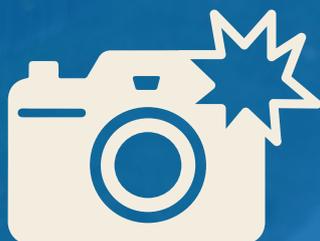




# Sharing Stories, Building Bridges



Participatory  
Photography Tool Kit for  
Youth Workers

# About the organizers

**Autokreacja Foundation** aims at fostering the active participation in civil society through various initiatives in the field of social economy. We contribute to the society, cultural and economic development of Poland. We want to put the spotlight on problems of diverse social groups that are often marginalized, that is why we focus on cooperation with long-term unemployed, youth from underprivileged regions, unemployed women, elderly people, immigrants and refugees. Many of our projects were designed to favour multiculturalism and intercultural exchange by bringing together different lifestyles, points of view and philosophies.

We work with digital methods, such as participatory photography, to provide youngsters with activities based on modern technologies that are both fun and reflective. By collecting and sharing personal digital stories we create new narratives and dismantle stereotypes.

***Our mission is working towards building more inclusive societies where every individual feels empowered to be a changemaker.***

[Website](#) // [Instagram](#) // [Facebook](#)



# About the project

**Sharing Stories, Building Bridges – Participatory Photography for Youth Workers** was a 7 days long training course focused on providing the participating youth digital based tools and methods that can be used to support their young beneficiaries, especially young people at risk of exclusion. The main method we explored was **participatory photography** – it is a visual method that acknowledges individuals as experts in their own lives.

**The training course took place in Puck, Poland in October 2025.** It gathered youth workers from Bulgaria, Denmark, Hungary, Italy, Slovakia, Spain, and Poland who came together to explore how photographic methods based on creativity and supporting self-expression can be used while working with young people at risk of exclusion. The main approach we used was based on the “learning by doing” concept, which means that all the participants took part in photo based exercises to practice their skills and to understand the method deeply.

As a result, participants now are equipped with many new **competences related to photography**, storytelling, self-expression, as well as competences such as communication, managing group dynamics, or conflict transformation, which are helpful while working with diverse groups that are at risk of exclusion due to cultural differences.



“The week was full of creativity, new ideas, and amazing people from different cultures. The organizers did a great job making everyone feel welcome. I learned to see things from new perspectives and express myself in new ways. I truly recommend this project to anyone who loves learning and exploring the world.”

Daniel , Sharing Stories participant from Bulgaria

24

youth workers who took part in the project

7

partner organizations from across Europe

10

practical photography exercises tested and analyzed





## About this tool kit

This document is a summary of the project that can be used by everyone interested in **exploring what participatory photography is, and learning how to implement their own workshops** or simply how to use smaller photo-based activities in their work with young people at risk of exclusion.

The tool kit provides an introduction to participatory photography method, gives an overview of technical and organizational aspects of organizing photography workshops, as well as provide **an in-depth, step by step description of multiple participatory photography exercises** that can be used with young people.

# Participatory photography as a method

Participatory photography is a visual method of working with individuals and communities that aims at empowering them by giving them creative tools to express what is important for them. Its main assumption is that people are the experts on their own lives, so that every time a change is to be achieved in a community, it should be the people who live there who decide on how it should be done. Visual tools and photography can be successfully used to support people in reflecting on their needs and creating specific action plans as for how these needs can be met.

The method is accessible to all – there are no age limits or requirements as for having previous experiences in taking pictures. It can be used across cultural differences as it provides space for people to create a new, visual language that is understood by all. Organizing projects and workshops based on participatory photography does not require having access to expensive cameras or sophisticated software. In its very core, the method is designed in a way that lets its participants express themselves and experiment with visuals using tools as simple as their own phones.

