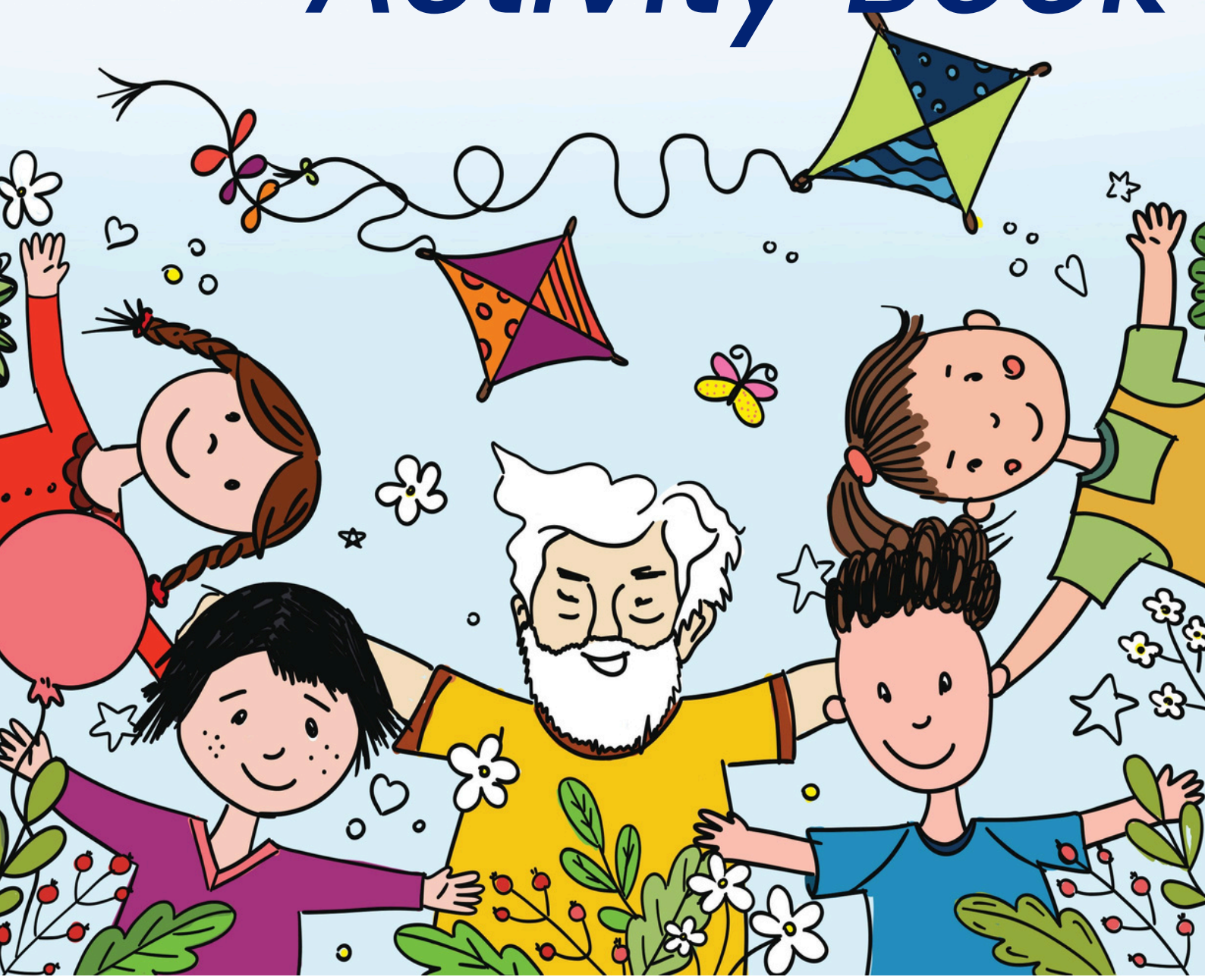
Aziz Dede's Travelling Workshop

Activity Book



Nesin Vakfı

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Aziz Dede's Travelling Workshop Activity Book

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Foreword

For those who don't usually read forewords, let me say straight away: here I will talk a little about how the project began, and what we prioritised, and why, when preparing this book and the workshops.

This book grew out of work we began with friends after the 6 February earthquake, to contribute to the wellbeing of children in Hatay. In describing what we did, I also want to share why and how we did it. This book is meant not only for disaster areas: it is a resource you can adapt to the children you work with and to your own goals.

What you have here is really a pool of content created by people from different disciplines and cities who share the same view of children. For a year and a half we all worked with the same groups, shared our experiences and passed on our observations in weekly meetings. We filled gaps for our teammates through activity reports. Sometimes we ran each other's activities with groups of children we were meeting for the first time. It was a constantly renewing, growing process. We are grateful to the Support Foundation for Civil Society, Türkiye Mozaik Foundation and Bridge to Türkiye Fund for supporting us along the way. The book in your hands is the product of exactly this process. We want to share the notes we took and what we learnt as an open resource. We were clear about one thing from the start: we had to work with the same children over the long term. We felt it would matter to open a space for them on the same day, at the same time each week, in a place of their own, and to be predictable. After a great loss, losing control and being tossed about by uncertainty is one of the hardest things for children. None of us could move our lives to Hatay entirely. So each of us decided to spend one week a month in the field, running workshops that complemented one another. Later, we aimed to grow the team by meeting volunteers who wanted to work with children in Hatay.

In our first meetings, we agreed on what to be mindful of when working together and which principles would guide us:

- First of all, the space would belong to the children.
- We held in-depth meetings to build a shared understanding of children's rights, child participation and safeguarding. We put our views in writing as a code of conduct.
- Our work would be process-oriented, not outcome-oriented.
- Children would experience different art methods, discover making things together and democratic decision-making, and learn while having fun.
- At every critical stage of this journey we sought expert advice and filled our gaps. With every step in the field we understood better that one must not set out unprepared on children's rights and participation, creative art methods with children, trauma and expectations.

Our Framework

- Children's rights-based
- Inclusive and participatory
- Gender-equality sensitive
- With safe boundaries
- Putting child safety first
- Mindful of local dynamics
- Sustainable
- Predictable
- Nature-friendly
- Process-oriented, not talent- or outcome-oriented

We knew that working with children who had lived through the earthquake was a great responsibility. Aware that even a careless word or clumsy gesture could cause harm, we tried to take care with everything we said and did.

For our workshop we first chose an orchard, then moved to Defne Evleri. At first we were not allowed into the container cities, and finding a venue was hard. But together, with patience and effort, we created a space.

Along the way, we wove a living programme shaped by the children's needs and wishes. Every week we held a meeting to share our experiences. We also met separately with a psychologist to talk about how we were feeling. Those in the field and those who weren't listened to and supported one another throughout.

During this process we called ourselves 'kolaylaştırıcı' (enablers), because our aim was less to teach children something than to open space for them to explore, create and express themselves along the way. In this book, however, I will use the term facilitator.
I wish you a joyful read, full of discovery.

Özgün Dündar



How to Use This Book

This book is a selection of the activities we ran over a year and a half. I have tried to pass on the rich content a large team blended with its past experience.
I hope you can easily find and use the activities and games you need when planning workshops or lessons in your own programmes.
As I said in the foreword, we developed this content together as a team from different disciplines. Our aim is to share the richness of this diversity not only in practice, but also through the thinking behind each activity.
If you want to reflect and do some research before each activity, you can wander down colourful side streets to explore, or at times set out on topics as wide as the sea.
Under **'Notes for facilitators'** you will find practical knowledge we gained and shared during the project. This is where we give our observations on details you may meet in practice.
I open the book with a section on Circles, which play a key role in our practice. It explains why and how we use circles. I cover the essentials of a circle, and the things to avoid, enough for those with no circle experience to make a start. You will find recommended resources for going deeper at the end of the section.
Games are a whole other world. It is easy to get lost in them, so they are first grouped by purpose. Then, to make your work easier, each game's key features are shown with small icons. Here I have selected only games we tried, loved and found useful.
Icebreakers and Warm-up Games First contact is always critical. First words, first laughs, a sense of trust… This is when a child builds a bond with peers and the facilitator, so choosing the right game for the group matters.
Active Games Ideal for balancing the group's energy, getting bodies moving, shaking off sluggishness, or just having fun.
Concentration and Attention Games We added these to our workshops to support focus and thinking together. Rather than issuing warnings to gather attention, we often found games that channel the group's energy more effective.
Teamwork and Cooperation Games

We gave these games special weight in our workshops. We value children experiencing democratic decision-making through play.

Creativity and Imagination Games Games that let children imagine and express themselves in original ways. Opening an activity with a game on the topic helps spark creative approaches and frees up thinking.
At times the line between a game and an activity may blur. In this book, "game" means a complementary exercise outside the workshop's main theme, usually lasting 10 to 20 minutes.

Now for the icons, which we hope make choosing easier:

 Games for large groups.

 No elimination

 Elimination game

 Easy to join or leave

 Easy to follow

 Can be played in a small space.

 Large space

 Can be played with groups speaking different languages.

We also grouped the activities by type. We thought and argued at length about the concept of "art". But as this book prioritises practice, I have set those rich discussions aside and gathered our conclusions under these headings:
Getting Started: This section contains two core activities we ran back to back in the first workshop with every group we began long-term work with, both to bond and to discuss our community rules. The workshop flow for these two activities, enriched with games, is at the end of the section.
Drama Activities: Here you will find a sequence of drama and improvisation games planned and run by our drama facilitator, which you can use with themes that suit your workshop. We also recommend Koray Tarhan's book "Doğaçlama için Elkitabı" (A Handbook for Improvisation).
Art Activities: Fırat Bingöl, one of our orientation trainers, summed up art activities beautifully

and I quote him here without adding a word.
"Creating spaces where children can respond to and express themselves about the events and situations they meet each day
is one of the most important goals of art workshops. Another aim is to help children express, through art, the experiences they have had in their social surroundings and to help them build self-confidence.

Art matters because it can be therapeutic and calming, builds creative thinking, offers new perspectives and, beyond individual expression, fosters a sense of group and collective life through group work. While making pictures, sculpture, music or drama, children must find creative ideas to solve the problems they meet, which helps them become solution-focused.
An art workshop's idea of materials should not be limited to art supplies. Stressing the value and variety of materials is as important as stressing that the workshop has no limits. We should not think of the workshop as a space squeezed between four walls. There is no rule that workshop activities must happen in a workshop; the garden, walls, floor, our own bodies, nature and so on can all be workspaces. Using different spaces suited to the character of the activity has always worked well.
Suggestions:
See each child as an individual and approach them with that awareness.
Make no distinction between talented and untalented.
Never interfere while children draw; value even the smallest line, accept and encourage whatever they draw.
When evaluating, focus on the process, not the outcome.
Avoid questions like 'What is this? Why did you do it like that?' They make a child feel their picture isn't understood, that they lack talent or can't do it. Questions like 'How did you feel while drawing? Would you like to tell us your picture's story and what it expresses?' work better."
Fırat Bingöl

Design Activities: In design activities we worked on first imagining, then planning how to bring that idea to life. Many of our art workshop principles applied to design workshops too.
We designed workshops to get to know different materials and hand tools and learn ways of working.

When setting up the Aziz Dede's Travelling Workshop space, we made sure materials had set, labelled places within easy reach of the children, that children could fetch their materials themselves when needed, and that we tidied them away together at the end. Our aim was not only convenience but also to help children take ownership of the space and take responsibility.

The information in this book may grow and change over time. But we hope that, even as it stands, it will encourage you to design creative, participatory and thought-provoking processes with children.

Özgün Dündar

Circles



In Aziz Dede's Travelling Workshop, circles are safe spaces that bring us together at the start and end of each workshop, where everyone is heard, listens and shares. We begin the day by catching up with each other and end it by hearing and expressing how we are.
Widely used in group work, circles help participants connect both with themselves and with each other.

