



THE ART OF DIALOGUE COOKBOOK

*Cultural recipes for
intercultural dialogue*

by Teatro dell'Argine and other members of the



Bosch Alumni
Network

*The Bosch Alumni Network
brings together former and current
fellows, grantees and staff members
of the Robert Bosch Stiftung
and its partners.*

The Bosch Alumni Network is a cooperation between:



www.boschalumni.net

*Teatro dell'Argine
is a theatre company,
creating projects, workshops and
performances on the edge between
artistic, educational and social,
on a regional and international level.*

teatrodellargine.org

INTRODUCTION

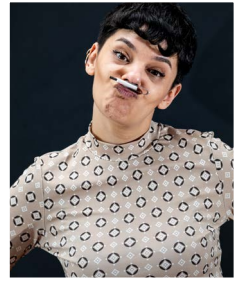
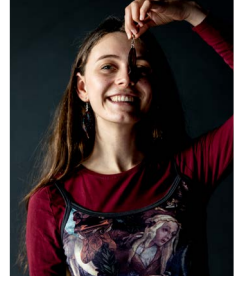
Before published as a book, *The Art of Dialogue* has been the physical and metaphorical space of encounter for 16 members of the Bosch Alumni Network – all cultural and artistic experts and practitioners working in intercultural contexts, with and for people with a migration or refugee background. Ranging from theatre and visual artists, journalists, video-makers, project managers, educators, facilitators, interpreters and cultural workers, the practitioners worked in many different fields and countries, including Austria, Belgium, Egypt, Georgia, Germany, Greece, Hungary, Italy, Sweden, Turkey and the United Kingdom.

They had the opportunity to meet and work together for 4 days, from February 27th to March 2nd 2019, during a PractitionersLab (see p. 40) hosted by Teatro dell'Argine in San Lazzaro di Savena (Bologna, Italy).

The full title of this PractitionersLab stands as “*The Art of Dialogue. An international and interactive training and networking session on culture, the arts and intercultural dialogue*”. Its general structure was proposed by Teatro dell'Argine, who created and implemented it in partnership with UNHCR – the United Nations High Commissioner for Refugees, in the frame of the project *Acting Together #WithRefugees* (see pp. 32-33). The specific contents and the final programme have been adapted in collaboration with the Network and the participants and include: 1) a training for trainers, aimed at sharing practices, exercises, suggestions, methodologies, projects, success cases and failures of Teatro dell'Argine 20-years of experience in the field of theatre tools in intercultural contexts; 2) a learning partnership: an active exchange of good practices in the field of intercultural dialogue by each of the participants; and 3) working groups, aimed at re-elaborating the most pressing questions or needs emerged in the preceding sessions.

The Art of Dialogue was an opportunity to bring together artists and cultural workers from all over Europe and beyond to exchange practices, methodologies and processes, interrogate intentions, and to explore strengths and weaknesses of works both in the different local areas and in the wider European context. A huge amount of knowledge was produced in *The Art of Dialogue*, and we thought it would be a good idea to share it as widely as possible and in the most accessible way. Namely, by seeing ourselves as chefs, our practices as recipes and intercultural dialogue as a nice big family table that is always welcoming new members and ideas, while serving the most delicious meal ever.

Micaela Casalboni (Teatro dell'Argine) with all the contributors





CULTURAL RECIPES FOR INTERCULTURAL DIALOGUE

*The world might have been a stage for Shakespeare,
but to me it is a kitchen*

(Arnold Wesker, 1961)

In the following pages, you will find the 16 cultural recipes for intercultural dialogue presented by the participants to *The Art of Dialogue PractitionersLab*.

Each recipe is a practice or a project. Each recipe describes artistic and cultural processes, tools, methodologies in the field of intercultural dialogue, translated into the language of cooking.

Each recipe specifies the ingredients needed, the steps to mix and cook them, the cooking time, the spices and the secret ingredient that will make the meal delicious.

From all the chefs, we hope that you will find a recipe among all these special meals that you will be able to cook on your own and serve to your community.

If this happens,
please let us know.

HOW TO READ THIS COOKBOOK

DISH = the project and its DESCRIPTION

CHEF = organization or cultural manager

RESTAURANT = art discipline(s)/field(s) of intervention

SPICES = keywords

EAT WITH... = more info on the project or other connected sources

RECIPE = how we do it

AND MORE TIPS AND HINTS...



DISH

COLLECTIVE ART PROJECT TO CREATE COLLABORATIVE DIALOGUE

DESCRIPTION

This recipe is organised to help create and re-establish dialogue between polarised groups, bringing different parts of the community into contact with each other.

It encourages the community to build and create something.

It aims to unite many different voices while demonstrating that diversity does not diminish or threaten but rather enhances culture as the narrative can only be created by the input of various influences.

All the voices are placed on an equal level: there is no hierarchy, but all equally contribute.

As all can contribute, all voices can be equally heard.

TIME

One day workshop.



RESTAURANT

Mixed media arts, fine arts

SPICES

Intergenerational, photography, collaboration

INGREDIENTS

- ☛ A group of 15 as diverse as possible in gender, age and origin
- ☛ Each participant brings their own phone with a camera
- ☛ A workshop leader with photography skills
- ☛ A room with a printer

EAT WITH...

[Kiez.schafft project website](#)

DON'T

Don't skip the warm-up photography exercises as they are done to make everyone more comfortable with taking photos and to encourage to look at the artistic potential of the world around them.



RECIPE

- 1 Ice breaker and team bonding exercises.
- 2 Warm-up exercises with the group with small photography exercises such as taking photos of patterns, colours or certain shapes such as circles etc.
- 3 Each participant picks their favourite photograph from these exercises and prints it.
- 4 Split the group into groups of 5.
- 5 The printed photographs are handed around in the group of 5 so that each participant has a new photograph that they did not take themselves.
- 6 Each participant now takes a new photograph inspired by the photograph that was given to them in the previous step.
- 7 Print out all the second photographs.
- 8 The two photographs are now handed on and given to a different person in the group who have not taken either of the photographs.
- 9 The participants create another photo, inspired by the 2 photographs that went before it.
- 10 Repeat until all the participants have responded and created a piece that contributes to the narrative. You should end up with 5 chains of 5 photographs per group.
- 11 Each group presents their own work, explaining which previous works inspired their piece.
- 12 Invite a discussion about what the overlap between the photographs were, how the ideas were transferred, changed and evolved during the course of the project.

SECRET INGREDIENT

Give an exact time for how long the participants have to take a new photo (Judge this on the ability of the group in the warm-up photography exercises).



DISH

REEL SKILLS

FILMMAKING WORKSHOPS & ORGANIZING FILM SCREENINGS & FILM RELATED ACTIVITIES

DESCRIPTION

Reel Skills is an Erasmus+ funded youth exchange project bringing together 60 participants from the UK and Turkey on the topics of filmmaking, film screening training and film related activities.

The first part of the project took place in May 2018 in Bodrum, Turkey, focusing on the themes of hate speech, violence, refugees, bullying and filmmaking under the mentorship of professional filmmakers.

The second part of the project took place in Cambridge, the UK, during Taste of Anatolia Film Festival in September 2018, focusing on how to organize community film screenings.