## Why photography?

- it is an easy, **accessible visual language** that can be used even with those with low access to technology who are lacking digital skills
  - It can be a tool for those deprived of presence in the mainstream media for **raising their voices** about issues that are important for them
  - it enables **self reflection** and **self representation**
  - It can bring **personal narratives** close to larger public
  - It can **bridge the gap between people** with different cultural/social backgrounds
- 

# Workshop practicalities: how to organize a participatory photography educational event

Participatory photography workshops and training are based on the understanding that **everyone has a story to tell and that each of those stories, no matter how big or small, are worth sharing with the world.** We see photography as a visual language that participants can use to reflect on what is important to them and express their findings in a creative way. Our role as facilitators is to guide our learners through the processes, providing them with individual support whenever they need.

It is important to acknowledge that participatory photography as a method is not as such focused on the photography aspect, meaning that we **never aim at creating “perfect” photographs.** Instead of professional products, we prioritize authenticity and creativity, allowing each of our participants to find their own way of expressing their life stories with pictures, even if the photographs we have in the end are not perfectly composed.

This is an important aspect to underline while promoting your participatory photography event and doing the participants’ recruitment. People need to understand what the method is about and that they will not learn so much about purely technical aspects of photography (it is completely fine if they want to, but this is not what this workshop is about). **Providing them with all the necessary information about the method and your approach will help you avoid unfulfilling participants’ expectations.**

Take a look at some crucial technical and organizational aspects before you start preparing your workshop.

“I will use the meta-analyses of exercises as part of the learning proces – Use many of the creative exercises as a way of developing the voices of young people – methods of how to bring young people together despite cultural differences”

Hana, Sharing Stories Participant from Denmark

# Facilitating

As mentioned in the previous paragraph, the method is not overly focused on technical aspects of photography, therefore you do need to be a professional photographer to lead a workshop. However, it is of course recommended that at least some of your facilitating team members have more background knowledge on photography so they are able to support participants better. We recommend learning more about photography before starting to act as facilitator. Make sure that you always test each photo exercise on yourself and your colleagues before doing it with participants.

Apart from some knowledge on photography, the most important skills you need to have as a participatory photography facilitator are: active listening, guiding without judgment, patience, and skills related to working with groups (conflict transformation, communication, cultural sensitivity).

We do not recommend working alone with very big groups as the method requires a lot of personalized support given to participants. We suggest to have at least one facilitator per 5–6 participants.



# Safety

Participants during participatory photography workshops often share very personal stories and as a result might be emotionally vulnerable. Therefore it is important to create safe space for participants to share their pictures and the stories behind them. Here are some important steps you can undertake in this regard:

## **Get to know participants before and provide them with information**

Prior to your participatory photography event, make sure that you gather some basic information about your participants: how old are they? what is their background? do they have any previous experience in photography? do they have any special needs or facing some particular challenges? Knowing this will help you prepare and adjust your workshop plan to fit their needs and expectations. At the same time, make sure to give them plenty of information about the method and the workshop – the more they know, the less stress they will be on the first day of your training.

## **Start gradually**

In the beginning of the workshop participants typically feel unsure about their photography skills and reluctant to share their stories with others. That is why it is important to start with some fun and easy getting to know each other / team building activities and then gradually continue with more complex tasks that aim at sharing more personal stories.

## **Sharing is always optional**

Throughout the workshop and during each exercise, remind participants that sharing is always voluntary. They are always welcome to take the pictures but they are under no obligation to share them with others. They always have a choice: either not share them at all, share it in pairs/small groups, or have them displayed on a larger screen for everyone to see. Each of those choices is valid, and even if they do not want to share anything throughout the workshop, their presence is still important and appreciated as they are part of the group.

## **Organizing an exhibition? Ask for consent.**

It is a common practice to collect the pictures and other artworks created by participants and display them in a form of an organized exhibition in a local community center, school, etc. If you do organize it, make sure that participants are involved in all the stages (preparations, choosing the artworks, inviting guests, giving a welcome address etc.). More importantly, make sure that participants (or their legal guardians if you work with minors) expressed their consent for displaying the artwork in writing. The same goes for using participants artworks in your publications and social media.