Key Ideas of the Circle

Equality: The circle's round layout shows that everyone is equal and no one holds a more important position.

Participation: Every child is part of the circle and feels they belong to the community.

Taking Turns: Children learn to listen to others and wait their turn to speak.

Emotional Literacy: The circle gives children a chance to express and understand feelings.

Community Building: Sharing in the circle strengthens group identity and a sense of shared experience. Together, these create a positive learning environment that supports children's social, emotional and cognitive development.

Things to Keep in Mind in a Circle

- Everyone sits so they can see each other's faces, making it easier for group members to connect.
- Everyone gets a chance to share. Those who want to speak do so by choice; no one is pressured.
- Those who don't want to speak don't have to.
- We strive to create a safe space where children feel physically comfortable and can express their feelings freely.
- No judgemental words or body language; everyone's feelings and thoughts are equally valuable.
- Everyone listens to each other respectfully. Belittling remarks and blame are avoided.
- Each circle is shaped by the group's feelings, thoughts and needs, and rules are set together.
- The circle helps children develop belonging in the group while keeping their individual identities.
- Disagreements can also be handled peacefully in the circle.

What the Circle Offers

1. Equality of Participants: Since everyone sits at the same level in a circle, ideas can be exchanged without hierarchy.
2. Open Communication: Participants find space to express their thoughts freely.
3. Listening Skills: The circle builds active listening, because everyone speaks in turn.
4. Creativity and New Perspectives: Different thoughts come together and spark innovative ideas.
5. Empathy and Understanding: Participants better understand each other's points of view and develop empathy.
6. The Power of Diversity: Sharing different perspectives leads to richer discussions.

Joining the Circle

- Everyone has the right to be in the circle. Participants may speak, but are equally free just to listen.
- To keep the circle safe, the group makes an agreement setting its circle rules. If someone struggles to keep to it, they are encouraged to come back once they are ready to.
- No one is told what to think or do.

The Facilitator's Role

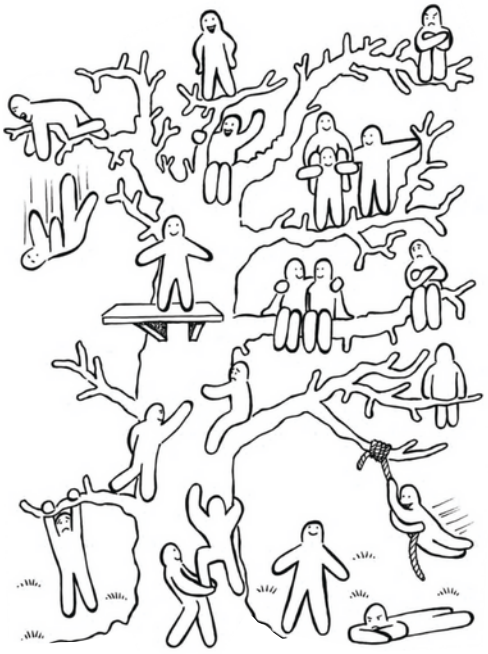
- Gently guides the flow of the process.
- Keeps the atmosphere respectful and trusting.
- Plans activities suited to participants' levels.
- Keeps track of how everyone is feeling.
- Helps resolve conflicts.
- Sees each member's individual needs, while also keeping the group together.

Variations for opening and closing circles

When going round for views, answers can turn into empty repetition. Below are alternative circle methods we used to break this cycle, both in opening circles, where we want to hear how children feel, and in closing circles, where we want their views on the activities:

Blob Tree

At the start, each child gets a Blob Tree picture. Children colour the figure that shows how they feel in a colour of their choice. Then anyone who wishes shows their picture in the circle and explains why they chose that figure and colour. In the closing circle, children get their sheets back and colour the figure that reflects how they feel now. After five minutes, anyone who wishes shares.

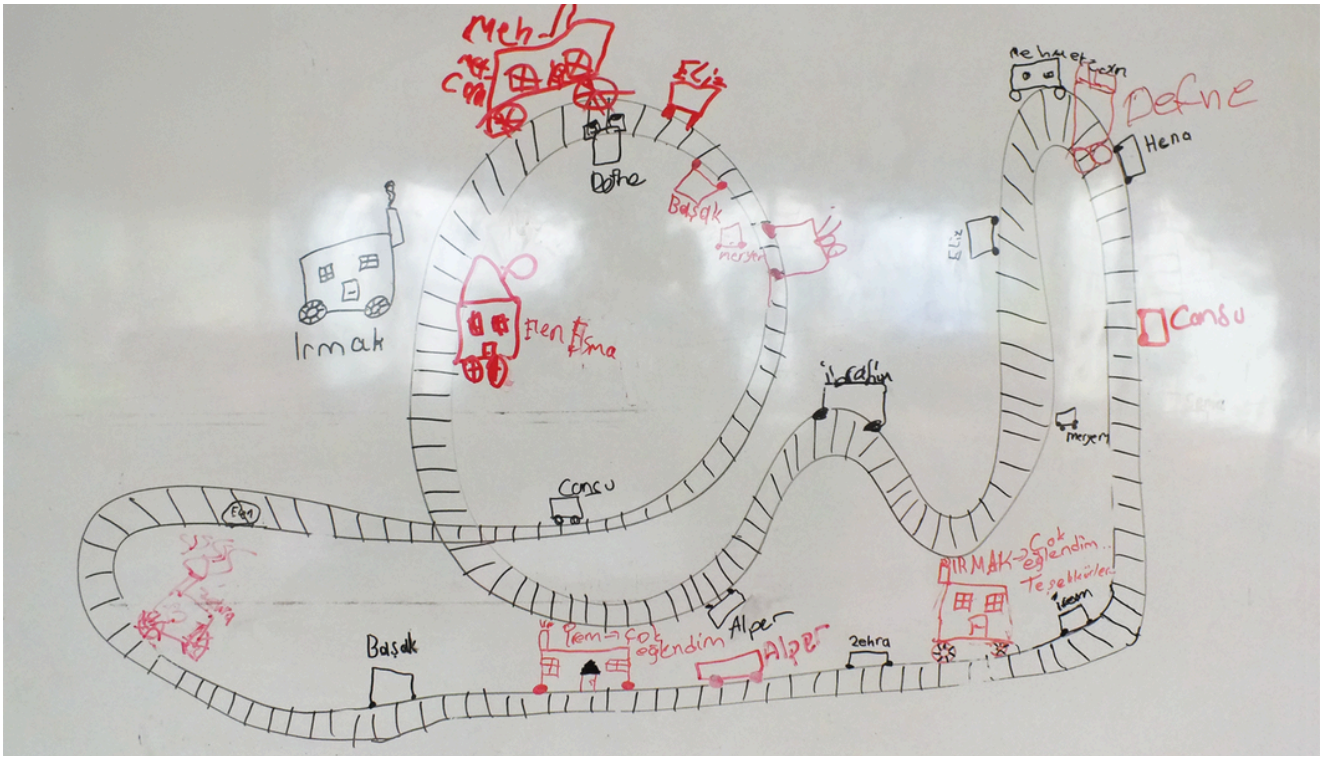


You can also find alternatives to the Blob Tree online, such as "Blob Classroom" or "Blob Playground".

Roller Coaster

The facilitator draws a roller coaster track on the board. In the opening circle, children draw a carriage with their name in it anywhere on the track that shows how they feel, then sit in the circle. Anyone who wishes explains why they placed their carriage there. The board is not wiped during the activity.

In the closing circle, everyone places their carriage on the same track again with a different-coloured pen, returns to the circle, and anyone who wishes explains where they put it and why.



Feelings circle with emotion cards

When building community, expressing feelings and showing empathy are key skills for children. In our work, emotion cards were a tool we often used to raise children's emotional awareness and widen their feelings vocabulary.

Emotion cards are laid out in the circle where everyone can see them. Children are asked to walk around the cards and notice the variety of feelings. Meanwhile, the facilitator may read the feelings aloud. Everyone writes the feeling they chose on a small slip of paper. Then, seated again, children are invited to say what they feel right now and why. Sharing is optional. The facilitator should not insist.

If you're looking for lovely emotion cards for your group, we recommend the Feelings and Needs Set by Başka Bir Okul Mümkün Derneği.
https://www.baskabirokulmumkun.org/model-duygu-ve-ihtiyac-seti/

Ideas for closing circles:

A closing circle is a manageable way to end the day calmly and send children off with a sense of achievement and belonging. Like the opening circle, it gives participants and facilitators a sense of calm and trust and helps strengthen community bonds. These routines help children reflect on what matters to them about the workshop, their peers and themselves. In a five- to ten-minute closing circle, participants can review the day, ask questions on their minds and say goodbye until next time.

Today I noticed that...

At the end, children are given colourful sticky notes saying “Today I noticed that...” and asked to complete them. Explain that it can be any insight about the activities, the participants or themselves. Then anyone who wishes shares in the closing circle.

Hello, What’s Happening There?

In the closing circle, where children share what they made and their thoughts and feelings about the workshop, one facilitator takes on a role: “Hello Mine, I think you’re at a gallery right now. Could you interview the artists and tell us what’s happening there?” The second facilitator holds an imaginary microphone and asks the children what they made and how they feel.



Games



In our workshops, play became one of the most powerful tools for building community and forming bonds. As playful adults, we never left games out of our activities.
Play is an inevitable part of children's lives, yet it takes up less space than it deserves in the adult world. Adults always look for a reason to play, while children simply welcome play into their world without needing one.
Games strengthen children's hand-eye coordination, fine motor skills, and their ability to listen, think, respond and develop strategies. They also offer a chance to experience success and failure in a supportive environment.
At heart, we use games in our workshops to have fun and build bonds. But it doesn't stop there. Play was also an important tool for developing problem-solving and communication skills and for balancing the group's energy. Sometimes we turned to active games to shake off tiredness and sluggishness, and sometimes we used games to refocus a distracted group. This was a far more fun and safe approach than telling off a restless group before starting an activity.

• Warm-up Games

1. Onion, Garlic

Duration; 10 - 30 minutes
Age range; 6+
Materials; -
Group size; 8+

In this game, played to get to know each other and learn names, participants stand in a circle with an 'it' in the middle. First, everyone asks the people on their left and right their names. Then the 'it' points at someone and says “onion” or “garlic”. If the 'it' says “onion”, the person pointed at must say the name of the person on their left within 3 seconds; if “garlic”, the person on their right. If they say the name correctly, the 'it' asks someone else in the same way. If the person cannot say the name correctly, they become the 'it' and the previous 'it' takes their place.
Variation: In groups of children who speak different languages, the second round can use new code words from each child's language instead of “onion” and “garlic”. This creates a game where all children feel comfortable and included.

Note for facilitators:

To help the group mix, the facilitator can swap everyone's places mid-game and carry on. The game can also be played without an 'it': the person whose name was said points to someone else instead.

