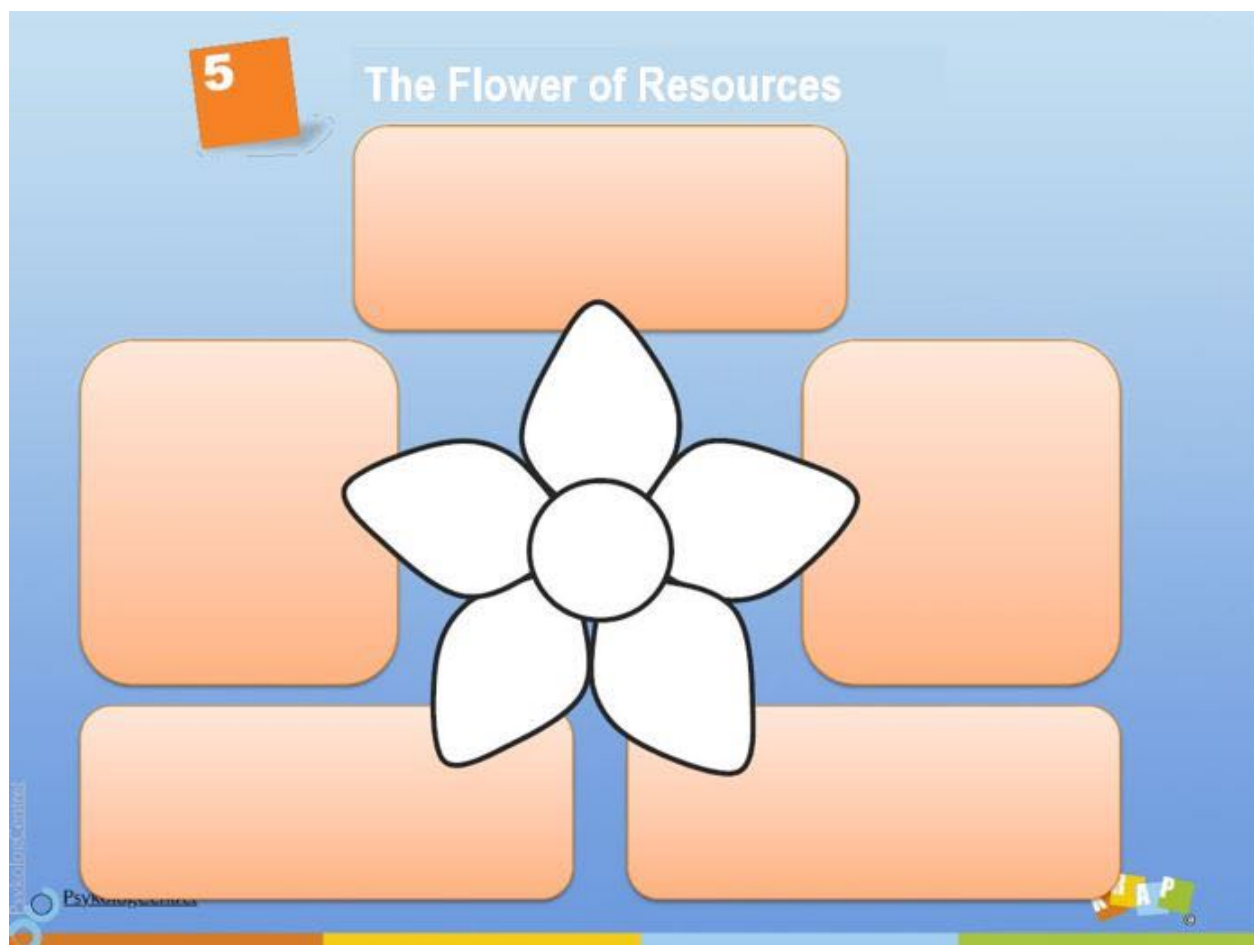
The Appreciative and Validating Meeting





5

The Flower of Resources



Using the Lego® Serious Play® methodology in empathy learning

Jolande Leinenbach, Denmark



Many people, children and adults alike, especially those with social or psychological issues, have problems expressing themselves and talking about themselves with words and in writing. In search for the most powerful methods for deeper learning, efficient communication, inclusive learning and to unleash creativity and imagination we came across a social and emotional literacy the Lego® Serious Play® methodology.

The methodology is usually used in management training to solve issues in team communication, to foster leadership with authenticity and to develop sustainable strategies for project teams and enterprises.

We experimented with the methodologies in many contexts with children, youth and adults with some issues like autism, ADHD, Asperges or lack of self-confidence caused by traumas, dyslexia, other learning difficulties, unemployment, bullying. And these kids and grown-ups are just as good at constructing and telling stories and building their dreams as CEOs from large organisations are.

Lego® Serious Play® is a methodology based on positive psychology, constructivism and constructionism. An important element in the methodology is play. Children, who do not have the opportunity to play, often develop social issues, when they grow older. The Danish Lego Foundation⁸ funds projects and initiatives across the world to promote research in early childhood education based on play and sponsors projects based on play and empowerment for children across the world.

Play nurtures social development, motor development, self-regulation and self-confidence.

⁸ See <https://www.legofoundation.com/en/>

Play is

- an intrinsic and vital part of our lives
- a means of communication
- a way to express ideas and emotions, to act out hopes, fears, needs, emotions
- an opportunity to explore solutions for conflicts and problems and to release impulses that might be unacceptable in other situations
- a way to work out problems and to experiment with possible solutions
- crucial for healthy intellectual, emotional and social development
- discovery, reasoning, and thought
- you can break barriers and rules in play
- role-play, imitation of social behaviour
- essential for well-being & health
- unleashes creativity and imagination

Play is an essential part of learning for all creatures, humans and animals alike, not only restricted to childhood.



Play and having fun nurture creativity and innovation, so important to tackle future problems.

Lego® Serious Play® is a hands-on, experiential process designed to enhance innovation and business performance, using Lego bricks to build business and brand models, identities, strategies, future scenarios. The methodology encourages creative thinking, collaboration, and communication, helping teams look at challenges from new perspectives,

often yielding fresh solutions and unleashing their imagination for building better businesses, better projects, better schools faster.