## Space and materials

Participatory photography does not require anything specific regarding the workshop space, however make sure that you have a room big enough for participants to comfortably sit in pairs/smaller groups. As most of the pictures are normally taken outside, it is recommended to host your workshop in a venue that has some nice surroundings (a garden, or a park nearby).

In terms of materials, each participant needs to have a device to take pictures with (a camera is great but a smartphone is enough). It is good to have a projector to display the pictures in a larger format during stories sharing sessions. If you decide to implement some of the exercise based on collage, make sure that you have plenty of source materials (magazines on different topics: sports, politics, travel, fashion etc,)

## Time and structure

A typical workshop with a selection of exercises from this publication can be done in 3 days, with some 5–6 hours of working sessions per day. However, the method is extremely flexible and you can adjust it to the needs and wants of your group – it is perfectly fine to have a 3 days condensed workshop with daily meetings as well as a larger project where participants meet for 2 hours every week.

**“I'm going to use all tools we've learned this week of training. More specifically, I will focus on the theme of gender equality between women and men.**

**My target groups are young people at risk of exclusion, adults in precarious situations and isolated older people. They face economic hardship, social isolation and limited access to culture and education. Their needs include safe, inclusive spaces for expression, social connection, and empowerment through creative and collective activities. ”**

**“Sharing Stories, Building Bridges” Participant**

# WALL OF CONNECTIONS

**Goal:** getting to know each other, establishing connections, exploring how visuals can convey stories

**Materials needed**

- printed pictures and texts from each participant (received by facilitators before the workshop)
- string
- tape
- scissors

**Duration:** 60 min

**Preparation for facilitator and participants:**

This exercise requires some activities and tasks to be done before the workshop: Once you have all the participants selected, ask each of them to send you one picture that shows who they are as a person (it can be a picture of themselves or something abstract) with a small text explaining the story behind the selected photograph. Print everything out and stick all the papers on a large wall before the start of the exercise.

**Implementation steps:**

**Exploring the stories (15 min):**

ask participants to approach the wall to look at the pictures and read the stories

**Making connections (15 min)**

each participant is to take two pieces of string and mark the connections between their own picture and two other pictures/stories they feel related to the most

**Sharing (30 min)**

participants take turns sharing one by one, answering the following questions:

- explain your own picture and the story behind it
- explain the connections: what made you drawn to other people's work? did you choose based on the picture or the text? what were the most important similarities/shared values/interests that you found between you and other people?

**Final reflection/debriefing questions:**

- what did you learn during this exercise?
  - how was it for you to come up with a picture and a story behind it before the project?
  - how did you feel during the process of finding the connections?
  - what does this exercise tell you about visuals and stories?
  - how do you understand the sentence: "everyone has a story to tell?"
- 

# PICTURE TREASURE HUNT

## Goals:

getting to know each other, team building, exploring the surrounding using visual tools

## Materials needed

- camera/phone (one per group)
- printed task instructions (categories of pictures to be taken)
- projector

## Duration:

1 hour and 10 min

## Implementation steps:

### Explain the task (10 min)

In this exercise participants are divided into groups (4-6 people in each) – the task of each group is to take pictures that visually represent the following categories (one picture per category):

- something blue
- something surprising
- something familiar
- something local
- a pattern
- something that makes you think about time
- something funny
- something out of place

(the categories can be adjusted based on your needs and preferences)

This is a group task, so they are to walk together around the area and collectively make decisions about what to photograph and how (they can however take turns taking pictures so that everyone has a chance to practice)

Make sure to inform participants on how they need to send their selected photographs (email, whatsapp group, shared online board like padlet etc.)

### Taking pictures in groups (30 min)



## Sharing (30 min)

- Use a projector to display pictures one by one and as each group to give explanations
- Optionally, if your focus is more on strengthening their photography skills and confidence in this regard, you can give them some technical feedback about what could be improved in the photographs (or you can ask the group to do it too)

## Final reflection/debriefing questions:

- how was the process for you?
- which was the most challenging/entertaining category?
- how was the group dynamic? how did you divide the tasks?
- what did you learn about visuals and storytelling during this exercise?