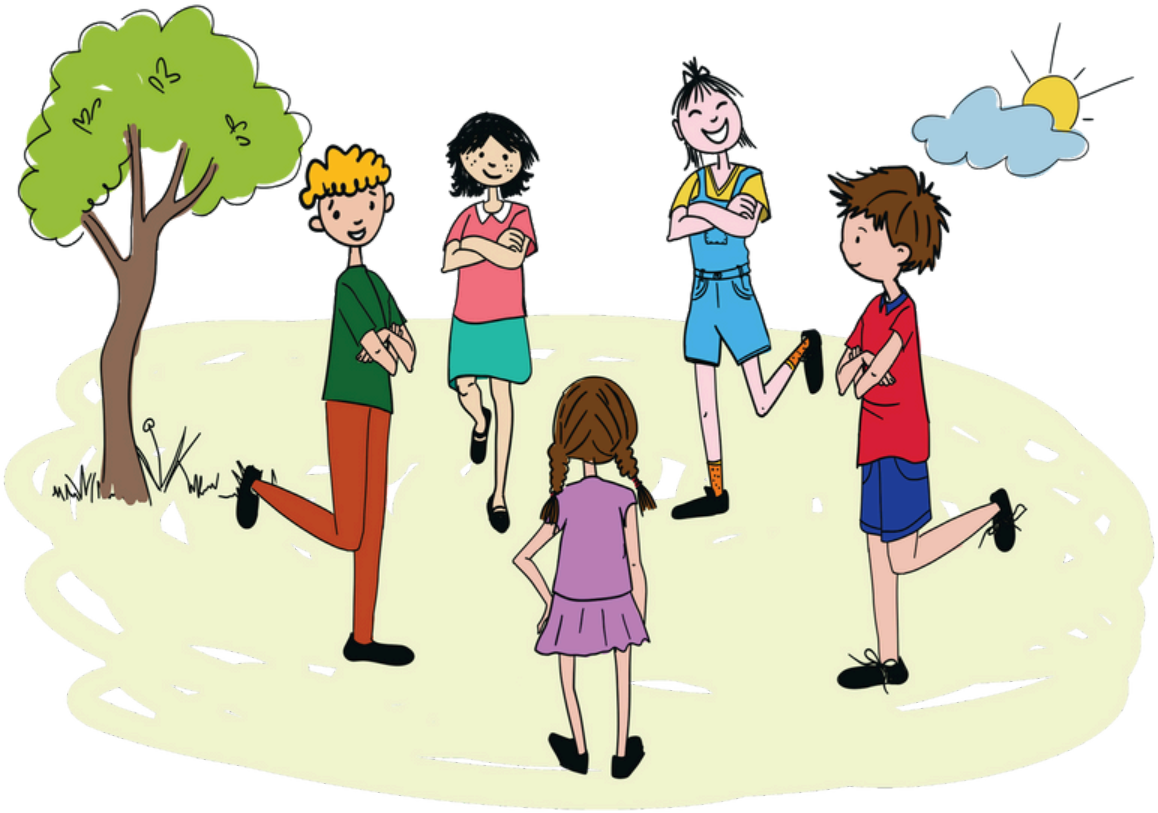
2. Zombie

Duration; 10 minutes
Age range; 6+
Materials; -
Group size; 10+

When the children already know each other, this game helps facilitators learn the children's names. A child who knows the group's names becomes the 'it'/zombie in the middle. They walk slowly towards a friend of their choice. When the zombie gets close enough to tickle that child's shoulders, the child says the name of another child in the circle. The zombie then heads towards that child. The game ends when every child's name has been said.

3. Name and Move

Duration; 10 - 30 minutes
Age range; 6+
Materials; -
Group size; 8+



All participants form a circle. The first participant says their name and then makes a movement, shape or facial expression. The whole circle then says that person's name out loud and repeats the movement. The game moves round to the right or left until everyone in the circle has said their name and made their movement.

Variation 1; Rhythm and movement All participants take their places in the circle. (It can be played sitting or standing.) The facilitator keeps a simple rhythm by clapping and slapping their knees. The group joins in, in sync. Then, starting with the facilitator, everyone in turn makes their chosen movement to the rhythm. Once the circle is complete, players call each other. To make a call, a player first does their own movement, then the movement of the person they are calling. The turn then passes to the person called. The whole game continues without ever breaking the rhythm.

Variation 2; Name and animal In this game, participants add an animal's name before their own when introducing themselves. They then explain why they chose that animal and which of their traits resembles it. To encourage the children, the facilitator goes first with an animal and their name. Starting with an unusual animal, if possible, helps the group warm up. This game speeds up remembering names and building relationships.

4. Wander and Ask

- Duration; 10 - 30 minutes
- Age range; 7+
- Materials; Question cards
- Group size; 8+

This game is a lively way to get to know each other and also a great way to strengthen communication within the group.

Each participant is given a question card. Participants are asked to wander randomly around the space. The aim is not to walk in straight lines, but to keep changing direction as if filling the gaps, creating a lively flow. While walking, they are encouraged to make eye contact and greet the people they meet. When the facilitator gives a signal (for example shouting "hop!", clapping, ringing a bell, or starting or stopping music), the two people whose eyes meet at that moment form a pair.

The pairs take turns asking each other the question on their card. Once answered, they swap cards and everyone starts wandering again. The game can be repeated for several rounds, depending on group size and time.

Depending on the children's energy, the facilitator can play music during the wandering and invite participants to dance as they move.

Questions

What's your favourite food?/ What's your favourite sport?/ Can you tell us something funny that happened at school?/ What do you like doing with your friends?/ What's your favourite fruit?/ What's your favourite vegetable?/ What's your favourite colour?/ If you could be an animal for a day, which would you be?/ Can you tell us something that made you laugh a lot recently?/ What's your favourite song?/ Who's your favourite cartoon character? (Can you talk like them?)/ If you could be friends with a cartoon hero, who would it be?/ Who is a good friend to you, and what should they be like?

Note for facilitators:

Questions should be chosen carefully to suit the group's age and needs. In disaster areas, for example, we recommend avoiding very personal topics and consulting a psychologist when choosing questions.

Variation: Questions for 12-17-year-olds who know each other well:

- If you could visit anywhere in the world, where would it be?
- Is there something you're looking forward to in the coming week?
- What was the most important thing for you today?
- Is there something in the world you'd like to change? What is it?
- If you could solve any problem in the world, what would you solve and how?
- What has made you laugh the most lately?
- If you had a superpower for a day, what would it be and how would you use it? What do you think you're really good at? What do you love about it?
- What's the best thing that has ever happened to you?
- What's the best advice someone has given you lately?
- Who is your role model? What do you admire about them?
- If you learnt a new hobby or skill, what would it be?
- Is there a book, film or song that has left a mark on your life? What is it?

5. Ahmet

Duration; 10 - 30 minutes
Age range; 7+
Materials; -
Group size; 8+



Everyone sits in a circle. At the start, everyone's name is assumed to be Ahmet. Two people sitting side by side repeat the lines shown in the picture. If both say their lines fully and correctly, person B turns to the person on their other side and starts the conversation with A's line. The other, the 3rd person, replies with B's line. This continues step by step as long as no one makes a mistake. Until the first round is complete, the lines can be hung up where the group can see them. Once the round is complete, the text is removed. Anyone who makes a mistake gets a nickname.

The nickname is given by the friends on either side of the person, but the person must accept it. A name the person does not accept is not given. From then on, the circle calls that person by their nickname instead of Ahmet. When someone makes a second mistake, a second nickname is added to the first. The friends on either side must say these nicknames without stumbling. Otherwise they are out too and get nicknames as well.

Note for facilitators:

This is a good bonding game when you don't know the group's names but the group knows each other fairly well. It is also very suitable for older groups who don't enjoy active games.

The game gets fun once participants make a mistake and get nicknames. Imagine 4 people sitting side by side in the circle. The 1st and 2nd have made one mistake each, the 3rd two, and the 4th none. If the person with two mistakes was named Lemon the first time and Sour the second, their name is now “Lemon Sour”. So the four are now called Aladdin, Cinnamon, Lemon Sour and, since the 4th hasn't changed, Ahmet.

The conversation between the 2nd and 3rd person goes like this: 2- Hello Lemon Sour 3- Hello Cinnamon 2- Aladdin says hello to you, say hello to Ahmet 3- OK Lemon Sour



• Active Games

1. Safe Zone

Duration; 10 minutes
Age range; 6+
Materials; Rope or chalk
Group size; 10+



Players split into two teams and line up side by side with their own team, facing the other team. A line is drawn along the toes of each team's players (using chalk or rope). For each team, its own side of the line is the safe zone. A player with both feet on their team's side cannot be tagged. The middle area between the two lines is where both teams can tag each other. Players with even one foot in the middle can be tagged. Each team aims to tag the other team's players and bring them over to its own side, and so its own team. The game ends when all players are on the same side. In this game, everyone wins.

2. Knights

Duration; 5 - 10 minutes
Age range; 6+
Materials; -
Group size; 5+



The group stands in a circle. The facilitator explains the game: “We are honourable knights. In one hand we hold our sword,” raising one hand with the index finger pointing up, “and in the other, our heart,” bending the other arm behind and resting the hand on the back, palm facing out and fully open. “With our hearts wide open, we use our swords to try to touch the other knights' hearts, that is, the open hands on their backs. Each knight tries to touch their opponent's heart while protecting their own. A knight whose heart is touched is out.” There is no referee. The word of the knight whose heart was touched, not the one who touched it, is taken as true.
Before starting, the group leader marks out an area. Within it, leaning your back against anything, taking your hand off your back or closing your palm is not allowed; anyone who does is out. In the circle, the group leader says, “I am proud to fight you, knight,” and all the knights bow with their “swords” forward and say together, “I am honoured to play with you, knight.” The game starts on the group leader's command. The last two players fight a duel. Facing each other, they greet each other with the same words and the leader starts the game. One minute is timed. If no one wins, it ends in a draw.

Note for facilitators:

Once the rules are explained, the facilitator may hold a discussion in the circle about what "being honoured" means before starting, and ask for ideas on why this game begins with a bow.

3. The Worm

Duration; 10 - 15 minutes
Age range; 6+
Materials; 8 - 10 hula hoops
Group size; 8+



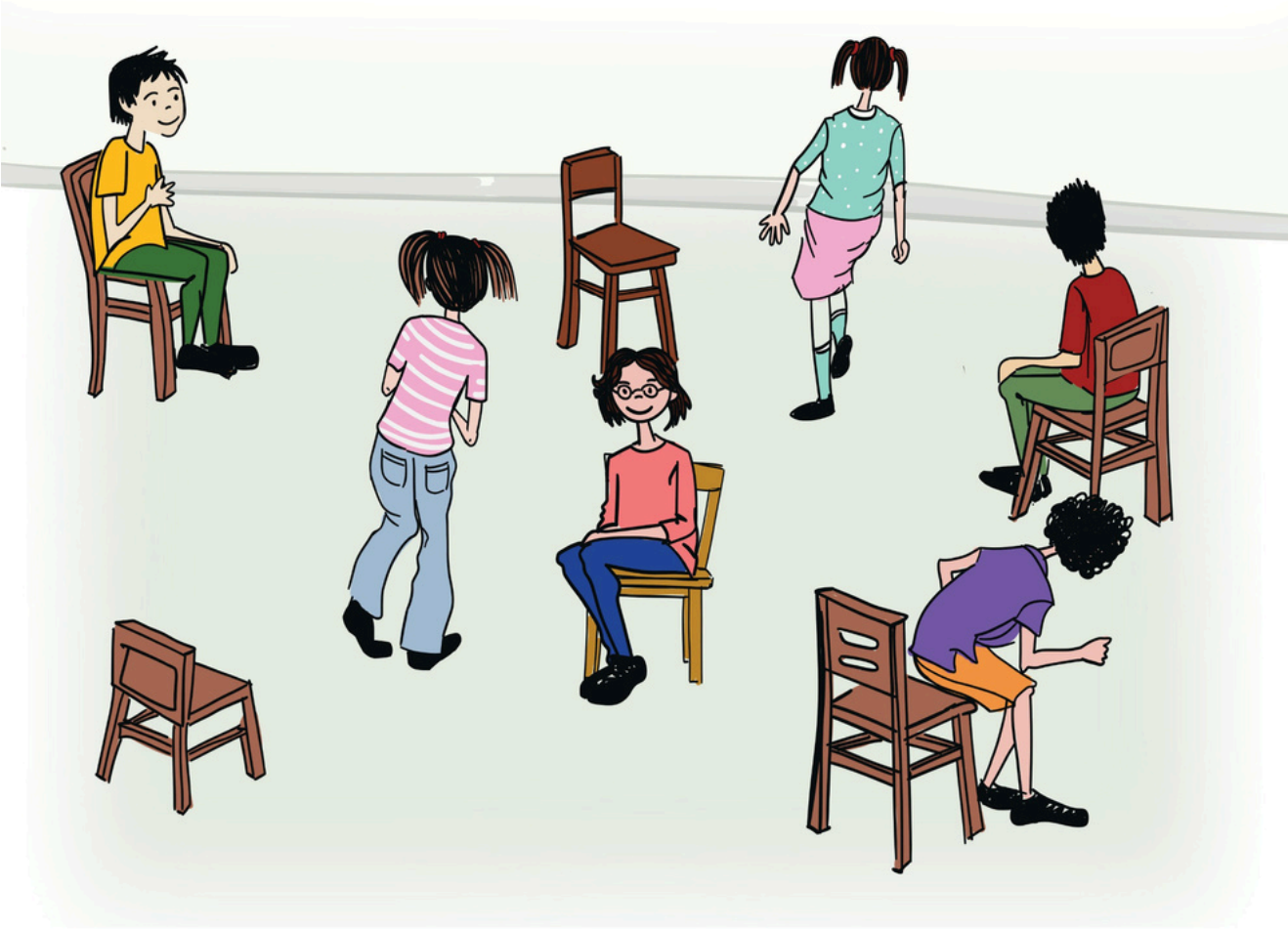
8 or 10 hula hoops are laid on the ground in an “S” shape. Players split into two teams and line up in single file at either end of the “S”. When the group leader starts the game, one player from each team hops through the hoops towards the other side. Players must jump with feet together; anyone who jumps with feet apart is out and goes to the back. Where players meet, they play rock-paper-scissors. The winner moves on; the loser goes to the back of their own team. The next player from the loser's team joins in, hopping from their starting point. Whenever players meet, they play rock-paper-scissors. The aim is to pass the last hoop and reach the other team. Alternatively, the loser of rock-paper-scissors joins the back of the winning team. The game ends when all the children are in one team.