The idea to find a tool to unlock innovation within the company came from Kjeld Kirk Christiansen, CEO and owner of the LEGO Group. Just as the LEGO Group had been telling children to 'build their dreams' for decades, so perhaps adults could be asked to build their visions for future strategies. The Lego Group collaborated with Johan Roos from IMD and Bart Victor from the Innovation Lab to develop the Lego® Serious Play®, based on psychological and educational theories.

Seymour Papert from Massachusetts Institute of Technology Media Lab developed a theory of learning based upon Jean Piaget's constructivism. In his own words: "Constructionism - the N word as opposed to the V word - shares constructivism's view of learning as "building knowledge structures" through progressive internalisation of actions.

It then adds the idea that this happens especially felicitously in a context where the learner is consciously engaged in constructing a public entity, whether it's a sand castle on the beach or a theory of the universe".⁹

George Lakoff from the University of California in Berkeley developed the theory of embodied cognition. He argued that our body is intimately tied to what we walk on, sit on, touch, smell, see, breathe and move within.¹⁰

And Stuart Brown, a medical doctor, psychiatrist, clinical researcher, and founder of the National Play Institute argues that the hand and brain need each other. While the hands provide the means for interacting with the world the brain provides the method. He is also an ambassador for play. Symptoms of play deficiency, both in children and adults, include a lack of interest in the environment, irritability and poor response to inter-personal stress. These may also be symptoms of something more complex but within that there is usually a discernible lack of play, he says. ¹¹

The Hand-to-Brain Connection has been highlighted by Frank Wilson.¹² We learn to think with our hands - building knowledge structures.

⁹ Papert, Seymour, Harel, Idit (1991). Constructionism. New York: Ablex Publishing Corporation

¹⁰ Lakoff, George, Johnson, Mark (1999). Philosophy In The Flesh: The Embodied Mind and Its Challenge to Western Thought. New York: Basic Books

¹¹ Brown, Stuart, Vaughan, Christopher (2009). Play: How it Shapes the Brain, Opens the Imagination, and Invigorates the Soul, New York: Penguin Group

¹² Wilson, Frank (1999). The Hand: How Its Use Shapes the Brain, Language, and Human Culture .September 14, 1999, Toronto, 238-40

For hundreds of years it has been thought that working with your **hands** can lead to a happier life. Only recently are behavioral researchers actually finding this to be true, that using our **hands** for activities stimulates **brain** activity, promotes mental health, and relieves stress.

The human hand is a miracle of biomechanics, one of the most remarkable adaptations in the history of evolution. The hands of a concert pianist can elicit glorious sound and stir emotion; those of a surgeon can perform the most delicate operations; those of a rock climber allow him to scale a vertical mountain wall. Neurologist Frank R. Wilson makes the striking claim that it is because of the unique structure of the hand and its evolution in cooperation with the brain that Homo sapiens became the most intelligent, preeminent animal on the earth.

The power of co-creation and storytelling

Lego® Serious Play® is a social, collaborative and creative activity. It is a process to generate innovation and value through participation of all, dialogue and storytelling. In LSP activities all participants are equally engaged. In ordinary classroom teaching only about 20% of participants are fully engaged and connected.



Why using Lego bricks

The bricks make it easy to put together satisfying models and meaningful constructions, which represent something people wish to communicate. Technical skills are not required. Even people, who never touched a Lego brick, find out how to construct and tell their stories after a few exercises.

There are numerous ways to put the bricks together. LEGO bricks come in many shapes and colours, and can often provide inspiration for metaphors. They can be built into simple or complex forms, as suits the personality of the builder, and research has shown that people from all walks of life feel comfortable attaching diverse metaphorical meanings to LEGO bricks.



How to use the Lego® Serious Play® (LSP) methodology to foster empathy

Preparation

For a successful workshop you need:

- A light creative room, if possible with round boards

- Boards for four people are needed with brown paper or white flip chart paper, colour pens, stickers, etc.
- In addition a big long or round table for the bricks is needed, standing free so students can go around.
- A projector for the introduction and background information.
- Sticky notes.

Special Lego® Serious Play® bricks:

- A bag with a special set of bricks to practice basic skills for creating metaphors and building and creating business stories – the Window exploration bag.



- A special set of bricks with special metaphorical elements, which can be used for a group from 6 – 10 people, the Lego® Serious Play® Identity and Landscape Kit



Alternatively you could use ordinary sets of Lego or Duplo bricks. And you may even combine the Lego bricks with other materials - paper, play dough, wool to create and construct metaphors and stories.

One certified Lego® Serious Play® Facilitator and one assistant facilitator for a group of 10-15 participants are recommended.

Here the advantages of LSP in a nutshell:¹³

- Students get an interconnecting set of parts: Connections come easily and sometimes in unexpected ways.

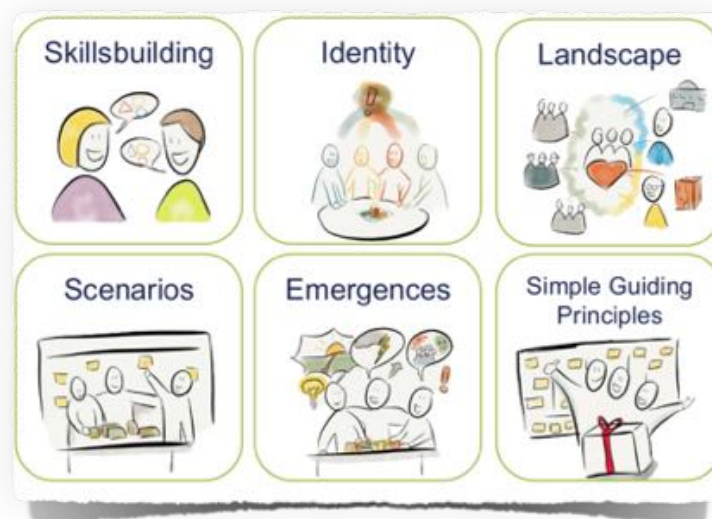
¹³see <http://davidgauntlett.com/wp-content/uploads/2014/03/Gauntlett-LEGO-tool-for-thinking-chapter.pdf>

- A low entry level for skills: So that anyone can pick up LEGO bricks and make something satisfactory.
- A medium for mastery: The system can be used to create both very simple and very complex constructions.
- The ability to create something where previously there was nothing: Imagination coupled with the lack of need for preparation and planning: as they say in Lego® Serious Play® 'If you start building, it will come'.
- An open system with infinite possibilities: It can grow in all directions and the parts can be combined in limitless ways.
- A belief in the potential of children and adults - all generations, all ethnic groups, all nationalities and their natural imagination: Anyone can make and express whatever they want to, through the system.
- A belief in the value of creative play: A respect for play as a powerful vehicle for learning and exploration.
- A supportive environment: Different ideas can be tried out and experimented with, with no negative consequences. On the contrary, it is common that one good idea leads to another.