# EMOTIONS IN PICTURES

## Goals:

personal reflection and strengthening participants ability to create abstract visuals that represent emotions

## Materials needed

- camera/phone (one per participant)
- small papers with two different feelings written on each

## Duration:

1 hour 30 min

## Preparations for facilitator:

For this exercise you need to prepare and print small papers with feelings (two words written on each paper). These are the feelings participants are going to be visualizing with photography. Make sure that each paper contains feelings that are quite different from each , for example: happiness/irritation etc.

Here is an example of pairs we are using, but feel free to mix them as you see fit:

Happiness / Disgust  
Joy / Fear  
Passion / Anger  
Excitement / Sadness  
Love / Shame  
Pride / Guilt  
Hope / Loneliness  
Relief / Frustration  
Confidence / Despair  
Peace / Boredom  
Inspiration / Irritation  
Enthusiasm / Anger  
Amusement / Regret  
Curiosity / Doubt  
Satisfaction / Suspicion

Compassion / Envy  
Inspiration / Frustration  
Gratitude / Boredom  
Confidence / Anxiety  
Playfulness / Annoyance  
Warmth / Irritation  
Serenity / Anger  
Affection / Apathy  
Security / Fear  
Joy/ Regret  
Freedom / Insecurity  
Admiration/ Helplessness  
Fulfillment / Pessimism  
Optimism / Hostility  
Fatigue / Trust

## Implementation steps:

### Introduce the task – part 1 (15 min):

- “This exercise is all about visualizing feelings and learning how abstract concepts can be translated into photography. Each of you will receive a paper with two different feelings written on it. Your task is to take two separate photographs (one for each word on your paper) that visually represent the feelings you got. Make sure to use your creativity and take more symbolic, abstract pictures. For example, if your task is to visually represent sadness, you could of course take a picture of a sad person, but we encourage you to find something that visually represents sadness in a less obvious way. Maybe a lonely tree against the horizon? or a frozen lake? To make it easier and more personal at the same time, try remembering a situation when you felt sad and reflect on what would represent it for *you*?”
- Distribute the papers with two feelings written down on each

### Individual photo taking (20 min)

#### Sharing – part 1 (15 min)

Divide participants into pairs or groups of three and ask them to share their pictures with each other. They can try and guess the feelings that are depicted in the photographs and then talk/reflect about the process.

#### Introduce the task – part 2 (15 min)

now participants are to take a similar, abstract picture representing *how each of them feels right now / in this moment of their lives*

### Individual photo taking (10 min)

#### Sharing – part 2 (15 min)

ask participants to go back to the same pairs/small groups as in the previous part of this exercise. Their task is to show their pictures to each other and share reflections from the process.



# VALUES IN PICTURES

## Goals:

reflection on personal/societal values and learning how to visualize them through photography

## Materials needed

camera/phone (one per participant)

## Duration:

80 min

## Implementation steps:

### Personal values introduction (15 min)

Participants' task is to reflect on their personal values, meaning what is most important for them on an individual level, and what kind of person each of them would like to be. Ask them to think of two words (two separate values) that can be used to finish the following sentence:

*When I am at my best, I am .... [insert their personal value here]*

### Individual photo taking part 1 (15 min)

Ask each participant to take two separate, abstract pictures that symbolically represent each of the values they selected

### Societal values (15 min)

In the second part, participants reflect on what are the two values *in society* that are most valuable to them. What values should the society be based upon? What are the most important values they would wish to see as pillars of the communities they live in? Ask them to write the two words down.

### Individual photo taking part 2 (15 min)

Ask each participant to take two separate, abstract pictures that symbolically represent each of the societal values they selected



## Sharing ( 20 min)

Divide participants into pairs or small groups and ask them to reflect and discuss the following questions:

- What were your personal values? What pictures did you take to visualize them?
- What were your societal values? What pictures did you take to visualize them?
- In your pair/group, did you come up with similar or different personal/societal values? If you came up with the same values, was your understanding/definition of them similar or different?