Participants also screened the films they made during the first part at the festival screenings.

TIME

10 days in one partner's country

+

10 days in the other partner's country
(including travel dates).



RESTAURANT

Filmmaking, organizing film screening/Education

SPICES

Inclusion, cohesion, exchange

INGREDIENTS

- 👉 A group of 60 youngsters from two different countries with diverse background and origin
- 👉 6 workshop leaders with filmmaking skills (3 per each partner country)
- 👉 2 project coordinators (one per each partner country)
- 👉 Accommodation booked for the whole group
- 👉 1 room for theoretical part with conference equipment (in each partner country)
- 👉 1 film screening venue
- 👉 Outdoors for shooting (variable places around workshop town)
- 👉 Outdoors – such as garden of workshop place – for several activities such as ice-breakers, exchanges
- 👉 4 professional cameras for shootings in groups
- 👉 At least 2 laptops for editing
- 👉 Voice recorder and microphones

EAT WITH...

[Project website](#)

[Other useful sources](#)

[Taste of Anatolia Festival](#)

DON'T

Don't prioritize some of the participants or discriminate within the group to be sure that all participants feel included.

RECIPE

- 1 Create collaborations and partnerships with local organisations working with disadvantaged youths aged 16-30 from different background and origin (high school and an art charity).
- 2 Find experienced mentors on their subjects (art directors, directors, sound engineers, social issues experts, producers, film festival managers, facilitators).
- 3 Make a call in each partner country to find the group of 60 youngsters.
- 4 Bring them together in one of the partner countries for the first stage (arranging visas, accommodation, flights).
- 5 At the start of the 10 days, introduce the group to each other and facilitate group bonding through warm-ups and ice-breakers. Then introduce the schedule of all the programmes.
- 6 Start working on the subjects with the workshop leaders and mentors (information on the themes of hate speech, violence, refugees, bullying and an introduction to filmmaking).
- 7 Start clusters of focused subjects and start to teach the basics of filmmaking in groups (writing a script, creating storyboards, scheduling shootings, rehearsals).
- 8 Start filmmaking in groups in their focused subjects and scripts.
- 9 Edit and finalize the short films.
- 10 Within the 10 days allow free time for team building activities, ice-breakers and city sightseeing.
- 11 Bring the group together at the second stage in the other partner country (arranging visas, accommodation, flights).
- 12 At the start of the 10 days, introduce the group to each other and facilitate group bonding through warm-ups and ice-breakers. Then introduce the schedule of all programmes.
- 13 Start working on the subjects with the workshop leaders and mentors (information on the themes of hate speech, violence, refugees, bullying and an introduction to filmmaking).
- 14 Focus on community building and how to gather communities around cultural activities such as film screenings.
- 15 Support the participants to organize a film festival. Facilitate the screenings of their films with a discussion session on the topics of the films.
- 16 Within the 10 days allow free time for team building activities, ice-breakers and city sightseeing.

SECRET INGREDIENT

Be sure to have experienced facilitation.



CHEF

BALIK ARTS



Balik Arts

Cemre Ceren Asarlı as workshop leader in collaboration with Yeşim Güzelpınar, Nuran Ulutaş, Angela Kirk, and 60 workshop leaders and participants

DISH

CULTURE FOR CHANGE NETWORK

DESCRIPTION

Culture For Change is a participatory cross-sectoral network of cultural practitioners in Greece.

As emerging young professionals in the cultural field, its members recognize the importance of culture as the foundation of an open, participatory, dynamic society and a catalyst for social change.

The network cultivates collaborative relationships between its members in order to share experiences, practices and thrive as professionals.

It creates links with the civic society and key stakeholders, in order to grasp the heartbeat of the social fabric and support the creation of cultural "spaces" with a significant social impact.

TIME

For the working group:
5 hours per week/ongoing.

For the whole network:
once a month → 1h30 for community check-in at zoom
once a year → 3-day Annual Meeting
once a month → participate in voting etc. (via network newsletters/email).



RESTAURANT

Interdisciplinary/Cultural sector

SPICES

Self-organised, participatory, professionalization

INGREDIENTS

- ☛ A group of 50+ members working in the cultural field
- ☛ A working group of 4 members with yearly tenure
- ☛ A yearly survey to map the needs, harvest ideas and dynamics of the network
- ☛ One annual meeting with peer-to-peer sessions, the network's assembly and a public programme based on a topic
- ☛ Welcoming and inspiring spaces for the meeting
- ☛ Digital tools to keep everyone informed and connected (shared google drive folder etc.)
- ☛ Monthly community check-in via zoom
- ☛ Facilitation skills
- ☛ An engaging person to take over the social media and platforms of the network

EAT WITH...

[Project website](#)
[Other useful sources](#)
[Booklet](#)
[Video](#)

DON'T

Don't treat the network like a project, but like a living organism with needs and expectations that change and adjust.
A network is not an output-based structure but is all about the processes, as it is a space, a platform for connections and actions to emerge. Make sure its members and partners are aware of it.

RECIPE

CHEF



CULTOPIA

1 *Building the community: a network, before anything else, is a group of people that share a common goal. But the process of identifying it can be a long one – especially if the group is diverse with cultural workers that are all creatives and leaders in their work/initiatives. In this phase, you need to invest in participatory tools and give time and space for the common goal to emerge organically. Additionally, in this phase, organize the network in a way that processes are well defined and clearly stated. Outline the governance, communication and sustainability of the network.*

2 *Taking action/prototyping: after defining the mechanisms with which the network keeps moving, the working group is in charge of facilitating the implementation of the next steps and making sure we are heading towards our collectively-decided strategic goals. In this phase, the working group develops prototypes, asks for instant feedback and should quickly adjust to what works and what doesn't.*

3 *Establishing the network and its processes: after the prototyping phase, you are ready to build a solid structure of the network and open it up to the world. Be bold, creative and inspiring! Invest a lot in communication (both internal and external) so that the network can thrive. Identify and approach key stakeholders. And don't forget to establish an internal system of evaluation and ideas harvesting for an ongoing connection with the members, so that the network stays fresh and relevant!*



SECRET INGREDIENT

Have patience in keeping the network participatory, be bold and show leadership skills to keep it going!

Cultopia

*Eva Anagnostaki, Natasha Martin,
Kassie Kafetsi, Rania Mavriki*

DISH

SEARCHING TRACES

DESCRIPTION

The Istanbul based association *Diyalog Derneği*, together with the *Goethe-Institut Istanbul*, organized and created a series of workshops that took place in 2014 in Istanbul.

In Istanbul, *Diyalog* organized three workshops for different age groups of refugees and migrants from Syria and Iraq: *Dance*, conducted by the international choreographer *Ziya Azazi*; *Theatre for youngsters*, by the Syrian actress *Batool Mohamad* and *Video* by the filmmakers *Thomas Büsch*, *Ziad Homs*i and *Sabine Küper*.

Within the frame of the online platform *InEnArt*, we also launched the video channel *Searching Traces*, presenting short videos about forced migration and the living condition in exile.

The workshops aimed to give the participants the opportunity to reflect on their experiences in order to find new perspectives.