LSP is used to develop either strategies to solve problems and find solutions in enterprises, the Real Time Strategy® methodology or the LSP is used for solving issues in teams with the Real Time Identity® methodology. To foster empathy in socially excluded groups we use the LSP Real Time Identity process.

It is useful to start with a short presentation, explaining the background of Lego® Serious Play® and possible benefits.

The process consists of six major phases:



Skills building is used in every LSP process

Useful exercises are to build a bridge or a tower or an animal – as strong and beautiful as possible, using the “Window exploration bag”. Each participant works alone. It is always

amazing how soon people at all ages and all walks of life can construct these objects and how much diversity is emerging from these exercises.

About 10 minutes are needed to construct the things/creatures. Then the students tell the story of their bridge, tower or animal and they soon learn that they do not just connect bricks and play with Lego, but that they construct and then tell/share their own stories.

Each participant should have the opportunity to tell the his/her story.

A follow up exercise is then to work with one or more partners and connect the stories and create a common story.

The exercise takes about 30 minutes. It is important not to set a time limit in order not to put anyone under pressure, but just observe the participants how they make progress and then tell them to come to end.

The “FLOW” is a very important element in Lego@ Serious Play@ - a state where everyone feels well, because the exercise is not too difficult, so it cannot be achieved, and not too easy, so that it becomes boring. A good FLOW creates positive empathy hormones.¹⁴

The Real Time Identity® exercise

The objective is that the participants find and visualize their own identity, explore their own weaknesses and strengths, take a journey into their future – their aspirations, hopes, dreams - and develop strategies to remove all obstacles and fulfill their dreams.

The exercise is very intensive and can be quite dangerous, when people dive deeply into their identities and histories. As a facilitator you have to judge how deep you can go and always coach the people to develop positive thinking.

The basic rule is that the stories are your own, no one can make a mistake or can fail, other participants are not allowed to criticize or be negative. The participants should appreciate each other.

The exercises:

| Identity-building: Get to know yourself and tell us about yourself

Construct your identity:

Who are you at your core?

Build your external identity - how you think people see you!

¹⁴ Csikszentmihalyi, Mihaly (1975). *Beyond Boredom and Anxiety: Experiencing Flow in Work and Play*, San Francisco: Jossey-Bass

Build the identity connected to your aspirations - who you would like to be, how you would like people to see you!

Construct shared identities!

What impacts your identity - people, agents, situations, ...?

Connect your identities:

Key relations, unreliable connections, network of relations, ...

Imagination:

Stay inside your box

Develop your box

Get out of the box

Real time emergence: What could happen to you, changing your situation, your inner/outer self

Let it happen - effects, consequences, strategies to cope!

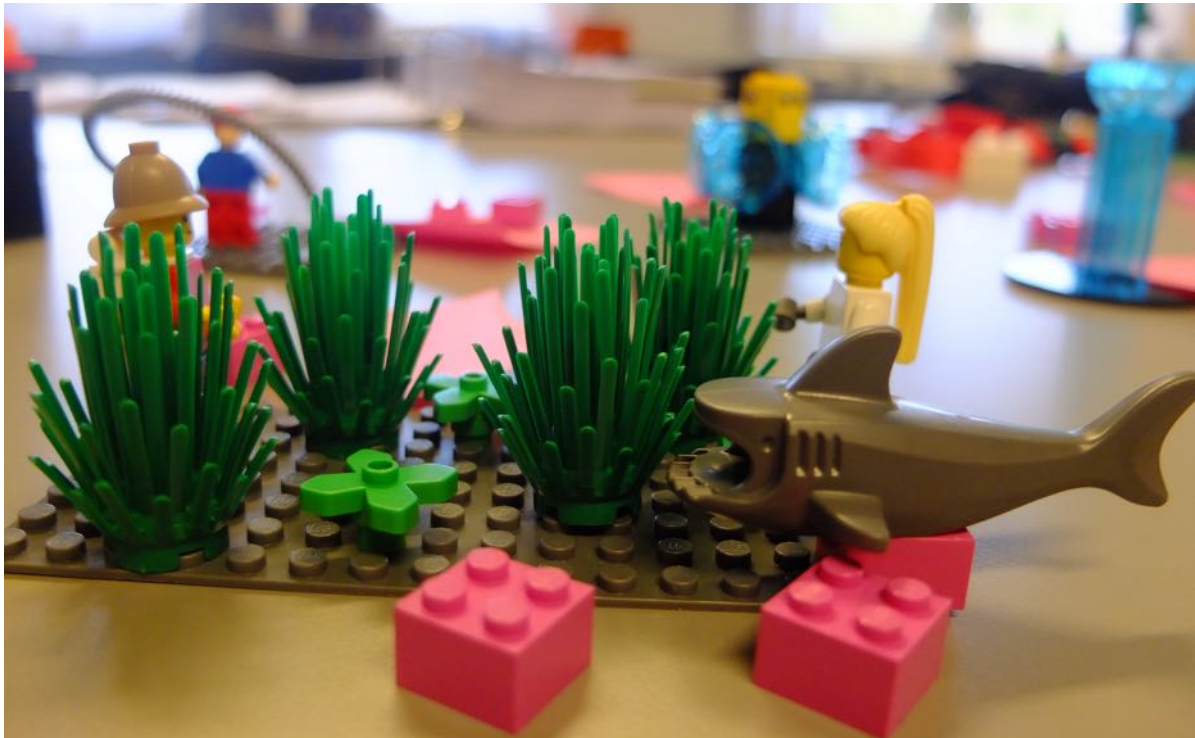
Simple guiding principles

If you work with multipliers – trainers, coaches, mentors, social counsellors, etc., you can finish with an exploration how to adapt the methodology to their own target groups and make adapted lesson plans.