## Tips for facilitators

For some groups (especially if you work with younger people), the concept of “value” might not be entirely clear, which means it could be difficult to answer a value related question and take a photograph of it. If this is the case, make sure to spend some additional time in the beginning of the exercise to explain and discuss with your group what a value is. You can also give them a list of values as a resource to choose from. Here is an example of a value list that we use, but feel free to adjust it depending on your needs:

Authenticity	Justice
Achievement	Kindness
Adventure	Knowledge
Authority	Leadership
Autonomy	Learning
Balance	Love
Beauty	Loyalty
Boldness	Meaningful Work
Compassion	Openness
Challenge	Optimism
Citizenship	Peace
Community	Pleasure
Competency	Poise
Contribution	Popularity
Creativity	Recognition
Curiosity	Religion
Determination	Reputation
Fairness	Respect
Faith	Responsibility
Fame	Security
Friendships	Self-Respect
Fun	Service
Growth	Spirituality
Happiness	Stability
Honesty	Success
Humor	Status
Influence	Trustworthiness
Inner Harmony	Wealth
	Wisdom

# SELF PORTRAIT

## Goals:

encouraging participants' self-reflection and exploring the topic of identity through photography

## Materials needed

- camera/phone (one per participant)
- projector
- whiteboard/flipchart and markers

## Duration:

1 hour 30 min

## Implementation steps:

### Task introduction (15 min)

Have a short discussion with your group about the concept of self-portrait

- What are some examples of self-portraits from art history?
- Why do people have the need to represent themselves visually?

Introduce the "self-portrait but not a selfie" idea:

- explain that participants' task is to create a self-portrait (a photo) that does not show their face fully and frontally
- talk about representation and self-image, underlining that this task is to visually present who participants are, and not just simply how they look like
- brainstorm with your group: ask them to share ideas how a self-portrait without a face could look like. Make sure to write down their ideas on a whiteboard/flipchart
- if they are stuck, you can suggest some ideas to them, for example: A self portrait that is not a selfie can be:
  - a picture of your body part
  - a picture of your face partially covered
  - a picture of an object that bears a personal significance to you
  - a picture of a landscape
  - a picture of your reflection/shadow
  - a picture of something abstract that represents how you feel right now / felt in a specific moment of your life



### Individual photo taking (30 min)

Ask participants to go out of the training room and take their pictures. Give them some final suggestions and tips for the exercise:

- be creative
- do not edit the pictures (apply filters etc) too much – the aim is for the photographs to have a message, not to look “perfect”
- first reflect on what is important to you, how you would like to represent yourself, and then take the picture
- you can take multiple photos but select one in the end for sharing with the group

### Captions writing (15 min)

After participants are done with taking photos, their task is to write captions – a sentence or two for every picture that gives some additional meaning/explanation to the image

### Presenting (30 min)

- Option 1: if your group is big (15+ participants), divide them into pairs or groups of three and ask them to share the pictures with each other and talk about the process together
- Option 2: if your group is smaller, you can collect the pictures from all the participants and display them using a computer and projector, so that everyone can see all the photographs and each author has a chance to speak.

Important: make sure to underline that sharing in the big group is always voluntary and if someone does not want that they don't have to do it (their decision should always be respected with no further comments)



# COLLAGE POETRY

## Goals:

exploring how visuals and words can be used for reflection and conveying stories

## Materials needed

- 1 set of copied pages (4–6) from different books for each participant
- thicker A4 paper
- scissors (1 per participant)
- glue (1 per participant)

## Duration:

1 hour 40 min

## Preparations for facilitators:

The source material for this exercise are copied pages from different books which you need to prepare in advance. We normally select 4–6 pages (just opening a book at random and copying it), but we make sure that each page is from a different book and the books we use are quite diverse (non-fiction books, biographies, science textbooks, novels etc.).