Note for facilitators:

The game can go on for a long time. The facilitator can end it after a set time. Before ending, it's important to announce the last three match-ups and prepare the children for the end. It's best to stop at the most fun moment, before the children get bored. They will want to play again another time.

4. Grab the Empty Chair

Duration; 10 minutes
Age range; 7+
Materials; One chair per person
Group size; 10 - 20



Chairs are scattered around the workshop space. Everyone sits on a chair. The 'it' tries to sit on the empty chair, but the players don't let them: before the 'it' reaches it, another player fills the empty chair.
Working as a team and constantly changing places, players keep the empty chair as far from the 'it' as possible. If the 'it' manages to sit down, another volunteer becomes the 'it'.

• Teamwork and Cooperation Games

1. Human Chess

Duration; 10 minutes
Age range; 8 - 14
Materials; -
Group size; 10+



This game is played between two teams and run by a referee.
The two teams line up side by side along opposite edges of a square area, like a chessboard. We suggest a 3-metre gap between the teams at the start. In this chess game, everyone is a pawn. Pawns can move forwards, sideways or diagonally forwards, but never backwards.
Players move by jumping with both feet together. A player whose feet don't land at the same time, or who loses balance, is out. The aim is to knock out all the other team's players or reach the other team's starting line without being knocked out. Players may not speak during the game; they must communicate with signs. Teams take turns making one move each. The referee shows whose turn it is with a hand signal. If more than one player from a team jumps in one move, those who jumped later are out. If a jumping player can touch one or more of the other team's players without losing balance, they knock those players out. The turn then passes to the other team. If the same player moves three turns in a row for their team, they are out of the game.

Note for facilitators:

Play at least twice so the losing team gets a chance to win. If it's a group's first time, the group leader doesn't suggest that teams develop tactics. After the first game, they ask what the teams did and what they'd change, and let the group discuss the answers together. They give no tips on tactics but help the group talk and agree among themselves, making room for unheard voices.

2. Grandmother's Footsteps

Duration; 10 minutes
Age range; 6 - 12
Materials; A small stone
Group size; 5+



This is a version of the traditional children's game Grandmother's Footsteps in which the children form a team against the 'it'. The facilitator is the 'it', plays an old granny and explains the rules by telling a story.
“Once upon a time, in a neighbourhood, lived a very, very old and very, very grumpy granny. This granny did not like children one bit. Why? Because the naughty children of the neighbourhood kept trying to take her precious stone, which she guarded like the apple of her eye. Our granny's eyesight wasn't very good, especially in the evenings. If a huge elephant stood silent and still right under her nose, she wouldn't even notice. But if it so much as moved, she would spot even a tiny little mouse. Her ears were very sharp too. So when the children crept up on her, they watched their steps and made no sound at all. Though the children managed to take the stone a few times, the granny always woke up before they got it home and found out which child had it. To cut a long story short, this tussle between the granny and the children went on for years.” “Oh, before I forget: the granny gets three guesses. If she can't work out which child has the stone in three guesses, the children can take it home and celebrate with their silliest dances. But sadly, so far it's always been the granny doing the silly victory dances.”

The granny falls asleep by slowly turning her back and clapping once. She wakes up by clapping once as she turns to face the children. The children creeping towards the stone in front of her freeze when she wakes. If anyone moves, the granny sends them back to the starting line (home), and they carry on from there. When the granny wakes and notices the stone is gone, she inspects the children one by one. She has three guesses. She may choose not to use all three at once, and go back to sleep and wake again. Meanwhile, the children try to get the stone home without being caught.

Note for facilitators:

This game can be played to support participants' teamwork skills. With a new group, play at least three rounds. In the first two, the granny (facilitator) finds the stone and wins. After the second game, the facilitator suggests the children talk among themselves and agree on a strategy. They discuss: "What did we do that made it easier or harder for the granny to find the stone?" Children often ask the facilitator for advice, but the facilitator should only encourage them to talk and decide together, without giving any tactics. The aim is to guide them to act as a team. Don't end the game in the last round until the children have won.

3. Cups on Heads

Duration; 5 minutes
Age range; 6 - 12
Materials; One paper cup per player
Group size; 5+



All players line up side by side at one edge of the space, each with a paper cup on their head. The aim is to cross the line shown by the facilitator without dropping the cups. A player who drops their cup cannot pick it up themselves. A friend who still has their cup must crouch down and put it back on their head. Those who have crossed the line cannot come back to help. If the last person fails to cross the line with a cup on their head, the whole team loses. Play this game several times. Children are expected to develop tactics after the first game.

4. Ninja, Monster, Granny

Duration; 10 minutes
Age range; 6 - 13
Materials; -
Group size; 8+



Think of this game as a team version of rock-paper-scissors.
Players act together with their team to beat their opponents. Players split into two teams. Each team gets a short time to huddle and plan a strategy.
Before each round, teams huddle to decide which character to choose. The options are:
Ninja (Strikes a nimble warrior pose.)
Granny (Hunches like an old granny, pretending to walk with a cane.) **Monster** (Spreads arms and roars in a scary pose.)
When the referee signals, both teams act out their character at the same time. The winner follows rock-paper-scissors logic:
Ninja beats Monster (outwits it with agility).
Monster beats Granny (she's far too slow).
Granny beats Ninja (the wisdom of elders beats warriors).
Each round, one team wins. Play at least five rounds, but the game can go on depending on the group. Teams huddle again before each round to pick a new character.

Note for facilitators:

This game lets you observe how participants make decisions. Anyone hanging back is encouraged to join in. If the facilitator joins the discussion, participants may tend to explain their ideas to them and seek approval. The facilitator should help the team decide together, making it clear they only step in to ensure everyone is heard.

5. Act It Out

- Duration; 10 minutes
- Age range; 7+
- Materials; -
- Group size; 10+

Participants are asked to walk freely around the space. To liven things up, they can be asked to change speed as they move.
Then say, "I'll call out a number. Get into groups of that many people, and make sure nobody is left out," and call a random number. Once groups are formed, participants walk around again. After a number is given that lets everyone join a group, say, "This group is now a team. Make a triangle with your bodies."
Start with simple shapes and build up; each team performs in turn while the others watch. When all teams have finished, they walk again and a new number is given. This time they make shapes such as a bridge or a tree. In the final round, they also add the sound and movement of the object or creature they are portraying (an animal, an electrical appliance, etc.)

Note for facilitators:

As the aim is bonding and physical relaxation, avoid turning it into a competition when watching each team. The shapes can be changed to suit the group's dynamics. Three rounds are enough: e.g. a tree, a bridge, household appliances. Walking among the teams while they prepare lets the facilitator observe group dynamics. If a child is being excluded, this may become more visible during the game, so stay alert. Children who dislike physical contact may not want to play. Respecting the rule that no child is forced to play, the facilitator may let the child just watch, or choose not to play this game.

• Concentration and Attention Games

1. Walk to the Rhythm

- Duration; 5 minutes
- Age range; 5 - 12
- Materials; -
- Group size; 5+

One child is chosen as “it”. The facilitator claps different rhythms, and everyone, including “it”, may only step in time with the claps: faster when the clapping speeds up, slower when it slows down. The facilitator keeps changing the speed. Anyone caught becomes “it”. Play continues for as long as seems right.

Note for facilitators:

This game can be slotted in between activities to focus the group and meet children’s need to move.

2. Clap Together

- Duration; 5 minutes
- Age range; 5 - 12
- Materials; -
- Group size; 5+



A very short, effective game for when you are about to start a topic in the circle but side conversations are growing. The aim is for the whole group to clap at exactly the same moment. Everyone focuses on the facilitator’s (group leader’s) hands. If the group is very good, the facilitator can try to trick them to make it harder. The facilitator keeps trying until a single clap is heard. When a clean clap finally rings out, the group celebrates with applause and returns to the topic.

3. Walk, Stop, Crouch, Jump

- Duration; 10 minutes
- Age range; 5 - 13
- Materials; -
- Group size; 6+



Children are given instructions for four moves: walk, stop, crouch and jump. After a while, they are asked to do the opposite. On “walk” they stop, on “stop” they walk, on “crouch” they jump, and on “jump” they crouch. To make it harder, the facilitator can do the opposite of the correct move to confuse them further.

The game is then repeated with the same words in the languages spoken by children in the group. If you like, in the first round write the commands in the other languages where everyone can see them.

Note for facilitators:

Played as a warm-up and for concentration. It is an inclusive game for groups who do not share a language and helps children feel at ease.

4. Spot the Change

Duration; 10 minutes
Age range; 6 - 13
Materials; -
Group size; 8+

The facilitator splits the group in two. The teams stand facing each other and everyone looks carefully at the others. First, team one turns their backs while team two changes something about themselves: hair, clothes, jewellery, etc. Then team one turns round and tries to spot the changes. Next, team two turns their backs, team one makes changes and team two tries to spot them. The facilitator ends the game according to the group's energy.

5. Counting to 20 Together

Duration; 5 - 10 minutes
Age range; 7+
Materials; -
Group size; 5 - 20

The group tries to count from 1 to 20. Numbers must be said in order (1, 2, 3 ...), but not by people going round the circle. Each number may be said by only one person. Nobody may say more than three numbers in a row. The group may not talk to plan a strategy.

The game ends when the group reaches 20. If the group is large, or the time runs out before they finish, the facilitator can repeat the game later so the group can improve.



6. Samurai

Duration; 15 minutes
Age range; 6+
Materials; -
Group size; 5+



The group holds hands in a circle, then lets go and spreads out. Each player gets one move per turn. A player tries, in a single move, to touch the hand or arm of one of the players beside them. The player being targeted also has one move to pull their hand away. After moving, players do not return to their starting position; they freeze in their move position and wait for their turn. A hand or arm that is touched is out, and the player hides it behind their back. A player who loses both arms is out of the game. Each move is a single action, such as one step forward or one step back. The last player left wins.