Depending how deep you want to explore identities and build solutions to remove obstacles, the exercise takes about 240 minutes.

Make sure to make breaks when you see that the participants get tired and are not in the ideal FLOW. When telling stories you can also move outside or walk-the-talk. This is another method to nurture positive feelings.

It is amazing how people from all generations, genders, and nationalities very quickly develop building skills and become powerful in building metaphors and constructing stories, which help them to discover their own identity, skills, and dreams where they want to go.



Sheep, dogs and reconnection to nature to nurture emotional literacy

Jolande Leinenbach, Denmark



Animals and pets have been used in many situations with children having social, psychological or learning issues, with adults and with elderly people to nurture empathy. Taking care of a pet helps children develop social skills. A good relationship with a pet can also help in developing non-verbal communication, compassion, and empathy. Dogs are used in schools to help children with dyslexia develop reading skills. Horses are used as a therapy for children and adults with social, psychological and physical issues.

ed-consult has been using sheep and sheep dogs to help educators and leaders to reconnect to nature and to develop resilience and emotional competences to cope with challenges and to find the right balance and flow.

The aim of the workshop is to give the educators a knowledge and understanding of the concepts of empathy, emotional intelligence and authenticity.

After a theoretical introduction and briefing the learners participate in an experiment herding sheep together with dogs. The task is to bond with the sheepdogs and create trust between the dogs and sheep and through clear communication and a positive flow guide the sheep to a pen.

Cultivating empathy as a leadership skill allows you to create bonds of trust. It gives you insight into what others are feeling and thinking and it helps you understand their reactions.

Showing empathy releases tiny shots of feel-good oxytocin in people's brains and is positive for their well-being and relationships.

Some tips for cultivating leadership with empathy and authenticity:

Disconnect and reconnect
Truly listen
Don't interrupt
Be fully present
Leave judgement behind
Encourage the quiet ones
Take a personal interest
Be curious
Lead from within
Build up trust
Be yourself
Be honest and open
Be self-aware
Have compassion for yourself
Be your own author
Have genuine values
Root your values in your personal stories
Communicating your values

People respond to leaders who are authentic and genuine and show empathy. They trust you.

And how does this all relate to experiences with sheep and dogs

People step out of their everyday lives.

They disconnect and reconnect to nature and other creatures.

You cannot cheat the sheep and the dogs, they sense who you are, people need to be themselves!

If you respect and trust for your partners and stakeholders - the dogs, the sheep, they will reward you.

It is a team activity where everybody supports each other.

No shouting and you learn to keep calm.

Clarity, empathy and authenticity are needed to find the balance.

You must work without pressure with play and creativity!

Participants enjoy the activity and have fun.

Feel good hormones are released.

The set up:

The aim is to balance your sheep through all the hurdles without pressure together with your partner with play and creativity.

You start with selecting your sheep dog - the coach provides you some information about the nature and special characters of the dogs.



On the field you meet the dogs and the sheep and exchange empathy through trust and bonding. This releases a lot of oxytocin.





You explain the task and the course and demonstrate how it works and then the participant balances the sheep with the dog through the hurdles, either individually or as a team with two or more persons. The coach is always available in case of difficulties, but should not get involved too much.

You could add some extra fun with special hurdles and cheeky animals.

Outcome

The participants strongly experience the importance of establishing bonds and trust, they become self-aware of weaknesses and strengths relating to emotional intelligence and authenticity.

The activity strengthens the participants' resilience to deal with challenges when working with vulnerable people.

The participants are energized after the exercise. They tackled a new challenge.

Exercise, challenges and awe are positive for people's health and foster empathy and happiness.

Drawbacks

Intensive preparation, a pasture, friendly trained sheep and friendly trained dogs are needed.

Empathy through storytelling

Antonella Menna, Italy

The Power of Storytelling

Storytelling, talking about him-/herself and his/her emotions refers to specific factors such as the type, intensity, causes, context and social role, as well as individual differences such as beliefs, values, goals, perception and emotional expression; it is clear how acquiring an emotional competence is the result of complex work because there are so many variables. Methods and techniques similar to those of psychotherapy can be used, depending on the situation.

Elaborating, retracing what we have experienced gives us the opportunity to reflect and give meanings that had not been taken into consideration before, often this work is not easy to do alone, psychotherapy provides with the tools.

The practice of storytelling activates individual or group growth paths, making it useful both in educational, therapeutic and work contexts. The instrument of storytelling has the purpose of recording the flow of daily events of the individual experience.

The main characteristic of storytelling is the centrality of one's own perspective such as emotions, thoughts, behaviour, to record events, to be able to reflect on them by returning them to another person is the basis of the logic of empathy, so close to cognitive psychotherapy. This is probably why a therapeutic path makes us more intelligent, at least emotionally.

Storytelling and Visual Story Making

Encouraging the interaction of participants through visual language, rather than verbal, for the purpose of a deeper mutual knowledge.

The application of these activities is important for the development of the empathic attitude towards those who relate with us. During the activities carried out by CIAPE, the following good practices have been implemented within different target groups in non-formal activities: migrants, refugees, people with disabilities, both young and adult.

After having shared these good practices it has been agreed about the possible involvement of LEGO bricks in almost all proposed and implemented activities.

ACTIVITIES 1 – 2

"A recent event"

Participants are asked to graphically represent a recent event on an A4 sheet. Each participant, within their own group/table, verbally describes the event. The representations are then mixed and redistributed between the tables, starting the next activity:

"Before and after"

Each participant imagines and graphically represents, on an A4 sheet, the "before and after" of the event (of one of his companions) assigned to him: The pairs of participants confront each other on the results to reveal the extent of the gap between the reality and the interpretation/imagination of the observer.

ACTIVITY 3

"The river of life"



Participants are asked to represent their lives in an A4 sheet by drawing a river. The "river" can interpret the whole life of the participant or part of it: the starting and ending point of the water course is up to each participant. Finally, each participant begins to illustrate what has been drawn.

ACTIVITY 4

"Storyteller dice. Heroic and ..."

Each group receives 2-3 dices and a blank sheet. The first participant launches the cubes and begins to tell the story of a female heroic/iconic character, actually existed or invented. In turn, each participant adds a chapter. The last player pulls the strings and brings the

story to an epic conclusion. During the activity, parallel to the oral description, heroin will be graphically represented and then shown to the class.