TIME

Dance Workshop:
5 hours daily for 3 days +
5 hours daily for another 4 days
+ public presentation.

Theatre Workshop:
2 days once every two weeks.

Video Workshop:
7 hours daily for 4 days
(including shooting).



RESTAURANT

Video, theatre, dance/Cultural, social, educational fields

SPICES

Experiential, instructive, cultural exchange

INGREDIENTS

Dance Workshop:

- ☛ 15-20 participants both locals and migrants
- ☛ 1 workshop leader skilled in dance and choreographing in Sema
- ☛ Video equipment to document the final show
- ☛ A training room with audio equipment, suitable ground and large enough to practice

Theatre Workshop:

- ☛ Kids and teens aged 7-14, with or without migration background
- ☛ 1 workshop leader with theatrical skills, coming from the same background and speaking Arabic
- ☛ A room with audio equipment and large enough to practice
- ☛ Small snacks and water for the participants
- ☛ Video equipment to film the workshop process

Video Workshop:

- ☛ Participants aged 20-35 with forced migration background
- ☛ 3 workshop leaders with video production skills (one Arabic speaker)
- ☛ Mobile phones
- ☛ 2 cameras
- ☛ 1 tablet computer
- ☛ 2 computers for editing
- ☛ A room with a projector, enough tables and chairs

EAT WITH...

[Project website](#)
[Other useful sources](#)
[Mahalla Festival](#), [InEnArt](#), [Sense of Time](#)

DON'T

Don't underestimate the value of communication: try to manage inter-participant communication, as well as communication between the workshop leader and the participants.

RECIPE

- 1 Reach teenagers and youngsters from different cultural backgrounds via an open call.
- 2 Get in touch with organizations working with young people with migration background.
- 3 Research video, theatre and dance professionals to implement the workshops.
- 4 Find the most fitting venues for each workshop.
- 5 Organize the workshop timeline and schedule.
- 6 Create a social media event and make an email campaign to who may be interested in participation.
- 7 Organize the structure and timescale of each workshop.
- 8 Plan the production team for documentation of the workshops.
- 9 Organize the final show and presentation.
- 10 Make a final report after the workshops and discuss about the mistakes (if any) and how to make them better next time.

SECRET INGREDIENT

It's important that the practical experience of the participants will benefit their current situation or will be a sustainable in the long-term.



CHEF

DIYALOG DERNEĞİ



Diyalog Derneği

*Thomas Büsch, Sabine Küper-Büsch,
Asena Hayal, Ziya Azazi, Ziad Homsı,
Batool Mohamad*

DISH

PEACE LEADERS

BECOMING A POSITIVE ROLE MODEL

DESCRIPTION

Peace Leaders is a leadership programme for young people who are motivated to make a change in their communities, promoting peace and intercultural activities.

The aim is to empower young peace leaders with skills and knowledge; encourage them to be positive role models by promoting a "culture of peace" and conflict prevention; and to make young people active agents implementing the UN Security Council Resolution 2250 on Youth, Peace and Security.

This particular module has the aim to help students to communicate like a leader and develop active listening skills.

The whole course is based on experiential learning.

TIME

4 hours workshop.



RESTAURANT

Education, leadership

SPICES

Self-development, teambuilding, communication

INGREDIENTS

- 👉 A group of young people aged 16-30
- 👉 Diverse backgrounds
- 👉 A team of 2 trainers (medium experience)
- 👉 Papers, pens, flipcharts

EAT WITH...

[Project website](#)

[Other useful sources](#)

[UN Resolution 2250 \(2015\)](#)

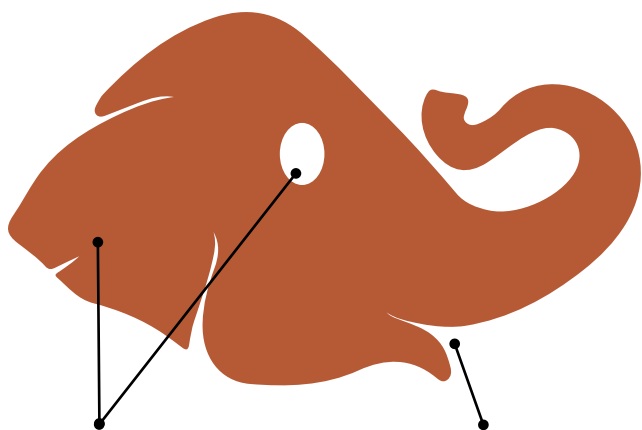
DON'T

Don't forget to be an active listener yourself, with your team members and the participants.



RECIPE

- 1 Introduce the course and tell the participants that they will learn how to be a better leader/role model through communication.
- 2 Make the group pair up into twos. They should sit on chairs facing back-to-back so they cannot see each other. They need a paper and pen. Let them decide between themselves who will start to draw. Then you hand out pre-drawn pictures with simple symbols on it, stars, hearts, squares. The person with the drawing is going to describe the picture so the other one can draw a copy. They cannot look over their shoulder!
Give them 2 minutes and then let them compare their drawings.
- 3 Repeat. Switch the roles (and give them a new drawing). The person drawing can't say ANYTHING.
- 4 Now it is time for the participants to contextualize their new knowledge. You will introduce them to the theory of 'Active Listening'.
First you start with asking them, "What is active listening?" They will talk with their neighbour for 2 minutes about the experience they just had. Then you ask them "Why is it important for you?" It's also important to talk about what happens when someone isn't listening: "How does that make you feel?" (Here you can do a playful example e.g. interrupting your team colleague).
Then it is time to draw the method:



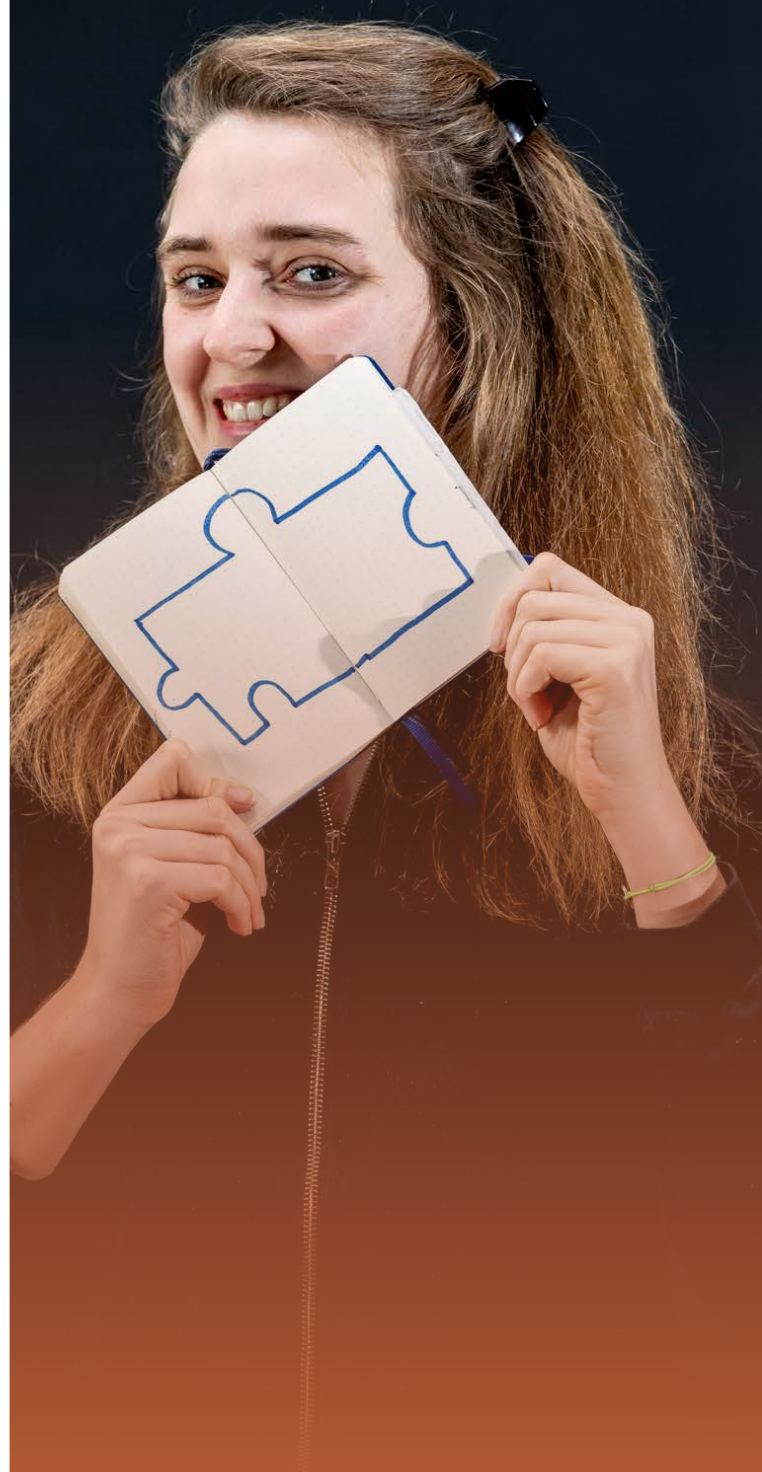
Active listening means
BIG EYES and **BIG EARS**.
Give all your attention!

We have a small
mouth to sometimes
ask questions!

- 5 Explain that a good leader acts like this elephant and let them think about how to apply this in their daily lives.

SECRET INGREDIENT

Ask participants to really reflect and encourage everybody to say something. This will help to reduce hierarchies within the group.



Fryshuset

Annabella Stieren &
Simón Cabera Ebers & others

DISH

DEBATE CLUB

DESCRIPTION

Bring a diverse group together to debate, in order to foster curiosity and democratic culture.

Debate will strengthen the ability to listen to and endure opinions that are not yours.

It will help the participants open up and gain self-confidence.

RESTAURANT

Rhetoric/Culture, education

SPICES

Democratic culture, spontaneous interaction, self-confidence

INGREDIENTS

- 👉 A group of 6-8 people, at least 15 years old, with same knowledge of a language level starting from B2

EAT WITH...

Information on [the German speaking Community](#)
More rules from [Tubingen Debate Society](#)

TIME

2 hours for 24 weeks or longer.

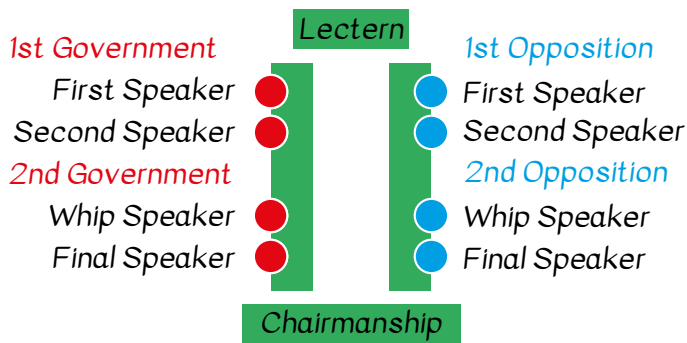


DON'T

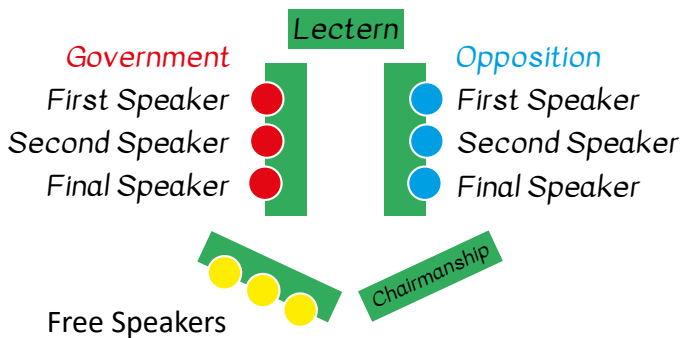
Don't overstress the participants and be perfectionist.

RECIPE

- 1 Establish the group such as German Debate Club at University.
- 2 In the first day focus on breaking the ice and make the group more relaxed with each other.
- 3 Introduce the principle of debating. Either British Parliamentary Style (BPS) if you have a group of 8 or 16 or 24. Here you can find a short version explanation in German [hier in der Kurzversion](#) and here a long version [Langfassung](#)



If you have a group of 6 or 12 or 18 use the OPD Methode.
Here is the short version: [Kurzfassung](#)
and the long version: [kommentierten Langfassung](#)



- 4 Practice and practice again. Maybe plan a debate tournament.

SECRET INGREDIENT

Possible games to get started:
1) Get everybody to talk about their passion. Ask the group to stand up in a circle and think about one thing that if we all would do, we would make the world a better place. And then they should tell this to the group.
2) In a circle: start with one side of the argument and the next person has to speak and debate about the opposite.



CHEF

SUSANN HARTLEIB



for Debate Europe

(project funded by the Robert Bosch Foundation)

DISH

DIVERSITY RESIDENCE

COMMUNITY CENTRE IN GEORGIA

DESCRIPTION

Diversity Residence is a multi-functional community centre in Nukriani (Georgia), based on a model of social entrepreneurship to support locals for self-realization, create a communication platform for the community and support integration of vulnerable groups (ethnic minorities, IDPs...).

It works as a cultural/community centre and a hostel at the same time, providing lodging, food and training space for communities and organizations who are interested in promoting tolerance, diversity and harmony.

They can reserve a space for workshops and team building events.

The local community can benefit by managing and working in the centre, selling local products, providing workshops and tours and getting involved in DR educational activities.

The project is now in its developing phase: the hostel will accommodate first guests (up to 35 people) by Autumn 2019.

The community activities already going on in this area are inspirational and very close to nature.

TIME

6-12 month project planning and looking for the right place.

1-2 months establishing local partnerships with government, NGO sector, locals.

6-8 months for renovation works in the building.

Up to 12-24 months in case you need fundraising.