• Imagination and Thinking Games

1. So What's the Link?

Duration; 5 minutes
Age range; 7+
Materials; -
Group size; 5+



How aware are we when we link the ideas, events and words around us? With this little game, we aim to do some philosophy.
In the circle, the facilitator says a word first. The participant next to them quickly finds and says a related word. The facilitator then asks, to find out how they linked the two: "So what's the link?" If the whole circle finds the explanation logical, the next person finds a word linked to the last one. This time the participant who said the second word asks their neighbour the same question: "So what's the link?" Each child in the circle, on their turn, says a word in the same way and answers the question.

Evaluation: The children try to trace how each participant in the circle understood the starting word. The group then reflects on the difference between the first and last words.

2. Say It with a Metaphor

Duration; 5 minutes
Age range; 7+
Materials; -
Group size; 5+

- Another philosophy game that raises our awareness of the links between ideas, events and words around us. Here we explain an abstract idea by likening it to something else and giving our reasons. Here is a question to think about together and share in the circle: “If love were a food, what would it be?”
- The children describe the food they chose and explain why. As facilitator, help them develop their comparisons with questions like “What does it taste, smell, feel and look like?”, “Does it give you a particular feeling?”, “How would you like it served?” Children take turns and are asked not to comment on each other’s answers.

3. Continue the Story with Picture Cards

Duration; 10 minutes
Age range; 6+
Materials; -
Group size; 4+

Children are given pre-selected picture cards, whose content can vary with the main workshop’s theme and the facilitator’s choice. The aim is to continue a story started with cards drawn at random in the circle. The facilitator decides the order and length of turns based on group dynamics. (We used this to create sample stories before stop motion.)



4. Feeling, Animal, Object

Duration; 15 minutes
Age range; 7+
Materials; Slips naming animals and objects with feelings, in a jar
Group size; 5+



In a circle, children are asked to act out the "object/animal with a feeling" they draw at random from the jar. The others try to guess the silent performance. Make sure every child gets one turn.

Objects and Animals with Feelings

Crazy bag / Tense glass / Lazy fish / Chatty spoon / Touchy swing / Clumsy shoe / Polite bear / Loving glass / Grumpy dog / Sulky chair / Playful butterfly / Tidy cupboard / Peaceful pomegranate tree / Eager armchair / Excited tortoise / Sluggish monkey / Proud car / Joyful sparrow / Worried teapot / Worn-out (tired) ant / Sharp mouse / Calm bicycle / Puzzled rabbit / Cranky lamp / Curious cat / Brave shampoo / Dreamy goat / Hurt fork / Hasty clock / Angry phone / Sleepy plane / Cheerful crocodile

5. Conscience Alley

Duration; 10 minutes
Age range; 9+
Materials; -
Group size; 10+



Players split into two sides: those for an idea and those against. Each team lines up side by side, facing the other team. Both teams approach a question from different angles: one argues the positives, the other the negatives. Volunteers walk slowly, one at a time, down the middle while everyone voices their view at once. The walker listens to the views called out. At the end, each volunteer is asked what they heard on the way and whether their opinion has changed.

Getting Started

All Equal, All Different



Note for Facilitators:

When starting long-term work with a new group, we run this workshop just before discussing our community agreement. Through art, it helps children respect human rights, celebrate differences and see that everyone is valuable just as they are. It opens space to think together about what we share, how we differ and the rights we all hold. With variations for different age groups, it joined our workshop repertoire thanks to Fırat Bingöl.

Aim:	To explore individual differences and respect each other's differences
Workshop Type:	Art
Materials:	Coloured pens (felt-tips preferred) - A4 paper
Participants:	10 - 20 people, 6 years and over
Duration:	20 - 25 minutes
Preparation:	None

Part I: Story and Instructions

The facilitator hands out paper, asks the children not to draw anything yet but to draw the story they are about to hear however they imagine it, and begins. Then they give short instructions.

Sample story and instructions I'm going to tell you about a traveller who roamed endless meadows and climbed mountains. He studied the plants wherever he went and even drew them. One day he came across a tree so unusual that he began studying every detail. I'll describe the tree step by step, and I want you to draw only what I say, just as you picture it. (Say each step separately and wait for them to draw.)

This tree had a huge trunk.
In the trunk there was a squirrel hole.

This tree had 3 thick branches and lots of thin ones,
The tree had colourful leaves and apples on its branches.
The sun was shining above the huge trunk.
Under the tree were colourful flowers and a squirrel.



Part II: Evaluation

When the drawings are finished, all of them are laid out without names, and a discussion begins. The facilitator points out that everyone heard the same words, yet the pictures look different, and opens with: "Why are all our drawings different?" Children are likely to suggest reasons such as different imaginations, favourite colours or drawing skills. To reach these and similar answers, widen the discussion with questions:

- What if all our faces looked the same?
- So what do we all have in common?
- We all have different names too. Wouldn't it be easier to remember if they were the same?

By the end of the conversation, the aim is to strengthen, together with the children, the idea that "we are all equal, but each of us is unique and different". Together we build the idea that these differences are valuable, that no one is above anyone else and that everyone has equal rights. The workshop thus leads naturally into children's rights, as children build common ground by celebrating differences and respecting one another.
Other variations with different instructions but similar discussion points: **Variation 1: geometric shapes** I'll name some geometric shapes; draw them however you understand them.
Draw a big circle in the middle of the page, above the circle, draw a roughly equal-sided triangle with one corner touching the circle, draw a smaller triangle touching the top side of that triangle, draw another small triangle touching the top-left corner of the triangle on the circle, draw a rectangle touching the bottom of the first circle, draw a new triangle with one side touching the right side of the rectangle (say each step separately and wait for them to draw.)
Variation 2: paper workshop The facilitator gives each child a sheet of A4 paper and asks them to follow these instructions:
Fold the paper in half, tear off the top right corner, fold the paper in half again, tear off the top right corner again, fold the paper in half a third time, tear off the top right corner a third time.
All the children follow the same instructions under equal conditions and end up with different shapes. They are then asked to unfold their papers and show each other.

Community Agreement

Aim:	To set the community's routines and rules
Workshop Type:	Thinking
Materials:	Coloured pens, paper and post-its.
Participants:	All participants who use the space.
Duration:	20 - 25 minutes
Preparation:	None

In this workshop, which follows “All Equal, All Different”, we set our routines and rules by asking: “With all our differences and similarities, we’ll create things and play games together in this space. So what do we need to live together here?”

Participants sit in a circle. The facilitator asks the opening question and gathers the children’s suggestions. Each suggestion is reflected back (“Is this what you mean?”), and the whole group is asked whether to add the rule. The group discusses why the rule is needed.
The facilitator listens to the children’s ideas first; if none come, they put rules needed to run the workshop to a vote. Example: When everyone talks at once and it gets very loud, I find it hard to hear you and explain things. When someone starts a clapping rhythm, whoever hears it joins in, and we keep clapping until all other sounds stop.

Children write the rules approved by vote on post-its and stick them in an agreed place. If a rule has majority support but some object, ask questions like “How could we make this rule work for you?” or “Which part doesn’t suit you?”, then put it to the group again.

Sample Flow
10 minutes: Opening circle
15 minutes: Name and move game
10 minutes: Act It Out
10 minutes: Wander and ask
20 minutes: All Equal, All Different
10 minutes: Walk to the Rhythm
20 minutes: Community agreement
10 minutes: Grandmother’s Footsteps
10 minutes: Closing circle

Drama Activities



Creative drama in education means acting out scenes with a group, using techniques such as improvisation and role play, and drawing on group members' knowledge and experiences. Any event, fact, abstract or concrete situation, news story, cartoon, any literary genre, unfinished text, experience, memory, photo or lesson topic can easily become the subject of creative drama.

Creative drama workshops are best led by a trained specialist. Points for facilitators from other fields to bear in mind when adding these activities to their workshops are listed below:

The facilitator should prepare the topic, aim, duration, space and materials, and plan the workshop stages (preparation/warm-up, enactment/improvisation, evaluation) in advance.

Content should suit the group's characteristics and readiness, and topics should be filtered for children's possible sensitivities. Participants should be split into mixed groups at random so every child connects with the others.

The facilitator should visit each group in turn and help those that need support.

Clear guidance should be given on the basics of performing, such as using the stage, body language and voice. For example:

Use of space: performers face the audience and fellow performers, and plan where they enter and exit the stage.

Use of body: performers convey the role's physical actions, feelings and thoughts through gesture and facial expression.

Use of voice: performers speak clearly and loudly enough for the audience, pronounce words clearly and vary tone and pace when needed.

Following the action: performers follow what happens on stage and enter and exit at the right moment to keep the scene flowing.

Children who don't want to go on stage should not be pressed at first; try to understand why, and help them step onto the stage gradually. (For example, they could run the lights, be part of the set, or find other routes to speaking on stage.)

Content from different disciplines, matched to children's individual differences, can make it easier for every child to take part.

The space should be clean, with few distractions. As children will use their own voice and body as instruments, avoid items that might break their focus.

Evaluation should be behaviour-based and measured against the aims.

Children's feedback at the end of the session should be taken into account.

Talk in Numbers

Duration; 10 - 30 minutes
Age range; 6+
Materials; -
Group size; 8+

Children are asked to call out three-, four- or five-digit numbers, and one is chosen. A dramatic situation that invites dialogue is described in detail, and the children act it out on stage speaking only the chosen numbers, using any gestures, expressions and intonation they like.

Sample situation: When you woke up this morning, you forgot it was workshop day, and the day before you had agreed to meet your friends to play. When your mum reminded you about the workshop, you said you didn't want to go and wanted to play with your friends instead. But your mum said you had to go, that she'd had a hard time getting you a place in this small-group workshop, and that if you didn't go you'd have to help with the summer cleaning at home.
Two volunteers come on stage and improvise using only numbers. One plays the mum, the other the child, and they must show the audience what the child finally decides.

Gibberish

Duration: 10–30 minutes
Age range: 6+
Materials: -
Group size: 8+

Gibberish is a made-up language whose words are formed by stringing syllables together at random. First give the children examples; any syllables will do. (Zamparatonu şateri hustamro kurtika. Surii? Şamket…) Then ask them to act out the sample situation from the previous activity again, this time speaking gibberish, and bring it to an ending. Once the children start, every time the facilitator claps, they switch from gibberish to English, or from English to gibberish. The switching adds fun and makes the scene easier to follow.

All at Once

Duration: 10–30 minutes
Age range: 6+
Materials: -
Group size: 8+

Depending on numbers, form groups of 6 or 7. The facilitator gives each group a sentence with as many words as there are people in the group, and the words are shared out. After a countdown and "Go!", everyone says their own word at the same time. The aim is to stop the other teams understanding the words, so they are said very fast. Each team says its sentence on stage in one go, and the guesses are written on the board. When all groups have had a turn, count how many words of each team were understood. The team with the fewest words guessed wins.

Sentence Improv

Duration: 10–30 minutes
Age range: 6+
Materials: Small slips of paper and pens
Group size: 8+



Two volunteers are chosen from the players. The facilitator and the players choose a setting together. The audience are given small slips of paper and each writes one sentence. The volunteers take on characters and improvise, working the sentences on the slips they draw at random into the scene without breaking the flow.
At each signal from the facilitator they draw the next sentence, and carry on improvising until the slips run out.

Alphabet Game

Duration: 10–30 minutes
Age range: 6+
Materials: -
Group size: 8+

In this game, each line must begin with the next letter of the alphabet. The facilitator asks the audience for a setting and picks two characters who would be there: e.g. a school (teacher–pupil), a hairdresser's (hairdresser–customer), a Turkish bath (attendant–customer), etc. Two players come on stage and start a dialogue suited to their characters, beginning with the given letter. Say the starting letter is M and the characters are a doctor and a patient. The dialogue might go: "**M**ay I ask when you last took this medicine?" "**N**ot worth asking, doctor, believe me." "**O**h, but if you don't tell me, how can I help you?" "**P**romise you won't get cross, then." "Fine, fine" ....