ACTIVITY 5

"The door"

The class is shown an A4 sheet containing the graphic representation of an open door. Each participant is given a blank A4 sheet. Within the groups/tables, each participant, in turn, graphically represents on their own sheet the moments that follow the opening of the door, consequentially. The various groups introduce their story to the class.

Music and voice training to connect and create empathy

Agnieszka Kowalska -Owczarek, Laboratory of Voice in Łódź / Poleski Art Centre. Poland

VOICE IN THREE DIMENSIONS – THREE DIMENSIONAL ASPECTS OF VOICE – work with Empathy in voice

Work with one's voice is not only about the right adjustment of the vocal apparatus, it is conditioned by the awareness of one's body, space and, most of all, social relations. The aim of the workshop is to get to know the natural, often not realized vocal possibilities influencing our relations with other people. Therefore, the idea of empathy is strongly connected with the character of this work.

Do we fully enter a relationship with another human being, who are we, or what are we like, are we afraid to face the world, are we overwhelmed by stress, do we nurture our physical activity, is our statement also included in our body – all these factors influence our effectiveness in the process of communication.

Let us start from the beginning. Why do we use sound at all? It is because we want to communicate. The content is not the only important aspect of the communication. What also counts is the way of delivering the information, which may substantially influence its perception.

One of many reasons for our problems with voice emission is the disappearance of the culture of singing in the daily life. Folk or tribal cultures frequently used singing in religious rituals, while working, for instance in the field. Voice was also used in the open space. The signers in the field had to be able to hear one another. The person emitting their voice, outside a resonating room, had to find a different way to strengthen their sound. Therefore, the body became a necessary aid enabling a more efficient use of voice. Hence, another crucial aspect allowing for a free work with voice is the consciousness of one's body. Or, to put it differently, in order to be able to use fuller potential of the possibilities given to us by our voice, we need to engage our body in the process of voice emission.

We use voice, but we are not aware of the complexity of this process. Two individual vocal cords which we have are not enough to produce intensive and strong sound. They need to be supported by some places in our bodies called resonators. The resonators are located in the skull and on the spine line in front and back of the corpus. The process of sound emission requires the work of the whole body. The character of our culture, and especially its stressogenity and not developing body techniques in religious practices block this natural process. We also lose our spontaneity by adjusting to the schemes of social behaviours. The forms and conventions, in which we are forced to put our bodies, deprive us of natural means of expression.

Stress blocks the body and divides it into three parts. The first block is located on the level of the throat, the second one around the stomach. They limit the access to the place which is the centre of gravity of our bodies, to the place from which our bodies may generate the effective movement, and also full sound.

The basis of the Laboratory of Voice training are physical and breathing exercises which reduce stress and let our bodies be integrated in movement. That is to say, they let the body be more effective. For example, if we deal a blow with an arm only, its force won't be great. If, however, the movement impulse starts from the center of gravity, it will engage the whole body, the gesture will become clear and effective. It is similar with voice. To be able to understand and experience it, I suggest two kinds of exercise.

The first group of exercise is 'the Preparation'. It is a form of a breathing movement warm-up with some elements of sound in motion. I use elements of tai-chi and yoga in the exercise, as well as biomechanics, which lets us find resonating places in the body.

Another part of the training is my original concept of 'Exercise on relation to space and people'. It is based on acting tasks oriented onto space and relations. This exercise lets us recognize our possibilities and means of expression connected with working with voice and body in building an utterance.

Voice is a medium, which may be directed in a specified direction. A speaker may emit his or her stream of voice into all directions, even towards his or her back! The stream of voice may be very narrow, but also very wide. The speaker or singer may direct his or her message towards one person, but may also embrace with his or her voice the whole group, or even address the people around him or her, including those whom he or she cannot see.

The kind and character of the sound is followed by the whole body. For instance, a vocalist will present some kind of movement while addressing a multi-thousand crowd, and will use a completely different one to establish a relation while performing in a small, cozy concert hall for a group of 15 people.

Another important factor is the focus on the phatic function of the message. When we speak, we are in a relation with someone. The quality of our voice – its colour, intensity, or intonation changes depending on the number of people, or even who these people are to us and what attitude we have towards them. We will speak in a certain way in an auditorium full of 200 people, and differently while sitting with one person at the table.

The next vital aspect is the resonance of the room, or the open space in which we are located. Voice may be used to fill an entire room or just a chosen part of it by resonating in, for example, only the upper part of the room.

By emitting the voice in a chosen direction, we use resonators, and thus we influence the change of the colour and intensity of our voice.

The training is aimed at everyone because we all communicate and use our voice. This technique of work with one's voice may also be used in many ways as an artistic tool for constructing a stage dramaturgy. With this method, we can create a theatre spectacle or a concert.

The Laboratory has used the method of spatial-imaginative scenarios. In this method, the actor 'locates his/her voice' by working with the resonance of the room and the colours of voice, thus, by directing and modulating his/her voice in a specific cubature of the space (taking into consideration such values as distance, shape, location) he/she characterizes this space. It may be thick, sticky, glassy, filled with liquid, etc.

When we apply some text onto the actor's activity, with a pre-planned spatial-imaginative scenario, we arrive at quite interesting means of expression.

I recommend a comfortable exercise outfit – sweatpants, t-shirt and comfortable trainers. All participants must know a rhythmic text. It may be a stanza of a poem.

Agnieszka Kowalska-Owczarek
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Vocalist, author and co-author of music of a Lodz-based group Agnellus (www.agnellus.art.pl www.facebook.com/agnellus.zespol); leader of The Laboratory of Voice; participant of projects realized by Institute of Jerzy Grotowski in Wroclaw, among others the summer school in 2007 "Source techniques – sources of techniques"; teatrologist (University of Lodz), fine artist (ASP Lodz), editor of artistic-literary quarterly "ARTERIE"; animator of culture. Frequently awarded, among others in National Theatre Festivals. Exhibited nationally and abroad. In her works she joins visual forms with action in her exploration of body and voice.

The Laboratory of Voice

An informal group performing laboratory work on voice, started by Agnieszka Kowalska-Owczarek. The actions of The Laboratory are based on her original method of work with the body and voice using theatre techniques, elements of martial art and yoga. The workshop originates from the pursuit of a physical theatre.