RESTAURANT

Education, culture, social, civic, rural development

SPICES

Community work, regional hub, participation

INGREDIENTS

- ☛ 2-3 experienced and motivated initiators, interested in urban-rural development (better to have one team member from local area)
- ☛ Professional consultancy for team members from social entrepreneurship experts
- ☛ A community living in the suburbs or a rural area, where they lack self-realization
- ☛ A building or a house preferably with a garden
- ☛ Different local vulnerable groups
- ☛ Up to 50 youngsters living in the area
- ☛ At least 2 partners in the area (building partnerships)
- ☛ Furniture to equip the centre
- ☛ Equipment and furniture for the hostel (in case you have it)
- ☛ Books (educational, fiction etc.)
- ☛ International cooperation, with donors and supporters

EAT WITH...

[Project video documentation](#)

[Other useful sources](#)

[Civic program with non-formal educational approaches](#)

[Successful models in Eastern Europe 1](#)

[Successful models in Eastern Europe 2](#)

[Successful models in Eastern Europe 3](#)

DON'T

Don't take it for granted that the locals need you and that your team members are motivated: ask and discover first!



RECIPE

- 1 Team up with like-minded people, with a clear mission to develop community life and push positive changes for a local hub.
- 2 Explore the local settlements in the country, inhabited by diverse groups who need your support and are ready to follow your initiative (especially youth aged 14-26).
- 3 Explore the network of local organizations working with similar groups of people.
- 4 Find a big building, where you can open your centre, eventually with a hostel, and try to connect to the local government.
- 5 Create good project proposal, with a business plan and educational activities (better to establish social-enterprise).
- 6 Start pitching your idea to the international community, who knows your previous activities well and trust you (they can and will support you).
- 7 Research donors or private companies who supported the same initiatives and plan how to contact them (applications, offer letters).
- 8 Use diverse fundraising models to earn money for the project (crowdfunding platforms, calls, government, business sector, presentations at institutions, social media activity).
- 9 Organize a community dinner in the area, with the help of local organizations, to inform locals about the project.
- 10 Find local workers for maintenance work.
- 11 Call for volunteers from international and local communities.
- 12 Organize an opening event-festival, exhibition of local food, art and crafts, agriculture products.
- 13 Establish a self-organized cultural club, with your supervision.
- 14 Open the hostel and hire local staff.
- 15 Monitor the activities and try to organize more interactive workshops, using art and theatre activities.

SECRET INGREDIENT

Do it together with, not for the community!



Iris Group - Managing Diversity NGO

Tako Dzagania Baramidze,
Margalita Japaridze, Natia Shalibashvili

DISH

COMMUNICATING WITH STAKEHOLDERS— WITH THE FLAVOUR OF WIN-WIN SOLUTIONS

DESCRIPTION

Improving communication with stakeholders can lead to win-win solutions.

TIME

Depending on the process.



RESTAURANT

Communication

SPICES

Communication, win-win, understanding

INGREDIENTS

- ☛ Time: put aside some time to plan clear communication with your stakeholders
- ☛ Human: people who will be responsible for ensuring problem-free communication

EAT WITH...

Improve communication with stakeholders 1
Improve communication with stakeholders 2
Improve communication with stakeholders 3

DON'T

Don't assume you know what your stakeholders think.

RECIPE

- 1 Always do the necessary research before meeting stakeholders.
- 2 Know the needs of your stakeholders.
- 3 Make sure you know your goals clearly.
- 4 Define the role of your stakeholders well to achieve your goals.
- 5 Make sure you know what your work is worth: in time, effort and money. Be prepared for the "money-talk".
- 6 Determine how you and your stakeholder can benefit from your collaboration.
- 7 Make written agreements.
- 8 Explain everything as clearly as possible and be open for questions.
- 9 Make sure you ask questions yourself as well, don't assume anything.



CHEF

SALOME JAPIASHVILI



SECRET INGREDIENT

Knowledge is power and in contrast to salt, you cannot have too much knowledge!

Salome Japiashvili

DISH

SPIRALBOUND THEATER

DESCRIPTION

Intercultural dialogue, theatrical co-creation and performance within the folds of a massive book of scenery.

RESTAURANT

Theatre, improvisation, storytelling and performance

SPICES

Trust, listening, team

INGREDIENTS

- ☞ A group of people of any age
- ☞ Space
- ☞ Two facilitators
- ☞ Two set constructors/scene painters
- ☞ Canvas & Framing
- ☞ Paint
- ☞ Hats

EAT WITH...

[Project website](#)
[Other useful sources](#)
[Story Corps](#)

TIME

Intensive: 6-9 hours
a week for 10 weeks.



DON'T

Don't be half-hearted, rigid, and don't have inflexible expectations.

RECIPE

Find the love and the money to do this project. Best budgets are either: 50K€ or 0€ but nothing in between. Both are possible. Do not meddle in the middle.

- 1 Weeks 1-4: Assemble the participants and work to find a shared story with several perspectives – both conflict and connection. Bring voice to the story through improvisation and careful listening. Externalize (produce) the dramatic and scenic elements – images, words, emotions, characters, places, storylines, themes, identities. Journaling amongst participants is a must – recording impulses, inspirations, images, characters and emotional intersections. Eat together regularly. Walk together regularly.
- 2 Simultaneously, build a book of large scenery flats bound together to appear like a massive book. Start to decorate and radically alter these canvases in accordance and in harmony with the developments taking place in the improvisations.
- 3 Weeks 5-7: Play out and develop dramatic scenario(s). Repeat, be within them and learn. Play these in recombination, each week against the scenery; working with improvisational methods to craft drama and place, both comedy and tragedy. Collectively decide on your play.
- 4 Weeks 8-10: Bring the work in to full form incorporating a dramatic arch. Swap roles and characters, on- and off- stage and bring the story and imagery to life. Play between the pages, moving at ease through scenes and scenarios to build stories.

SECRET INGREDIENT

Vulnerability.



CHEF

BENJAMIN LORCH



DISH

MIND THE GAP

DESCRIPTION

Mind The Gap is a creative programme led by the National Museums of World Culture to facilitate dialogue, inclusion and equality through digital storytelling.

Digital storytelling is a form and practice of participatory media in which digital media technology is used to create and share autobiographical stories of ordinary people.

Today, local communities in Europe have fewer opportunities to meet individuals from other culturally-diverse communities.

We believe in the value of inclusion through culture.

In April 2018, we organized a two-day workshop with the local community that includes newcomers using digital storytelling.

This edition was organized in collaboration with Rosetta Arts (London) in the framework of the Tandem Europe programme.

We filmed 8 stories.

RESTAURANT

Digital storytelling/Cultural and social fields

SPICES

Dialogue, inclusion, equality

INGREDIENTS

- ☛ *Up to 20 participants from different age groups and diverse professional and cultural background*
- ☛ *One workshop facilitator*
- ☛ *One filmmaker (could be two)*
- ☛ *One room for the workshop and one silent room for filming the stories*

EAT WITH...

Project website

Other useful sources

Mind the Gap Gothenburg

Mind the Gap Amman

TIME

Short version: one day with facilitated dialogue through sharing stories.

Filming individual stories at the end of the day.



RECIPE

Methodology: we selected participants through an open call for participation. We disseminated the call through groups that have access to migrants.