Four-Corner Turn

Duration: 10–30 minutes
Age range: 6+
Materials: -
Group size: 8+



Four participants stand at the corners of a square, facing the audience. The two at the front start a dialogue following the “Alphabet Game” rules. When the facilitator says “Turn!”, the players move one corner clockwise. So the player who was the doctor becomes the patient, and the player coming from behind becomes the doctor.

Each time they move, they pick up the improvisation where their friends left off. The setting, the characters and the letter order are chosen as in the “Alphabet Game”.

Freeze Frame

Duration: 10–30 minutes
Age range: 8+
Materials: -
Group size: 6+



A volunteer comes on stage, takes a pose, for example someone sweeping the floor, and freezes completely. Another volunteer then picks a role based on how they read that pose and takes their own position.
In this way each new player interprets the previous pose and stays still. When the scene is complete, the audience study the resulting 5-person snapshot carefully, and everyone tries to guess what role each person on stage is playing.
Then the facilitator gives a signal and the players bring their roles to life with movement and sound. Everyone can now see who was playing what and what they were trying to show.

Art Activities

The First Picture



Cueva de las Manos: Cave of the Hands, Argentina The hand paintings in a cave south of the town of Perito Moreno, in Argentina's Santa Cruz province, date back to around 11,000–7,300 BC. The cave also has striking animal figures, but because the hands arouse the most curiosity it was named the "Cave of the Hands".

What is special about this picture is that it was the first in the cave made with a different painting technique. The people of the time are thought to have made these marks by blowing paint through bone tubes.

The paints were made from various plants and clay soil. The colours are red, yellow and black. What the different hand prints in different colours mean is still unknown

The facilitator needs to research the subject beforehand. The brief information given here is not enough.

Aim:	A collective painting using negative/positive space
Workshop type:	Art Workshop
Materials:	Watercolours, an empty plastic spray bottle for each participant, a roll of watercolour paper, water
Participants:	5–20 people, 6+ years
Duration:	80 min.
Preparation:	Research the subject; prepare the paints in the spray bottles.

Part I: Talking About the Picture

First share the image, then talk about its technique and composition. Open the subject with questions:

"When do you think this picture was made?" "How many people's hands are there?" "How did they make it?" With "How did they make it?", touch on the spraying technique, the use of earth as paint, and the contrast between negative and positive. Then move on to colour with the question "What is colour?".
Tell the story of recreating colour with natural paints, and of gaining countless colours through the discovery of pigments.

Explain how the picture was made: to create the negative shapes, red clay soil mixed with water and saliva was blown through bone tubes. Then discuss what method we might use if we made the picture today.

Part II: Pattern and Stain

Next, bring out the bottles we prepared. If the children come up with workable, fun ideas, the facilitator is encouraged to let them try those too.

Point out that we have far more colours than people did thousands of years ago, then move on to making.
Encourage the children to use other things besides hands. They collect objects from around them, taking care not to harm nature.



Part III: Evaluation

Before the closing circle, evaluate the activity. Talk about how the colours and images in the children's pictures form motifs.
To prepare for next week's session on motifs, briefly introduce how images turn into motifs, then move on to the evaluation questions.



Note for facilitators:

Paint can dry in the spray bottles over time, making them hard to reuse, so wash the bottles after each workshop. This activity is best led by someone with a background in painting.

Meeting Clay



Aim:	This workshop, the children's first time with clay, aims for them to build a more direct relationship with 'the three dimensions of shape (form)' – by touching, grasping and shaping a whole, raw mass.
Workshop type:	Art Workshop
Materials:	2 kg of clay per person, clay modelling tools, aprons for participants, and for after the session a bucket or basin of water to rinse the worst of the clay off hands.
Participants:	3–20 people, 6+ years
Duration:	80 min.
Preparation:	Knead the clay the day before and divide it into workable 2 kg cubes.

This workshop, the children's first encounter with clay, aims for them to build a more direct relationship with "the three dimensions of shape (form)" – by touching, grasping and shaping a whole, raw mass.
Before meeting clay, our workshops used two-dimensional materials (paper, card, fabric, etc.). Although some workshops involved volume (collage, card relief, even card models, etc.), what the children actually faced each time was a "surface" (two-dimensional) task. This is usually down to the possibilities of the material itself. For example, although paper "collage" or "model" work sometimes becomes a three-dimensional figure, this is essentially because the main material (paper, card, etc.) is itself 'two-dimensional' (a surface).

Such work can only ever 'indicate' a three-dimensional form (figure). Moving from "surface" materials to volume involves a kind of artificiality (forcing it), whereas with "mass" materials the move is more direct. In this sense, surface materials are a kind of "intermediate material", and volumetric ones the "main material". So when children meet the idea of three dimensions directly, and reinterpret the physical forms we meet so often in daily life (cube, sphere, cylinder, cone, pyramid), clay has a natural advantage.
In this workshop each child gets a cube of clay (about 2 kg). At first, without being asked to make anything, they are given some time to freely turn the clay in their hands, pinch it and knead it.



Then they move on to "building" what we might call the basic forms of daily life: "cube", "sphere", "cylinder", "cone". As the clay has been kneaded beforehand and is the right consistency, no water is put on the tables. Shapes and figures are formed again and again, by hand or with a tool, and broken down again... So while the children explore what clay can do, they also experience three dimensions from many angles, both formal and conceptual.

Because clay work gives a better (more direct) grasp of shape and form, children adapt easily when they return to volume work with "intermediate materials".
For example, a child who has explored clay (the first) may be seen to grasp the task (product and assignment) more quickly than one who has never worked with clay (the second), and to use the material more freely. In paper and/or card work, the first child's manual skill and conceptual ability may appear more developed than the second's.



Sample Flow

10 minutes: Opening circle

15 minutes: Rhythm and signal game

80 minutes: Meeting clay

10 minutes: Evaluation

Note for facilitators:

To complete this workshop, the following week children can make animal homes from clay. This reinforces the ideas of solid and void, and you can accompany participants as they discover different ways of shaping. Our advice: don't demonstrate any ceramic techniques; let the children find their own methods.

Matisse's Garden



Aim:	To get to know the artist, define what a picture is, and realise that pictures can be made with different materials.
Workshop type:	Art Workshop
Materials:	The book Matisse'in Bahçesi (https://www.kitapyurdu.com/kitap/matissein-bahcesi-/505470.html), coloured paper, glue, scissors, white A4 paper to use as backgrounds. Optionally, a whiteboard and marker for mind-mapping during the discussion
Participants:	3–20 people, 7–14 years
Duration:	70 min.
Preparation:	Get the book and research the artist and his technique.

Part I: Brainstorm with the Children: What Is a Picture?

Hold a 15-minute discussion with the children: "What do you think a picture is? What materials can you make one with?" If they only list the usual materials (paints, pencils), widen the range with prompting questions (natural materials, glue, etc.). The aim is for the children to discover that pictures can be made with different materials.

Part II: Reading Matisse's Garden

Next, read the book Matisse's Garden. Give a short introduction to Henri Matisse's life and how he made his pictures. Show each page as you read, ask the children about the images, and talk about how different people can see the same picture differently. Reading slowly and looking closely at the pictures helps the children stay focused.

Part III: Making

Ask: "Matisse made his own garden from the pieces he cut out. What kind of place would you like to create?" Then hand out the materials and ask participants to cut and stick coloured paper to make their own compositions.

Note for facilitators:

Some participants may feel the pieces they cut and stuck didn't turn out as expected. It can help to remind them that Matisse's works are abstract. You can explain that he cared less about shapes looking exactly like things, and more about colours and forms coming together to create new meanings. This lets the children feel freer when looking at their own compositions.

Sample Flow
15 minutes: Opening circle
15 minutes: Game
5 minutes: What is a picture? What can it be made with?
15 minutes: Reading Matisse's Garden
40 minutes: If you had a garden, what would it be like? (Making)
15 minutes: Game
15 minutes: Closing circle



Magic Paper



Aim:	Exploring the relationship between colour and texture through layers of pastel and gouache, using a scratch technique
Workshop type:	Art Workshop
Materials:	Drawing paper, oil pastels, liquid hand soap, black gouache, paper cups
Participants:	3–20 people, 7–12 years
Duration:	70 min.
Preparation:	Cut the drawing paper to A5 beforehand. Mix the gouache for each child with a drop of liquid hand soap and pour it into small pots for the tables.

In this activity, children explore the relationship between colour and texture by working in layers.

Part I: Preparing the Magic Paper

1. Pastel layer: First hand out the pastels. Ask the children to colour freely over the whole sheet, using any colours except black.

2. Gouache layer: When most children have finished their pastel colouring, hand out black gouache and brushes. Ask them to cover the whole coloured surface with black gouache.

3. Drying: Wait until the black paint is completely dry. Drying time depends on room temperature. A gentle draught can speed it up.

Part II: Scratching

Scratch technique: Once the paint is fully dry, give each child a pointed object (wooden stick, toothpick, plastic spatula, etc.). They scratch away the black top layer to reveal the colours underneath, creating lines and shapes to make their own original compositions.

This technique lets children experience working in layers, while also helping develop their motor skills and imagination.

Note for facilitators:

Magic paper is a fun scratch-drawing technique. You can use it to round off a workshop on any theme. But as the sheets take time to dry before scratching, it helps to plan a short activity for that gap.

Sample Flow
15 minutes: Opening circle
15 minutes: Game
30 minutes: Preparing the paper
20 minutes: Scratch drawing
15 minutes: Closing circle



Six-Part Story



Aim:	To learn a powerful technique that helps children develop creative thinking skills while also supporting them in expressing their feelings and thoughts.
Workshop type:	Art Workshop
Materials:	Colouring pencils, pencils and ballpoint pens, eraser, sharpener, A4 paper. Optionally, natural materials, coloured paper, scissors and glue can be added.
Participants:	3–20 people, 7+ years
Duration:	70 min.
Preparation:	Optionally, fold the sheets in advance into 6 sections.

The Six-Part Story Method (Six Parts of Stories Method) was developed by psychotherapist Mooli Lahad for social workers and psychosocial support teams working in crisis areas. Lahad is known for his work on psychological trauma and narrative techniques. He shared the technique with field workers in Türkiye after the 1999 İzmit–Gölcük earthquake, where it became widely used in practice.

The method can help professionals express themselves, and can also be used in individual and group work with children in the field to understand their experiences. When a child faces a problem, the Six-Part Story Method can also support them to come up with their own solution.

The method lets a person build their story in six basic parts. The parts and instructions are as follows:

Preparation

Give each participant a blank sheet of paper and ask them to fold it into six sections. The facilitator can show how to fold it or let participants work it out themselves. When folding, consider the participants' ages, group size and the time available. The easiest way is to fold the sheet in half across the short side, then into three equal parts along the long side.

Place shared colouring pencils where everyone can reach them easily. Before starting, the facilitator explains the instructions.

Most importantly, participants fill in each box step by step together with the facilitator; stress that they should not move ahead to other boxes. They can tell their stories in writing, drawing or both. The facilitator explains these options so participants feel at ease.

Stage One: The Main Character

Every story needs a character who lives through an adventure. The facilitator asks participants to choose a character and decide on its main traits. Participants put this character, in words or pictures, in the first box.
The character can be imaginary or well known: a person, an animal, a plant or an object. To help describe the character, the facilitator can ask:
·What are the character's favourite things?
·What does it dislike?
·Does it have friends or family?
·Where does it live?
When participants have finished, the facilitator gives the instructions for the second box.



Stage Two: A Dream, Goal or Mission

For a character to have a story, it needs a goal or mission. The facilitator asks participants to set a goal for the main character. This can be a problem to solve or a dream it wants to make come true.
Participants write or draw this goal in the second box.