## Implementation steps

### Explaining the task – part 1 (10 min)

- Each participant receives the same set of pages copied from different books.
- First they skim through the text (without really reading it carefully) and circle 5–6 words per page that they find interesting. It does not matter what the words are, just something that catches their attention.
- They cut the words out
- From the words they create a poem (you can either give them a specific topic or let them be creative; we sometimes give them a topic of “I am everybody” and let them interpret it)
- Once the poem is ready, they stick it on a white paper

### Additional instructions:

- if the words they initially selected are not enough, they can go back to their copied pages and cut out some extra material from there
- if they have a word in mind and they cannot find it, they can write it by hand
- if some of them do not feel good with the idea of cutting and gluing but are confident with poetry, they can just write their poem traditionally

### Individual work on creating the poems (40 min)

### Explaining the task – part 2 (10 min) \*

Each participant is to take a picture that visually represents their poem, focusing on creating a visual that adds a new layer of meaning to their text (they can focus on conveying emotions, finding something symbolical etc)

## Individual picture taking (20 min)

### Sharing (20 min)

divide participants into small groups and ask them to read the poems to each, show their pictures, and share/reflect on their process

### Final reflection/debriefing questions

- how did you select the words for your poem? why were you drawn to certain words more than to others?
- how did you create your poem? did you start from a concept or the just looked at the words to see what comes out?
- what is your poem about? what meaning does it have for you? what emotions does it bring in you?
- how was it for you to take a picture that visually represents your poem? what additional layer of meaning does the picture bring to your poem?

### \*Notes for facilitator/exercise variations:

You can choose different ways of creating visuals for the poem created in this exercise: you can either ask participants to take pictures (like described above) or you can ask them to make a paper collage that illustrates their poem (see the COLLAGE exercise section for more instructions)



# COLLAGE

## Goals:

exploring how photography and visuals can be used for reflecting, exploring, and illustrating different topics

## Materials needed

- magazines and newspapers
- thick A3 paper
- scissors (one per participant)
- glue (one per participant)

## Duration:

1 hour 40 min

## Implementation steps

### Give instructions (10 min)

Participants' task is to create a paper collage illustrating a specific topic (for example "meeting the other", "I am everybody" or anything else that suits your project's context)\* The point of this exercise is to be free and creative, so there are no specific rules or instructions except for the following guideline:

*collage is not just gluing things next to each other, is to take different elements out of their original context and stack them together to create a completely new meaning*

### Individual work on collage (60 min)

### Sharing (30 min)

- Place all the ready collages on a large table or stick them to a wall)
- Ask participants to walk around and look at them like in an exhibition
- Ask each participant to explain their art work to the group



### Final reflection/debriefing questions:

- how was the process for you? what things did you discover during this exercise?
- how did you interpret the sentence you were given for illustrating?
- how did you feel while listening to other people's interpretations of the topic? were their interpretations similar or different from yours?

### \*Notes for facilitator/exercise variations:

Instead of giving your participants a specific sentence to interpret, you can ask them to create a collage that visualize the poem they created in the previous exercise



# SPACE COLLAGE

## Goals:

boosting creativity and exploring new ways of working with visuals that actively uses the physical space

## Materials needed

- magazines and newspapers
- scissors (one per participant)
- tape
- camera or phone (one per participant)