The interest areas of The Laboratory revolve around voice emission, or work with resonators (places in body which amplify the sound of vocal cords) responsible for the 'power' and colour of voice and also the conscious use of physical features of the room (resonance of voice in a given space). "We shape voice in such a way to be able to state directions, cubature, distance, or even cut out a specific shape with it by using the physical features of the room."

The Laboratory training is made up of two parts. The first one may be called 'The Preparation', and the other one is 'Exercise on Relation to Space and People'. 'The Preparation' contains such exercise which makes one aware of the body, essential while

working with voice. It is a compilation of, among others breathing exercise, elements of tai-chi and yoga. 'Exercise on Relation to Space and People' are based on acting activities oriented onto space and communication (<https://www.facebook.com/laboratoriumglosu>)

Here some photos from the voice training at the Bootcamp in Denmark, fostering empathy and sensitivity through mindfulness exercises, deep breathing, voice training:



Theatre and music as therapy tools to foster emotional literacy

Hanna Jastrzębska-Gzella, Music Therapist, Animator, Drama Educator, Polesky, Poland



Fairy tales with colours

Workshop Denmark - Music therapy with elements of drama¹⁵

The workshop was aimed at familiarizing participants with the author's method of therapeutic work combining music therapy techniques with the drama method. Music therapy is a field that uses music or its elements to restore health or improve the well-being of people with various emotional, physical or mental problems.

Choreotherapy movement and dance therapy

Drama is a method based on creating fictional situations and with people acting in a role. Drama and music can be used for a variety of purposes, including as ways to foster mindfulness and concentration, relaxation of emotions, training in expressing emotions by developing self-awareness of one's own needs and emotional responses as well as behaviour in social situations, developing the ability to analyze one's own experiences (what I see, what I hear, what I feel, what I want, what I am), improving verbal and non-verbal communication; developing imagination and creativity, training of symbolic, abstract thinking, memory and concentration, training in understanding social situations and social skills, modeling behavior.

¹⁵ More information on the benefits of music and drama therapy can be found here:
<https://positivepsychology.com/music-therapy-benefits/> and
<https://positivepsychology.com/drama-therapy/>

Both methods trigger the intellect, physical body, emotions, imagination, speech, senses, intuition of the participant in contact with another person, group and in a symbolic context in interacting with the world.

Drama allows participants to act as a "mask in the role" which gives a sense of security and at the same time triggers "real emotions", thanks to which acting in drama becomes a reflective experience and allows giving the experience a personal meaning. Dramatic techniques allow people to verbalize their emotions and music therapy techniques help the participants to relax.

Playing with colours give you the chance to look at yourself, such as your own temperament, behavior, emotions, using the metaphor of color.

Objectives of the exercises:

- Warm-up/ice-breaking
- Launching creativity in contact with the woolen thread - each participant gets a thread
- Developing the ability of the group to follow the individual's idea and supporting participants in creating their own movement.
- Searching for a group's common rhythm.
- Launching creativity and spontaneity in the voice - creating sound landscapes
Creating sound landscapes of the park, city, village, jungle sounds.
- Activating the imagination - working with an imaginary object on the example of the exercise 'Orchestra with an imaginary musical instrument'.
- Group dynamization.
- Working with metaphor and a woolen thread based on the example of the exercise of forming a group and time community with a thread.
- Developing self-reflection skills with the help of the music and colour self-portrait exercise.
- Develop awareness of one's own strengths and weaknesses.
- Presentation of the music therapy concept based on the OZURA scheme

1. Rebound
2. Rhythmical
3. To sensitize
4. Relax
5. Activation

- Introduction to the fairy tale - dancing with headscarves
- Three colours: Yellow is like Blue is like Red is like Searching for comparisons and presentation of creative ideas (things, features) with colourful scarves.

- A fairy-tale animated by the teacher. Work in three groups of colours. Colour portrait. Determination of colour characteristics - pantomime directed by members of particular groups.
- Music portrait of colours - work in groups
- Create your own self-portrait / business card with Lego bricks.
- Discussing own resources and deficits.
- Gift for everyone - creating a musical portrait of individual people by other participants of the workshops
- Affirmation of all colors / resources in the dance.

Examples of exercises

To start-up the group members should be given a chance to relax and reduce the level of anxiety and integrate the group members around a simple exercise that activates the body.

Exercise "Name gesture" to the rhythm of music

The exercise conducted with dynamic and rhythmic music allows you to create rhythm in the group. There is a short individual presentation repeated by the group on a mirror basis. It is advisable to introduce an atmosphere of security and acceptance as well as mutual openness and friendliness.

Introduction to the fairy tale - Dance with headscarves

Introduction to the fairy tale - working with a woolen thread

The animator / therapist gradually introduces three colors of scarves (yellow, blue, red). Each participant sitting in a circle gets a scarf in one colour. The participants are encouraged to find a colour association/metaphor and to use the scarf to animate the metaphor. For example, the yellow scarf is like a desert and the participant acts/plays the desert with the scarf. Scarves circulate around the group so that everyone is included. The exercise is a diagnosis of individual spontaneity. The exercise ends with the creation of three groups gathered around three scarves.

The animator distributes percussion instruments and woolen threads in colours identical to the colour of the scarves.

The animator/facilitator introduces the content of the fairy tale about colours, animating the participants to act the story. It is a technique of 'narrative drama' and 'collective improvisation'. The narrator introduces the story and its characters and the participants of each group enter the story and take a role using colours as a metaphor for the character in the story. The concepts of the colours are introduced: yellow symbolizing a calm, joyful, dreamy, sociable character, having the so-called "child in themselves", having good relations with others, red symbolizing an energetic, explosive, emotionally extreme person, willing to act quickly and spontaneously, entering emotional relationships with others, experiencing strongly situations, blue symbolizing a calm, balanced, disciplined person, in

need of planning, a safe framework, rules, regularity, and contacts with other balanced people. Instruments and threads are used to create dramatic effects.

Then the participants reflect upon the combination of colour symbolism with specific personality types and talk about their own social roles, their good and bad sides in social contexts in a group, family or at school, relating to the three different models.

Continuation of the fairy tale about colours - the animator narrates the drama.