Stage Three: Obstacles

Here participants identify what makes it hard for the character to reach its goal. The facilitator asks them to think about:
·What difficulties does the character face?
·Are there events or people stopping it reaching its goal?
·How might these obstacles be overcome?
Participants put the character's difficulties in the third box.

Stage Four: A Helper Character or Inner Strengths

This stage has two parts. The facilitator asks participants to create a helper character who will support the main character. The helper's traits can be explored with questions such as:

·Where does it live?
·What does it like? ·How does it relate to the main character?

Participants then decide how the helper supports the main character. Alternatively, the support can be the main character's own inner strength or a special talent. Once the fourth box is done, the instructions for the fifth and sixth boxes can be given together.

Stage Five: The Action Chosen Freely

Here participants decide which path the main character will take to complete its mission. The facilitator asks them to answer:



·Does the main character accept the help offered?
·How does it tackle the problem?
·How do events unfold?

At this stage, participants write or draw the main character's decisions in the fifth box.

Stage Six: Outcome

In the final stage, participants decide how the story ends, following the main character's choices. They end their stories however they wish and put this in the sixth box.
Once the stories are finished, children who want to can show their pictures and tell their story to the group.

Note for facilitators:

- If time is short or the group's attention span is limited, you can hand out sheets already divided into six parts.
- Materials can vary. Basically, a blank sheet of paper and a pencil are enough. Where possible, though, paints, coloured pencils, glue, feathers, buttons, beads and natural materials (stones, dry leaves, flowers) can also be used. The facilitator chooses materials according to group size, age group, physical conditions and the time available.
- The facilitator decides how long each stage takes. It can be a quick exercise of three minutes per stage, or an hour can be given to each stage.
- Psychologists can also use the 6-Part Story Technique to help guide psychosocial support work. For more detail, we recommend looking into Mooli Lahad's BASIC Ph model.



Visual story design



Aim:	Tries to break prejudices about drawing and writing through chance and discovery. To think about the questions we need to ask to build a story. To create a text and story from one's own images. To make an illustrated story book in accordion format.
Workshop Type:	Art Workshop
Materials:	Oil pastels, paper sheets, felt-tip pens
Participants:	3-20 people, 7+ years
Duration:	70 min.
Preparation:	Cutting the paper sheets to the size needed and removing the paper wrappers from the oil pastels.

In this workshop, participants design a visual story together: a story told in pictures, just like in picture books. They draw pictures and add text to make a simple book. They draw with oil pastels, but explore together new ways of using them, different from how they have used them before. By the end, each participant has a story book they have written and illustrated themselves. The workshop opens with a circle and a short explanation of the workshop. Games support each stage, so participants can take in and complete each step at their own pace.

Part I: Pattern and Stain

Introduce participants to the accordion book: a single long panoramic sheet folded like a fan at equal intervals to form a
book. Each participant gets blank sheets to make their book.
The facilitator then talks about the possibilities of oil pastels.
First, the paper wrappers are torn off and the pastels are broken into pieces of different sizes.
The facilitator shows how, drawing horizontally, vertically and at angles and changing the pressure each time, they get marks and lines in different tones.
Participants fill the first two pages of their books with only dots, lines and marks.



Part II: Character

The facilitator shows examples of how random dots, lines and marks can be turned into characters. Participants transform their dots, lines and marks into characters. At this stage, the facilitator encourages participants not to judge their own lines or marks. There are no right or wrong lines; they are just trying things out, and they can always transform anything they don't like. The facilitator reminds them that we don't have to like everything we make, but we can keep trying and transforming it. Being creative doesn't mean getting a result we like the first time; what really matters is the playful process of trying many things and discovering possibilities. Participants are encouraged to be relaxed about making mistakes.



Part III: The King's Key

The King's Key is similar to Grandmother's Footsteps. Instead of a grandmother there is a king or queen. Just as the treasure is stolen in that game, here the people try to steal a key from the ruler. The rules are the same.

In this part the game is played with only one 'it'. Afterwards, the ruler asks the participants these questions from where they stand:

-What kind of country do you think the king (or queen) rules? (Sets the atmosphere)
-How might the king (or queen) have become ruler? (Sets the character's past)
-Why is the key important? (Sets the key object)
-Why might the king (or queen) be hiding the key? (Sets the character's desire)
-Why might the people want the key? (Sets the conflict)

The facilitator points out that the different answers give rise to more than one story. Emphasise that writing a story is simply about looking for answers to certain questions. Make clear that these questions have no right or wrong answers.

Part IV: Story Completion

Form a circle. The key from the previous game is passed round the circle as a talking object. Inspired by the answers in the previous part, the facilitator starts with a sentence about the king (or queen) and the country, then passes the key on. Whoever holds the key adds one sentence to the story. The key goes all the way round the circle. When the story is finished, a participant starts a new story with a new sentence. The story circle goes on.

Note for facilitators:

If time is short, Part IV can be skipped.

Part V: Story Writing

Explain that, just like the story about the king (or queen) in the previous part, participants will now create a story inspired by the figures and characters in their own picture books. They can use the visual elements they have just made and also add images they have not drawn yet. If they get stuck while developing their story, they can ask the facilitators for help with questions.



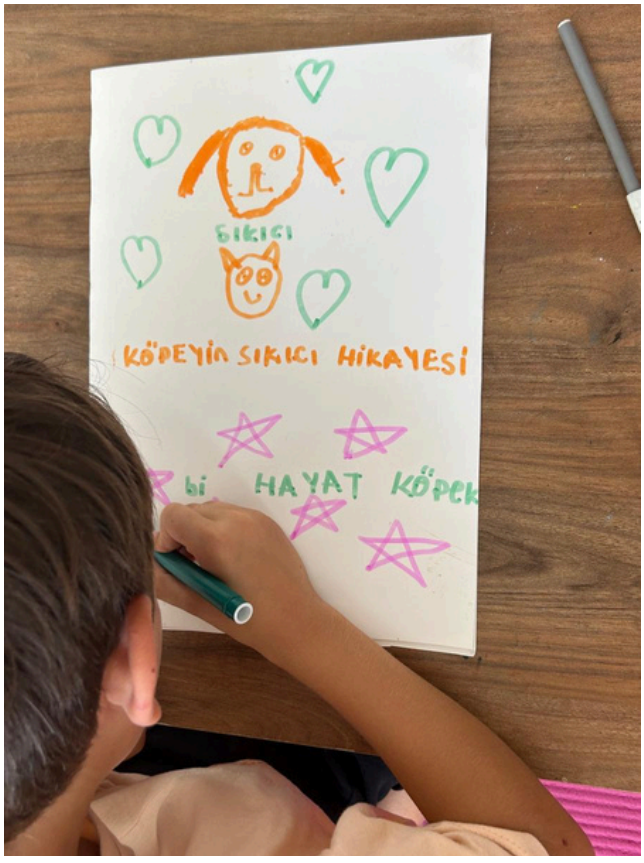
Part VI: Cover Design

Once their stories are ready, participants give them a title and design a cover on the first panel of their sheet. Using oil pastels again, they design a cover drawn from their line and mark work that sums up both their story and the whole workshop, and write the title and their own name as author and illustrator.

Part VII: Evaluation

If time allows, participants who want to share their stories read them aloud, and the closing circle evaluation questions are asked to get the children's feedback on the workshop.

Sample Flow
5 minutes: Opening circle
20 minutes: Pattern and stain
15 minutes: Character
15 minutes: The King's Key
15 minutes: Story completion
15 minutes: Story writing
15 minutes: Cover design
20 minutes: Closing circle and evaluation



Design Activities

Game design



Aim:	For participants to understand the basic components of a game and create their own games.
Workshop Type:	Design Workshop
Materials:	Whiteboard, whiteboard marker, A3 paper, coloured pens (felt-tips, coloured pencils), small wooden cubes (one die to be made for each game), sample die.
Participants:	5-20 people, 8+
Duration:	80 minutes.
Preparation:	Read about games and their components.

1. Types of Games

- Strategy Games: Require thinking and planning.
- Games of Chance: Random outcomes decided by dice or cards.
- Knowledge Games: Based on general knowledge or facts.
- Cooperative Games: Players win or lose together. Role-Playing Games:
- Based on storytelling and character development.

2. Basic Game Components

- Rules: Instructions that set out how the game is played.
- Goal: Conditions for winning or finishing the game.
- Mechanics: Systems that move the game forward (obstacles, help, rolling dice, drawing cards)
- Theme: The game's story (fantasy, science fiction)
- Components: Physical pieces such as the board, dice, cards and counters.
- Player Interaction: How players interact with each other (cooperation, competition, solo).

3. The Game Cycle

- Start: Players learn the rules and begin the game.
- Turn Order: Players move in a set order or at the same time. Decisions and
- Actions: Players make moves and see the results.
- Ending: A winner emerges or the end condition is reached.

Part I: Brainstorming with Children
What Is a Game?

Talk about: What is a game? Why do we play? What types of games are there? Ask 'What does a game need to be a game?' and help them name its basic components: goal, rules, competition (against the game and other players), story...

The facilitator organises the children's ideas on the board.



Note for facilitators:

The answers may not come straight away. If so, the facilitator supports the group with more guiding questions: Which board games do you play? What do these games have in common?

Part II: Game Design

Draw a sample path where everyone can see it, on the board if possible. Talk about where this path is: an enchanted forest, an adventure island, etc. Then ask where the path should lead. Build a story such as: “A rumour is going round the village. They say that if you reach the end of the enchanted forest, you'll find a chest, and if you sprinkle the dust inside it on yourself, you can talk to animals.” Supported by a story like this, set in a place they choose, participants' games take shape. Explain that the game is played with a die. Since the squares on the map are still empty, whoever rolls highest will finish first. Then, using board games they know, give examples of the help and obstacles games contain. Fill the empty squares by asking, for example, 'What wouldn't surprise you in an enchanted forest?': You meet candyfloss trees, the sugar gives you tummy ache, miss a turn; cross the wobbly bridge and take a shortcut; bouncing mushrooms send you 3 steps ahead, etc. The aim is for participants to create a game set in a place they choose, with a story of their own.