- 1 We start with ice-breakers and trust-building exercises.
- 2 We use a card game called More than One Story. Participants share stories in pairs before we introduce them to the art of storytelling and the necessary elements for sharing a story.
- 3 We invite some of the participants to share the stories using a role play exercise. Ask them to share the story of the other person in the "I" form as if it is their own story.
- 4 We present the art of storytelling and why we use storytelling in our work.
- 5 Participants share stories about a more specific theme/topic such as a story about a life-changing event or incident in your life or career.
- 6 We ask what is the meaning of "gaps"? We make a word map on the whiteboard followed by the participants choosing a gap that they identify with. The story should be one minute long.
- 7 Participants share their story with others to see if everything is clear and it fulfills the storytelling elements we spoke about earlier.
- 8 Filming the story individually. Participants decide on the language. We add English subtitles later.
- 9 Work on editing and subtitles which can last for 3-4 weeks. When the stories are ready, we share them with the participants for their final OK before we publish them online.
- 10 Publishing the stories on special occasions such as World Refugee Day, Human Rights Day, Women's Day, etc. depending on the theme.

SECRET INGREDIENT

A tip: cooking together can be the best ice-breaker and helps with building good team dynamics.

Another option if you do not have the card game: you can ask the participants to tell a story about (a) their first mobile phone; or (b) when I was a child...

In case of low budget, you can ask participants to take pictures or film each other using smartphone and then send it to the workshop leader to publish them online.



CHEF

NATIONAL MUSEUMS
OF WORLD CULTURE
(SWEDEN)



Varldskultur Museerna

Rasha Shaaban

DISH

INCLUSIVE TEAM MEETINGS

DESCRIPTION

A method for improving dialogue within your organization, where team members are together able to reduce meeting times and endless conversations, have all voices heard and concerns addressed and establish clear steps forward.

RESTAURANT

Organizational structure

SPICES

Participation, teams, decision-making

INGREDIENTS

- ☛ A team of at least 2 people
- ☛ A system for tracking decisions

EAT WITH...

A video-based description of how the meeting is run
Comic book describing the "Holacracy" method that has created this process.
Excellent book that describes similar processes you can change in your organization.
A good project management tool for monitoring meetings, tasks, and actions

TIME

From 65 to 85 minutes per meeting.



DON'T

Don't let people dominate the conversation. Allow time for all agenda items to be discussed – but don't allow meetings to run too long, or get deep into conversations that do not require all team members.
And make sure to close agenda items with specific follow-up actions!

RECIPE



CHEF

NAWAYA

1 Introduction (*no discussion*) (15-20 minutes)

Check-ins:
each person says how they are feeling.

Checklist:
review tasks assigned from previous meeting;
each task owner states “done” or “not done”
with no discussion or explanation.

Project updates:
project owner gives quick update on each
project.
If there are no updates, say “no update”.

2 Tensions (*discussion allowed*) (45-60 minutes)

Agenda:
all team members contribute to the
agenda, saying *any* issue they need to discuss.

Administration:
check time left, determine how much time
needed per discussion item (e.g. 25
items in 50 minutes = 2 minutes per item).

Discussion:
address agenda in order; each person describes
what they want to discuss, discussion
ensues, and minutes are taken on conversation.

Actions:
each discussion ends with a *clear* action,
recorded and assigned to a person (preferably
with a due date) – even if that action is “set a
separate meeting to discuss more deeply”.

3 Closing (5 minutes)

Tasks review:
team reviews all tasks to make sure load is
evenly distributed.



SECRET INGREDIENT

The key to effective meetings is good facilitation. A facilitator must ensure the meeting structure is followed, all voices are heard and considered, and time is respected. Teams should also not be too large – the ideal size is 3-7 people.

DISH

ENTOPIC GRAPHOMANIA PART OF MINDFUL ARTS

DESCRIPTION

Take part in a Surrealist exercise. Designed to reveal hidden patterns in our decision making, the exercise has the potential to open new ways of understanding how and why we make certain choices.

RESTAURANT

Visual arts and mindfulness

SPICES

Silence, understanding, decision making

INGREDIENTS

- ☛ A pile of magazines and newspapers
- ☛ Pens and pencils
- ☛ Any age and background

EAT WITH...

[Project website](#)

TIME

20 minutes.



DON'T

Don't use magazines and newspapers that are not accessible: materials have to be in a language that the participant can understand and that does not contain images that may cause offense.

RECIPE

- 1 Select a page from one of the magazines/ newspapers.
- 2 Place dots on a specific word or letters you are attracted to.
- 3 Connect the dots with lines – straight, curved or zigzag to form a pattern.
- 4 Please do this in silence.
- 5 Time for reflection (when we come together at the end).



CHEF

ROSETTA ARTS



SECRET INGREDIENT

Quiet and comfortable space.

Rosetta Arts

DISH

DREAM SPACE

DESCRIPTION

Dream Space project is a series of art workshops implemented in culturally diverse mountainous settlements in the region of Adjara, Georgia.

The participants of the project explore the notion of “dream space”, or their perception of a comfort zone with the help of art techniques such as screen printing.

As a storytelling tool, screen printing is a process of producing visual art based on the participants’ stories.

RESTAURANT

Peacebuilding, conflict resolution trainings/Education, culture

SPICES

Artistic, creative, inclusive

INGREDIENTS

- ☛ *A group of 10-15 young people aged 12-18 with diverse backgrounds*
- ☛ *2 workshop leaders (or 1 workshop leader + 1 volunteer who participated in such a workshop before)*
- ☛ *1 room equipped with desks and chairs + next door water facilities*
- ☛ *5 frames with fabric for screen printing*
- ☛ *5 screen meshes*
- ☛ *5 scratcher nail bars*
- ☛ *Paints, scissors, tape, paper or cloth*

EAT WITH...

[Project website](#)

[Other useful sources](#)

[Screen printing on Wikipedia](#)

[Video tutorial on screen printing](#)

TIME

1.5 hour workshop every second week for 3 months.



DON'T

Don't run out of materials: make sure you have all the essential screen printing tools and equipment for your workshop beforehand.



RECIPE

- 1 Explore the local context and background of the area where you are going to implement your project.
- 2 Arrange the project presentation for stakeholders and beneficiaries.
- 3 Select local educational institutions that are interested in implementing the project in their venue.
- 4 Meet workshop leaders and project coordinators to agree on the preparation and implementation stages of the project.
- 5 Organize the first welcoming meeting and warm-up activities for the participants.
- 6 Present the project objectives to the participants, discuss their expectations and fears.
- 7 Talk with the participants about their "dream space".
- 8 Introduce screen printing as a tool for expressing their ideas of a "dream space".
- 9 Give clear instructions on how to produce their visual art with the help of screen printing, distributing all the essential screen printing tools.
- 10 Ask the participants to create a layout of their dream space.
- 11 Divide the participants in pairs (screen printing is also a good mediating tool).
- 12 Give them time to work on their visual art, provide some support if needed.
- 13 Ask the participants to present their visual art and give a short description.
- 14 Reflection time.

SECRET INGREDIENT

Let the participants share their visual art inspirations in a friendly atmosphere.