The animator enters the role of the creator of the colours, directing his/her attention to individual colours, listing their advantages and features that may become a threat to their functioning in a social group. At the end, the animator asks individual colour groups to think about what their positive colour is, what they could share with the other two colors (e.g. yellow has a lot of dreams and peace, which it can offer to the blue and red characters).

Working in groups

Each participant in a given colour receives one coloured card from the remaining colours (e.g. yellow receives a blue or red card), on which he/she writes one of the features that he/she would like to offer to the other colours. In this way we have a collection of positive features to give away.

The drama exercise "Birthday of the Yellow"

The guests come with gifts, red and blue birthday cards, reading the features which are the birthday present. They can use the structure "Dear yellow, I offer you ...". In a similar way blue and red birthdays will be celebrated.

The exercise finishes with a reflection in a circle about real life characters, with features of one or various colours.

Exercise "Lego - What colour am I"

Participants create their own self-portrait using colours. The exercise is conducted with calm music in the background.

The participants imagine: What colour am I, what colour would I like to have more of" - Self-presentation of individual people in the group forum using a self-portrait / colourful lego business card and an instrument matching the colour and the mood.

End of class: The participants perform and express all colours and resources in a dance.

Analysis of activities following the OZURA scheme.



Next steps towards EMPOWERMENT through EMPATHY

The EMPATHY project has created very tangible and sustainable results already from the beginning of the project in November 2018. Following the Bootcamp in Denmark in May/June 2019, where we tried out best practices from the participating partner organisations, we gathered the good practices in this handbook together with some useful resources.

Although each social context of the partner organisation and countries involved has its particularities, all professionals - educators, teachers, trainers, mentors, coaches, counsellors are confronted with situations that require them to adjust to changing realities, to manage their frustrations, to explore strategies to cope in a creative and flexible way needs of their learners, mentees and clients. And given the huge budget cuts in many countries in the field of welfare, the humanities and public education together with the anxieties and threats caused by the climate change, human greed, urbanization and globalization social challenges will explode in Europe and beyond. Fostering empathy and emotional literacy, making our educators and the learners resilient will be more and more important for survival and also to create happiness and a social balance in our communities.

This companion is a first step to fostering happiness, empathy and emotional intelligence in diverse contexts with our diverse target groups. The next step is to adapt and test the methods to the needs of our specific users in pilot trainings in the partner countries. Professionals working with people in distress are welcome to adapt and test the methods and/or participate in one of the pilot courses. The partners are also happy to receive groups to deliver tailored workshops.

The Empathy team is committed to continue their work and cooperation beyond the project lifetime and to further refine the methodologies, based on scientific research.



Appendix

EMPATHY Lesson Plans and workshops - three examples

USING THE SPIRAL OF SPIRAL OF CONSCIOUSNESS METHODOLOGY IN EMPATHY LEARNING

ADCL, Portugal

Target groups:

Professionals, including counsellors, teachers, trainers, mentors, coaches, social workers, leaders as well as social and educational policy-makers

8/16 participants per workshop

2/1 groups of participants

Venue:

Large meeting room

Duration:

2-day workshop

Approx. 4 hours learning per Workshop

Aim of workshop

To promote a space / time for reflection, discussion and sharing of experiences and practices with the participants, in which they take themselves as object of reflection.

To foster empathy and emotional literacy using this resource based on the andragogical model.

To experience the Spiral of Consciousness in order for all participants to look inside themselves, to question, share and recognize other possibilities of personal as well as professional intervention (action/ manifestation), where their creativity and empathy can be present.

To develop emotional skills for the learners to overcome critical situations

General learning outcomes

By the end of the programme the learners should be able to:

- experience the power of the Spiral of Consciousness methodology for themselves
- question their practices of intervention
- deal with others empathically

First Day:

TIME	CONTENT	SUGGESTED ACTIVITIES	RESOURCES
40 minutes	Introduction Presentation of the Spiral of Consciousness Theoreticall background of SC	Presentation and discussion	Film Keynote presentation
140 minutes	Learning through play SC The process Explorations	Activities that emerge from the games cards: Creativity activities Challenges activities (Dynamics Group) Shadows activities Ideas activities Game experience	All the elements of the SC: Flip chart, sticky notes
60 minutes	Ideas Concepts Challenge	Sharing the impact of the experience: Ask about the aims of the activity and what did they learn or gain from the experience. Ask why experiencing this activity may be important and how learning relates to daily life. Each participant can be encourage to perform in their work context, a task related to one of the cards of the game.	Whiteboard, flipchart, notebooks

Second day

TIME	CONTENT	SUGGESTED ACTIVITIES	RESOURCES
40 minutes	Recap of previous session	Discussion of the task suggested in the previous session	All the elements of the SC: Whiteboard, flipchart
160 minutes	Learning through play SC The process Explorations	Game experience: Activities that emerge from the games cards: Creativity activities Challenges activities (Dynamics Group) Shadows activities Ideas activities	All the elements of the SC: Flip chart, sticky notes
60 minutes	Transferring some activities of the game to their target groups Final Evaluation	Discussion and evaluation	Whiteboard, flipchart

USING THE LEGO® SERIOUS PLAY® METHODOLOGY IN EMPATHY LEARNING

ed-consult, Denmark

Target groups:

Professionals, including counsellors, teachers, trainers, mentors, coaches, social workers, leaders as well as social and educational policy-makers

8 -12 participants per workshop

Venue:

Large meeting room and large boards to walk around and select bricks, good light and fresh air

Duration: 1-day workshop

Approx. 6 hours intensive learning and building, plus 2 hours breaks, food, walk-the-talk as needed in the process

Aim of workshop

- To foster empathy and emotional literacy learning, using methodologies based on Lego® Serious Play®
- To get an overview over the methodology of Lego® Serious Play® and how to use the methodology with specific target groups
- To build basic LSP skills
- To experience the Lego® Serious® Play® Real Time Identity process to explore the inner self, the dreams and aspiration, the problems, how you would like to be seen from outside, how people see you, and to how to apply the method with clients, your connections, emergencies, which could happen, how to cope, how to get out of your box.
- To develop specific concepts for the learners to foster empathy and emotional literacy to overcome critical situations

General learning outcomes

By the end of the programme the learner should be able to:

- understand the methodology of Lego® Serious Play® to explore emotional issues in learners
- experience the power of the Lego® Serious Play® methodology for themselves and their target groups
- have specific concepts for his/her target group to foster empathy, emotional literacy and happiness