## Duration:

40 min

## Implementation steps

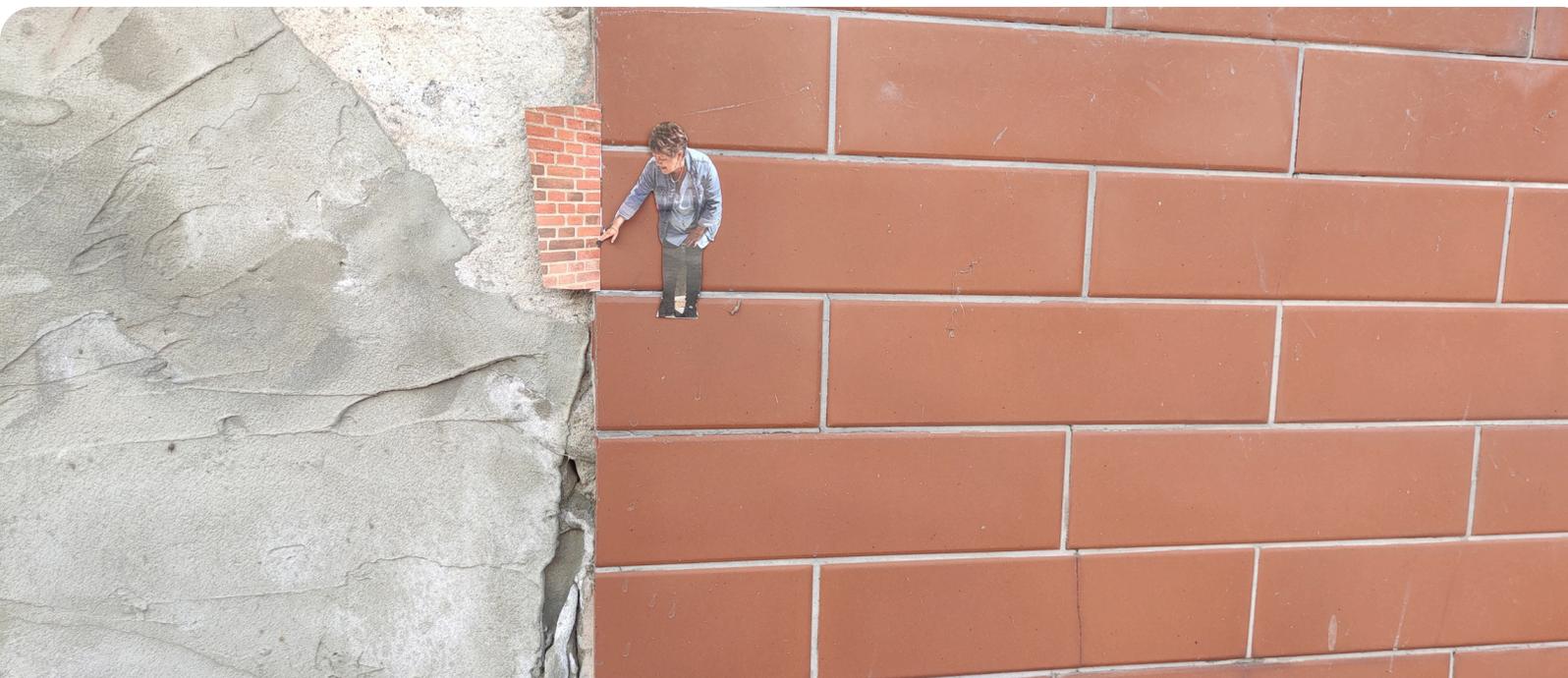
### Explaining the task (10 min)

- participants are to find and cut out some small elements/photographs from magazines/newspapers
- once they have them, their task is to place those elements somewhere in the space (for example, let's take a picture of a fly and use a paper tape to stick it to the wall) and take pictures of it, creating a completely new image that combines illusion (picture from the magazine) and reality (physical objects in the space)

### Individual picture taking (20 min)

### Sharing (30 min)

- ask each participant to show and talk about their art work



# THEY SAY I SAY

## Goals:

Reflection on identity, perception of self, and others perception of ourselves

## Materials needed

- paper
- pens

## Duration:

1 hour 40 min

## Implementation steps

### Reflecting on identity (20 min)

Each participant takes a piece of paper and writes their name in the middle of it. Then, their task is to write 5 – 7 different words that are their identities and/or groups they belong to. Each word is an answer to a question: “Who am I?”

Important: this exercise aims at exploring identities and not personal characteristics, so make sure participants understand this distinction. To make it easier, you can do the exercise yourself and show them your answers as an example and/or give them some categories that they can think of while answering the “Who am I?” question:

- nationality
- ethnicity
- gender
- sex orientation
- religion
- political affiliations
- occupation/profession
- strong personal interests
- relations with other (for example, I am a mother, a brother, a partner etc.)