DISH

ACTING TOGETHER #WITHREFUGEES #1

DESCRIPTION

Carried out together with the fundamental partnership of the United Nations High Commissioner for Refugees (UNHCR), the project has involved dozens of teenagers and youth with a refugee and asylum seeker background, along with Italian youths, social workers, educators, artists, representatives of institutions and experts who work with migrants and asylum seekers in different ways and in different contexts.

The actions proposed also reflect an integrated approach to intercultural dialogue and inclusion: artistic workshops, focus groups with psychologists, theatrical training for trainers, learning partnership (exchange of good practices), the creation of a documentary and guidelines telling about the whole process.

TIME

A total of 2 months divided as follows:
2 hours once a week for 4 weeks for the artistic workshops;
2 sessions (4 hours each) for the training for trainers;
3 sessions (2 hours each) for the focus groups with the psychologists;
2 sessions (6 hours each) for the learning partnership;
1 month time for the creation of multilingual documentary and guidelines.



RESTAURANT

Theatre, music/Cultural, educational, social fields

SPICES

Inclusive, transdisciplinary, trans-sectoral

INGREDIENTS

- 2 groups of 20-25 teenagers and youth (aged 15-25) as diverse as possible in gender and origin for the artistic workshops and focus groups
- 1 network of local social, educational, cultural actors engaged in the reception and integration of young people with a migration background
- 2 workshop leaders with theatrical skills + 2 workshop leaders with musical skills
- 1 team of psychologists
- 1 team of video-makers
- 1 room large enough for all the activities, with audio and projection equipment

EAT WITH...

[Project website](#)

[Other useful sources](#)

[Lampedusa Mirrors video documentary](#)

[RISE's decalogue for artists](#)

DON'T

Don't stick to your recipe, adapt it to the group you're working with: there's no standard method when working with people.

RECIPE

- 1 Plan activities and tasks with your team.
- 2 Identify a local network of organizations from the cultural, social and educational fields working with young migrants and refugees, as well as natives, propose to them the planned activities and ask for their help in involving young participants.
- 3 Organize a presentation meeting with young participants and network members.
- 4 Define 2 groups taking part in the 2 workshops: they will be run in at least 3 languages (the local one + English and French + more if the group is skilled), and will use theatre and music tools to foster a team spirit, confidence, self-esteem, dialogue, participation and the sharing of skills, thoughts and emotions.
- 5 Psychologists organize 1 focus group with the network members to analyse how they cope with their work, and 2 focus groups with the participants to understand their reactions to the workshop.
- 6 Organize the training for trainers, trying to keep it as interactive, creative and diversified in media and tools used as possible: its aim is to give theatre tools to cultural, social and educational workers, who can use them in their own contexts.
- 7 Organize the learning partnership: give the network members the possibility to present their own practices, leave a time for Q&A, and eventually for working groups re-elaborating the most pressing questions.
- 8 Take pictures, videos, drawings, post-its, notes and give everything to the video-makers, the experts and the organizers to fulfil the multilingual guidelines and documentary and spread internationally.

SECRET INGREDIENT

Keep a playful and open attitude, especially when working with vulnerable people and be ready for the unexpected.



CHEF

TEATRO DELL'ARGINE



DISH

THE BILL (DIPLOMA) AT THE END OF THE EVENING

DESCRIPTION

We assess the ability of our participants to work with others.

A good collaboration is one of mutual advantage and learning.

Storytellers of the future need colleagues and friends to survive.

We want our group to find people that have skills and qualities you don't have to expand your own skillset.

The Caravan's Journal gives a diploma to each participant who completes our 'Journey'.

Through a five-star-system we assess their ability of

- 1) Constructive collaboration,*
- 2) International awareness and presence,*
- 3) Art and innovation,*
- 4) Journalistic empathy and*
- 5) Professional drive.*

TIME

10 days minimum, ideally 14 days.



RESTAURANT

Storytelling, education, journalism

SPICES

Constructive feedback, personal reviewing, souvenir

INGREDIENTS

- ☛ A group of 15-20 young storytellers, motivated to do international reporting*
- ☛ A motivated team of organizers, mentors, translators, fixers and volunteers*
- ☛ A two-week programme in an international context focused on storytelling education and journalistic production*
- ☛ Venues & equipment for lectures, games, relaxation, workshops, parties, computer work*
- ☛ A beginning (introduction of the diploma), a middle (the two-week programme) and end (group/individual feedback)*

EAT WITH...

Find us on [Facebook](#)

DON'T

Don't work continuously, every good journey has a break/time for relaxation in the middle of the programme.

RECIPE

- 1 Prepare your Journey (locations, mentors, breaks...)
- 2 Set up an amazing social media campaign to find your participants (work with universities, local media organizations...)
- 3 Select your participants based on their motivation and passion to join.
- 4 Get the practicalities (payments & emails about safety...) over as soon as possible.
- 5 Start informing and preparing the group & put them in touch with each other.
- 6 Start your journey with a personal presentation & explain your goals (see diploma).
- 7 Along the journey, be there for personal advice, organize group sessions, assist where possible and talk with everyone individually.
- 8 Create a closing moment with feedback and a party.
- 9 Follow up with everyone after the trip.
- 10 Have fun!

SECRET INGREDIENT

Passion for storytelling & inspiring mentorship.



CHEF

THE CARAVAN'S
JOURNAL



DISH

FAR FIGHT AGAINST RADICALISATION

DESCRIPTION

FAR - Fight Against Radicalisation is an international training for artists, youth workers, young pedagogues, social workers and volunteers who believe that art can be a powerful tool toward social change.

The main goal of our project is the sensitization of youth with the perspective of evoking more tolerance and respect for each other's culture, religion and habits, and seeking to find solutions on the ways of living together peacefully in a multicultural environment.

Furthermore, we address the mobility and development of young participants by improving their participation skills with the aim of engaging in an active European citizenship.

RESTAURANT

*Performing arts (interdisciplinary) for society/
Educational and social fields*

SPICES

Interdisciplinary, youth, sensitization

INGREDIENTS

- ☛ 1 project manager
- ☛ 4 workshop leaders (at least) coming from different countries
- ☛ 20 participants in the programme
- ☛ 130 students aged 16-18
- ☛ Studios for the workshops for the youth exchange participants
- ☛ Classrooms for the workshops in the schools

EAT WITH...

[Project website](#)
[Other useful sources](#)
[Video trailer](#)

TIME

12 days in total; each workshop is 90 minute-long.



DON'T

Don't forget to think about language barriers: especially for the students. Make sure to always have a native speaker in each group in the schools!

RECIPE

- 1 Find your international partners who can bring in new perspectives, but with whom you have a common ground with and plan the programme. The programme should be based on knowledge exchange, sharing, learning by doing, common collaboration that the participants can develop further in their own countries and communities.
- 2 Invite them and organize workshops first only for the participants to learn from international experts.
- 3 Participants have to work together in small groups with the purpose of creating workshops for high school students using the tools of art – each participant can bring in his/her own field of expertise.
- 4 Organize workshops at high schools for students aged 14-18. The workshops created by the youth exchange participants are presented there.
- 5 To open for a wider audience and to raise the visibility of the project, organize an Open Forum and invite relevant stakeholders, audience, further target groups.
- 6 Make sure the participants will continue developing the learnings further in their own countries, and make sure you can also continue the work.