TIME	CONTENT	SUGGESTED ACTIVITIES	RESOURCES
30	Introduction	Presentation and discussion	Powerpoint/Keynote

minutes	<p>Presentation: What is Lego® Serious Play®</p> <p>Scientific background of LSP</p> <p>Applications of LSP</p>		presentation
30 minutes	<p>Some methodologies:</p> <p>Basic concepts of the Lego® Serious Play® methodology</p> <p>Storybuilding</p> <p>Storymaking</p> <p>Storytelling</p> <p>The FLOW in positive psychology</p>	<p>Short presentations with tips</p> <p>Hands-on experiences: LSP Skills development</p> <p>Short building exercises:</p> <p>Build a bridge, or a tower or an animal</p> <p>Tell the story of your construction</p> <p>Team-/Pairwork: Connect your constructions</p>	<p>Basic bricks</p> <p>Window Exploration Bags</p>
240 minutes	<p>LSP</p> <p>Real Time Identity</p> <p>Background presentation</p> <p>The process</p> <p>Explorations</p> <p>Journeys</p> <p>Applications for the learners/clients</p>	<p>Identity-building: Get to know yourself and tell us about your self</p> <p>Construct your identity:</p> <p>Who are you at your core?</p> <p>Build your external identity - how you think people see you!</p> <p>Build the identity connected to your aspirations - who you would like to be, how you would like people to see you!</p> <p>Construct shared identities!</p> <p>What impacts your identity - people, agents, situations, ...?</p> <p>Connect your identities:</p> <p>Key relations, unreliable connections, network of relations, ...</p> <p>Imagination:</p> <p>Stay inside your box</p> <p>Develop your box</p> <p>Get out of the box</p> <p>Real time emergence: What could happen to you, changing your situation, your</p>	<p>Set of Lego@ Serious Play@ Identity and Landscape kit</p> <p>Flip chart, sticky notes</p>

		<p>inner/outer self</p> <p>Let it happen - effects, consequences, strategies to cope!</p> <p>Simple guiding principles</p>	
60 minutes	<p>Transferring the methods to your target groups</p> <p>Ideas Concepts Projects Lesson plans</p> <p>Evaluation</p>	<p>Discussions</p> <p>Concept planning and development</p> <p>Project development Lesson plans Time table Possible cooperation with other participants</p> <p>Duplo Lego bricks in different colours can be used to assess – red – yellow – green – can be used to assess the success and the FLOW of the workshop</p>	<p>Whiteboard, flipchart, Legos, notebooks</p> <p>Duplo bricks</p>

USING THE STORYTELLING AND VISUAL STORYMAKING METHODS IN EMPATHY LEARNING

CIAPE – Italian Centre for Permanent Learning, ITALY

Target groups:

Professionals, including counsellors, teachers, trainers, psychologists, mentors, coaches, social workers, leaders as well as social and educational policy-makers

8-10 participants per workshop

2/1 groups of participants

Venue:

A meeting room with a large table.

Duration: 1-day workshop.

Approx. 3 hours learning per Workshop

Aim of workshop

To foster empathy and emotional literacy learning, using methodologies based on storytelling and visual story making.

To get an overview over the storytelling methodologies and how to use the methodology with specific target group.

To experience the storytelling processes in order to explore the him/her self, dreams and aspiration, problems and troubles.

To give input on how to apply the methodologies with clients and learners (adults, youngsters, people with less opportunities, migrants and refugees, etc.).

To develop specific concepts for learners to foster empathy and emotional literacy to overcome critical situations.

To give the opportunity to the audience to reflect, discuss and share their experiences and practice.

General learning outcomes

By the end of the workshop the learner should be able to:

- experience the power of the storytelling and visual story making methodologies for themselves and for their target groups;
- understand and replicate to his/her target group;
- debating on how to better implement these best practises;
- to deal with others empathically;
- to activate a self-reflection on how storytelling and visual story making can help the everyday life of the target groups

TIME	CONTENT	SUGGESTED ACTIVITIES	RESOURCES
30 Minutes	<p>Introduction Presentation of the Storytelling methodologies</p> <p>Why Storytelling helps people?</p>	Presentation and discussion	<p>Whiteboard, flipchart, notebooks</p> <p>Keynote presentation</p>
120 minutes	<p>Storytelling activities:</p> <ul style="list-style-type: none"> - "A recent event" - "Before and after" - "The river of life" - "Storyteller dice: Heroin and ..." - "The door" 	<p>Results emerging from the different activities:</p> <p>Creativity, Dreams, Self-reflection, Introspection, Challenges, Frustrations</p>	<ul style="list-style-type: none"> - A4 sheets - Colors - Dices - Pencils
30 minutes	Ideas, Inputs, Outcomes and Conclusions	<p>Sharing the impact of the experience:</p> <p>Ask about the aims of the activity and what did they learn or gain from the experience. Ask why experiencing this activity may be important and how learning relates to daily life.</p> <p>Each participant can be encouraged to perform in their work context, a task related to one of the cards of the game.</p>	<ul style="list-style-type: none"> - notebooks

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The Greater Good Science Center at the University of Berkley: A huge number of resources related to EMPATHY: <https://greatergood.berkeley.edu/>

A European project that aims to contribute to the reduction of violence amongst peers in residential care settings, by building a programme on bullying prevention:

<http://housesofempathy.eu/en/>

Online Mindfulness Journal: <https://www.mindful.org>

Mindful educators community: <https://mindfuleducators.mindful.org>

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The KRAP methodology (in Danish): <http://www.krap.com>

Music therapy: <https://positivepsychology.com/music-therapy-benefits/>

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Mihaly Csikszentmihalyi: Flow, the secret to happiness. TED talk
https://www.ted.com/talks/mihaly_csikszentmihalyi_on_flow?language=en

JON KABAT-ZINN, "Why Mindfulness Matters—and Why It Might Matter to You!"
https://content.soundstrue.com/opening-to-our-lives#a_aid=5c86be97a03be&a_bid=8a24d953

A good process of triggering your authenticity through building up a value hierarchy, linking them to your stories and communicating them is described in the webinar:
<https://www.iedp.com/articles/are-you-an-authentic-leader-webinar/> by Columbia Business School Professor Paul Ingram, an expert on leadership and organisational change