### Experience sharing (20 min)

Divide participants in pairs and ask them to discuss the following:

- what identities/groups did you put on your paper?
- which of the identities have you chosen yourself and which of them were assigned to you?
- which of the identities are the most important? how did it change over time in your life?
- what are the main social expectations, roles, and values related to your identities? are they aligned with your personal values?
- have you ever been mistreated, misjudged or misjudged based on some of your identities/groups you belong to?

### **Individual reflection on perception (self and social) (20 min)**

Based on the experiences they shared during the previous part of this exercise, each participant is to think of one sentence that was harmful/untrue which they heard about themselves from others (this sentence starts with "THEY SAY"). Next, for each sentence ask them to write their answers – things they would like to say to people who misjudge or mistreat them. (This sentence starts with "I SAY")

For example: "They say I am stupid"  
"Say I am just doing things my own way"

Important:

This exercise is about empowerment and taking a look at how our own perception can sometimes be different from the perceptions others have about us. As the negative sentences ("they say") are often harmful and evoke anger in participants, some of them typically have the need to answer ("I say") in an equally negative and emotional manner.

For example: They say I am stupid, I say they are stupid.

While for some this is a natural and natural answer stemming from the need to fight back, in this exercise it is important to explain to participants that their task is to come up with an answer that is empowering, focused on themselves, and sharing the truth about how they perceive themselves, for example: They say I am stupid, I say I take time to do things my own way.

It is important that as a facilitator you provide participants with more guidance and individual support whenever needed.

### **Individual picture taking (20 min)**

Each participant is to take two pictures that visually and symbolically represent each of the sentences (so one picture for "they say" and one picture for "I say").

### **Sharing (20 min)**

Divide participants into pairs or groups of three and ask them to share the sentences and the pictures.



### Final reflection/debriefing questions:

- how did you feel during writing your identities/groups of belonging? how did you decide which identities should end up written down and which not?
- how did your identities/groups of belonging changed over time?
- how was the process of writing down the “they say/I say” sentences? How did you feel during it?
- what additional layers of meaning did your pictures add to your text?
- how did you relate to experiences/sentences/pictures of other people when you were reflecting in smaller groups?
- what did you learn about yourself and others during this exercise?



**They say I am lost**

**I say I am on the way**



I have learned some good exercises I will be able to implement in my daily work life ( I facilitate group sessions for young people facing health related problems) and into my volunteer job, where I organise weekly activities for a group of children. I also learned some very important soft skills about facilitation of trainings on such emotionally hard topics for the participants.

Dora, Sharing Stories participant from Hungary

# COMMUNITY MAP

## Goals:

exploring how visuals and audio can be used for exploring and documenting the local community

## Materials needed

- camera/phone (one per group)
- large, thick white sheets of paper
- markers and pens

## Duration:

2 hours 40 min

## Implementation steps

### Explain the task (10 min)

In this exercise participants will be divided into small groups (4–6 people each). Each group is to take a walk around the neighbourhood and find places that:

- are surprising
- are familiar
- are foreign
- other categories that they find relevant

(you can change and adjust the categories the needs and context of your project)

In each place, they need to take a picture and record a short audio (using their phone) to explain the story behind the photograph (why did you choose it, what does it mean to them etc.)

### Group task: exploring the area to take pictures and do the voice recordings (60 min)

### Creating the map (60 min)

- once participants are back, ask them to create a large drawing of the neighborhood, marking the places they discovered and explored during their walk
- optionally, you can print the pictures they took in a small format and give it to them to glue on the drawings
- for audio recordings, upload them online, generate qr codes, print them, and give them to participants to stick to the drawings

### Presentations (30 min)

ask each group to present their maps, show the pictures, and play the audio recordings

### Final reflection/debriefing questions:

- how did you work as a team? how did you divide the tasks?
- what was the most interesting thing you discovered during this exercise?
- how your map was different from the maps of other groups? what does it say about experiencing the space and perception of the neighborhood?
- what did you learn during the exercise?

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