SECRET INGREDIENT

Getting to knowing your main target group – the students.



CHEF

ZIGGURAT PROJECT



Ziggurat Project

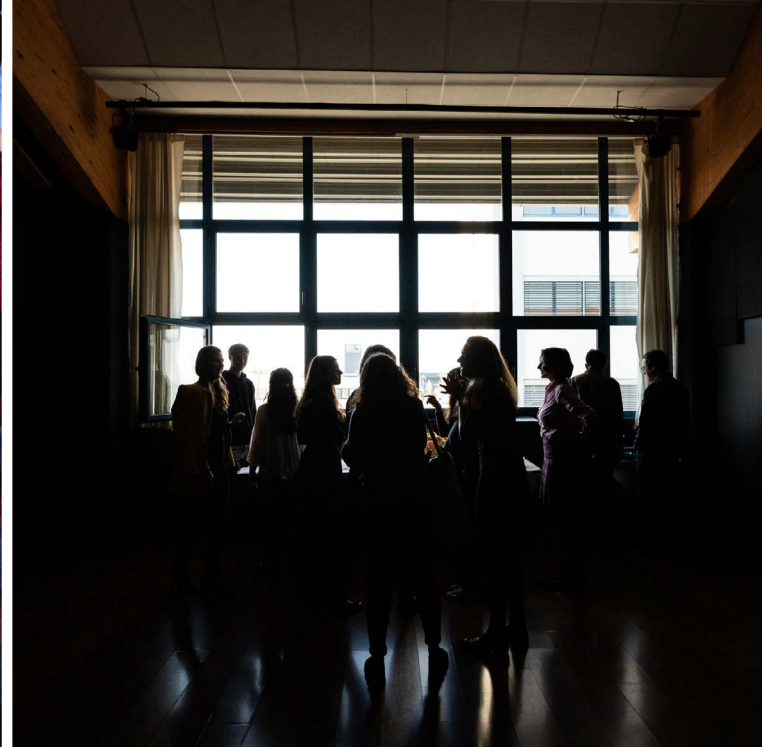
Tímea Szőke, Flóra Eszter Sarlós and others supported by Pro Progressione

WHAT IS THE BOSCH ALUMNI NETWORK?

For more than 50 years, the Robert Bosch Stiftung has supported people who are driving positive societal change across borders and in the spirit of the founder Robert Bosch. The Bosch Alumni Network was created to strengthen ties between former fellows and grantees across programmes and sectors, while continuing dialogue with the foundation.

The network brings together former and current fellows, grantees and staff members of the Robert Bosch Stiftung and its partners. By connecting network members with common interests but different backgrounds, cross-sectoral exchange and international collaborations are fostered. The platform www.boschalumni.net connects the community online.

The Bosch Alumni Network is a cooperation between Robert Bosch Stiftung and the International Alumni Center (iac Berlin). Founded by the Robert Bosch Stiftung, the iac Berlin advises foundations and other non-profit organizations in their alumni work, helps with practical solutions in the design of impact-oriented networks and initiates new forms of collaboration.



WHAT IS THE PRACTITIONERSLAB?

A PractitionersLab is a format within the Bosch Alumni Network to seek a solution through collegial counselling in your chosen topic or challenge.

One network member invites a group of professionals on site to exchange knowledge around a certain case, gain first-hand insights and work on solutions to local challenges together.

The aim is to foster knowledge sharing and the creation of a community of practice within the network.

Goal:

To share knowledge and receive support and find solutions to local challenges.

Time required:

3-4 days.

Participants:

12-20 professionals.

What is required:

case, venue, openness to share knowledge.



WHO ARE...

1 **bi'bak** is a non-profit project space that engages with a variety of socio-political issues such as migration, discourses on mobility, the construction of identities, labour questions and cultural memory.

<http://bi-bak.de/>

2 **Cemre Ceren Asarli** is a freelance cultural manager working mainly in the film industry for 13 years; *Reel Skills* is one of the projects she participated in as a workshop leader, a cultural manager, a filmmaker and a film festival coordinator.

3 **Cultopia** is a cultural platform designed to enhance participation in contemporary creation, through the development and curation of sociocultural projects.

www.cultopia.gr

4 **Diyalog Derneği** promotes cultural exchange. Special attention is paid to overcoming borders and barriers, which still exist culturally and between communities and nations.

<https://www.diyalog-der.eu/>

5 **Fryshuset** is a dynamic movement for youth development. We believe that encouragement, confidence and understanding can enable young people to find their way into society.

www.fryshuset.se

6 **Susann Hartleib** is a trainer and coach, currently working with migrants in Vienna. A debater since 2008 and currently coaching NGOs in rhetoric in her spare time.

7 **Iris Group - Managing Diversity** is a Georgian NGO, working with local communities, young people, ethnic minorities and IDPs to foster self-realization, active participation and inclusion.

<http://irisgroup.org.ge/?lang=en>

8 **Salome Japiashvili** is a freelance translator, blogger, economist and an activist. She organizes movie screenings to tackle difficult subjects. Recently, she started to make short documentaries.

www.salomejapiashvili.com

THE 16 CONTRIBUTORS?

9 **Benjamin Lorch** teaches intercultural communications using the techniques of theatre and improvisation.

ben@lorch.org

10 The **National Museums of World Culture** is a government agency under the Swedish Ministry of Culture with the mandate to display and bring to life the various cultures of our world.

<http://www.varldskulturmuseema.se/en/>

11 **Nawaya** facilitates community-led innovation & open publication of methods, models, and approaches for good rural living. We partner with small-scale farming families in North Africa and the Middle East.

www.nawaya.net

12 **Rosetta Arts** is proud to be a dynamic and diverse organization, delivering exciting, innovative and creative courses, workshops and experiences for people in east London.

www.rosettaarts.org

13 **Social Impact Hub Effendi Villa** is a Georgian NGO aimed to foster social cohesion and integration of culturally diverse communities through educational, cultural and art projects.

www.facebook.com/EffendiVilla

14 **Teatro dell'Argine** is a theatre company, creating projects, workshops and performances on the edge between artistic, educational and social, on a regional and international level.

teatrodellargine.org

15 **The Caravan's Journal** is a global network of correspondents and creators. Our dream is to increase understanding and empathy across borders.

www.thecaravansjournal.org

16 **Ziggurat Project** is an interdisciplinary company based in Budapest, Hungary connecting contemporary dance to other fields of art (theatre, visual arts, digital arts, music and literature).

<http://zigguratproject.com>







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CREDITS

Recipes

by the 16 participants to *The Art of Dialogue PractitionersLab*

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www.boschalumni.net

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*The world might have been a stage for Shakespeare,
but to me it is a kitchen.*

(Arnold Wesker, 1961)

« A huge amount of knowledge was produced in *The Art of Dialogue* and we thought it would be a good idea to share it as widely as possible and in the most accessible way.

Namely, by seeing ourselves as chefs, our practices as recipes and intercultural dialogue as a nice big family table that is always welcoming new members and ideas, while serving the most delicious meal ever.

From all the chefs, we hope that you will find a recipe among all these special meals that you will be able to cook on your own and serve to your community.

If this happens, please let us know. »