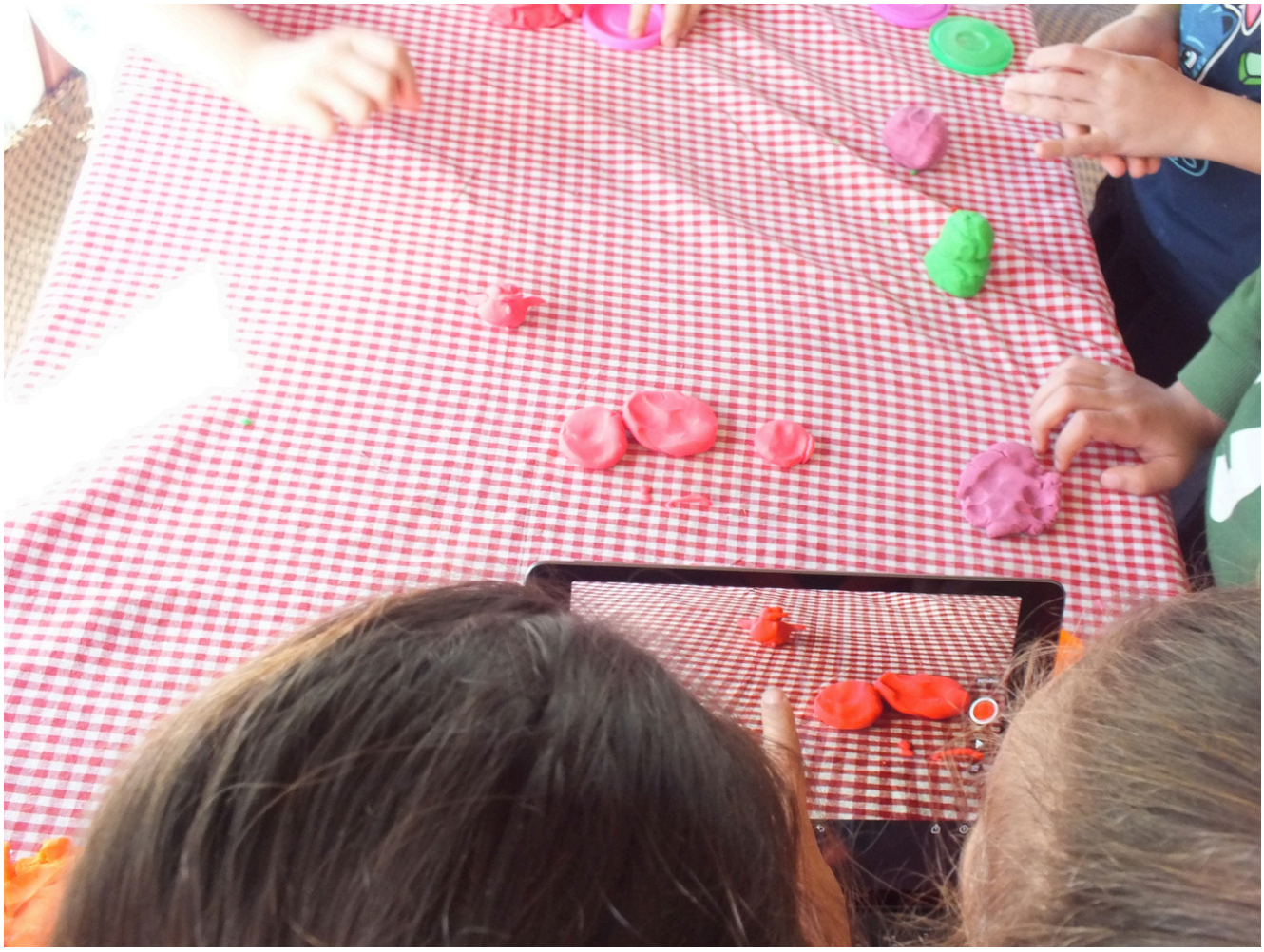
Note for facilitators:

Doing the 6-Part Story workshop first, to explore goals, obstacles and help, before designing games can help lead to more varied games.

Sample Flow
15 minutes: Opening circle
20 minutes: Discussion
60 minutes: Game design
15 minutes: Game
20 minutes: Closing circle



Stop motion



Aim:	For children to experience the stop motion technique, create their own films and work creatively as a team
Workshop Type:	Design Workshop
Materials:	Tablets with Stop Motion Studio installed, A4 paper, post-its, coloured pens, Blu Tack/UHU Tac, plotter paper, puppets, play dough, beads, small toys, a tripod or other supports to hold it steady (pieces of wood, books), backdrop materials for the set (e.g. coloured card)
Participants:	5-20 people, 7+ years
Duration:	60 minutes
Preparation:	Install Stop Motion Studio on the tablets.

What Is Stop Motion?

Stop motion is a technique for making a moving film by moving still objects in small steps and photographing each new position. Just as film is made of photos of continuous motion taken one after another, when objects are photographed step by step and the photos are put in sequence, a similar sense of movement is created, and the objects seem to move by themselves.

For example, to make a toy character move:
1. We take a photo of the character.
2. We push the character a little further and take another photo.
3. We repeat this dozens of times.
4. When we put the photos together, our character seems to move.

For this workshop, we suggest using an app that puts the photos together automatically.

One second of video has 24 frames. To make a stop motion film we need to take many photos in a row. A short 6-7 second film needs about 50 frames. The more photos we take, the smoother the movement looks.

Part I: Brainstorming with Children, What Is Stop Motion?

The facilitator explains the basic idea of stop motion to the children.
The illusion of movement comes from showing photos one after another.
For smooth movement, objects must be moved in very small steps and photographed many times.
A stop motion film of about 6-7 seconds needs close to 50 frames.
Children are also asked to make sure the camera doesn't shake and the area in the frame stays fixed while shooting.



Part II: Watching Sample Videos

Show the children various stop motion examples. While watching, point out details such as setting up the scene, smoothness of movement and number of photos.

Part III: Making a Stop Motion Film

The facilitator splits the children into small groups, hands out materials and gives groups time to come up with their own film ideas.
They start shooting with the Stop Motion Studio app.
The facilitator suggests using a tripod or a fixed support. (Pieces of wood, books or even play dough can be used; the aim is to keep the tablet or phone steady while shooting.) The facilitator guides and helps when needed.

Part IV: Sharing and Evaluating Films

Each group shares its film with the others.

Children are asked to describe how they made the film.

Talk about which techniques worked and what difficulties they faced.

Discuss what could be improved in future work.

Note for facilitators:

- Encourage children to take plenty of photos and make the movement smooth.
- Suggest they start with simple scenes and small movements.
- If children struggle, help by first shooting a short example showing how movement becomes smooth.
- Have groups watch each other's work and give constructive feedback.

Sample Flow
10 minutes: Opening circle
10 minutes: Talk about the stop motion technique
5 minutes: Watch sample films
50 minutes:Stop motion film-making

15 minutes: Films are shown to the group and evaluated. Children tell each other how they made their films.
15 minutes: Game
10 minutes: Closing Circle

Eco-shelter



Aim:	To introduce people new to ecological architecture and natural materials to the topic through a small model, warm them up to it and encourage them.
Workshop Type:	Design Workshop
Materials:	Natural materials should be the first choice for the shelter. If natural materials aren't available, waste and recycled materials can be used. .Hand tools to work the materials .For example, simple tools such as pliers, side cutters, a craft knife, stapler, hand saw, tape measure, wire, paper, pencil and cable ties.
Participants:	5-20 people, 10+ years
Duration:	120 minutes
Preparation:	Draw up a shelter plan and cut materials to usable sizes.

Examples of natural materials:

Earth: Used to make mud bricks and plaster.
Wood: Dry branches, local reeds and bamboo, and scrap timber are used to build the frame or the whole structure.
Linen sacking or string: Used to tie materials together.
Example: Dry branches or reeds are tied together with linen string, covered with linen sacking and plastered with earth.

Examples of recycled materials:
Paper/Card: Can be made into papier-mâché and used like earth. Wire, scrap sticks: Serve as the frame.
Fabric: Can replace linen sacking.
Foam: Can be used as a covering material.

Preparation

The shelter must be planned before the workshop day, taking into account the materials available. Materials should be prepared and, if needed, all cutting done in advance to limit or avoid the use of cutting tools. Depending on the age range, materials can be pre-made like jigsaw pieces. In that case the workshop will not go over 2 hours. The facilitator should assess the participants and adjust preparations to their level in advance.

Note for facilitators:

- If you want to make the plan with the children, set aside a two-hour planning workshop before building.



Tools

Tools vary with the age group and participants' experience.
For safety, tools such as scissors and craft knives should be used under supervision. As participants' age and experience increase, they can also use tools needing more skill, such as saws and pliers. The facilitator decides, observes throughout the workshop and changes the approach if needed.
The hot glue gun needs the most care: it can cause burns and electric shocks, and if left on by mistake it can start a fire.
As a general safety rule, whatever the age or experience, no electric tool other than the glue gun should be used. Electric tools, especially cutters and grinders, increase the risk of injury.
Run the workshop with simple tools such as pliers, side cutters, a craft knife, scissors, stapler, hand saw, tape measure, wire, string, paper, pencil and cable ties.

Building

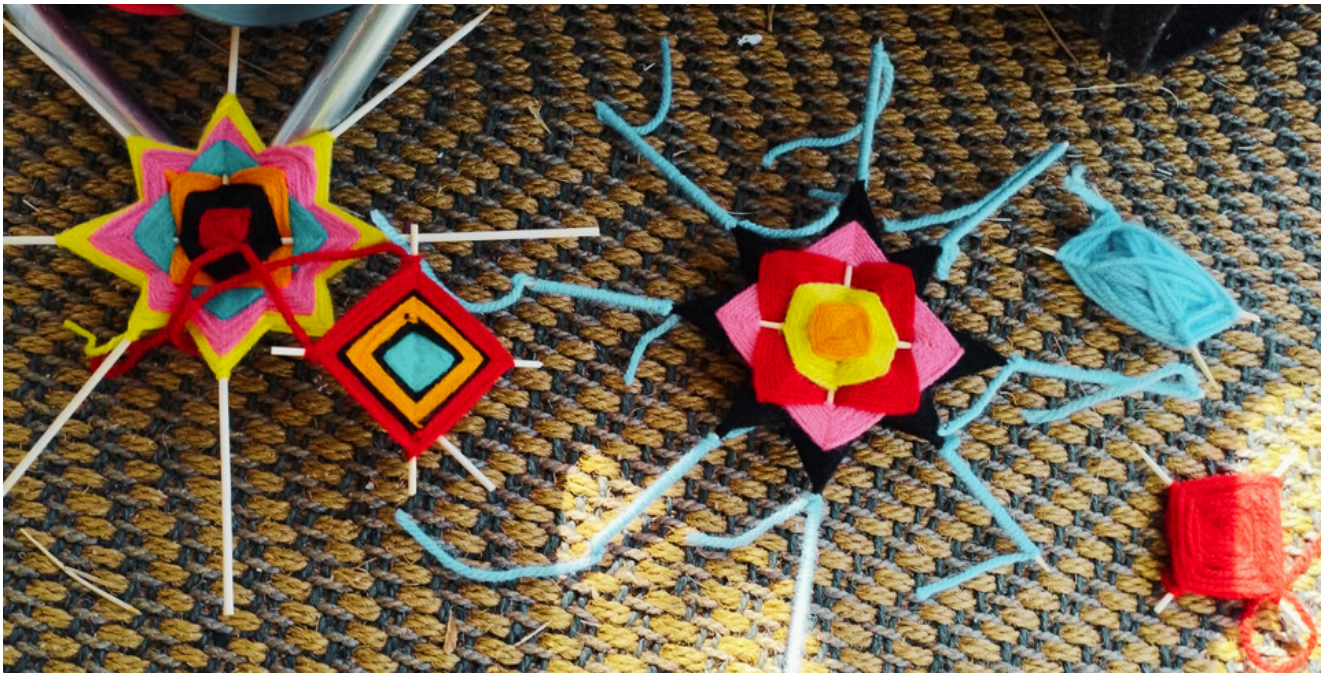
After sorting parts and tools by type, everyone looks at the shelter plan together. With the facilitator's support, the whole group agrees on a plan of action. The children then split into groups and complete their planned tasks. The groups bring their work together and the shelter is placed in the agreed spot. Evaluation takes place in the closing circle. Each group describes the difficulties they faced and how they solved them.



Sample Flow
10 minutes: Opening circle
10 minutes: Talk about ecological buildings and types of materials.
15 minutes: Reviewing the shelter plan and the flow

45 minutes: Group work: making
20 minutes: Assembly and placing the shelter
20 minutes: Evaluation and closing circle

Yarn mandala



Aim:	A healing, calming activity
Workshop Type:	Design Workshop
Materials:	Coloured wool yarn, wooden skewers, scissors
Participants:	Up to 10 children per facilitator, 10+ years
Duration:	50 minutes
Preparation:	Coloured wool (preferably a kind that doesn't pill or stretch over time) is divided into small balls. Each child will use several colours for their mandala. Being able to pick small balls in the colours they want makes the workshop much easier.

Yarn Mandala, Ojo de Dios "Ojo de Dios" (God's Eye) is regarded as the shared cultural heritage of the Huichol and Tepehuan, Indigenous peoples of Mexico. Symbolising God watching over and protecting the individual, it is usually hung at the entrance of homes, as it is believed to protect the house and bring good luck and abundance. Today yarn mandalas live on in both traditional and contemporary art. Since 1966, artist Jay Mohler has drawn on Huichol and Tibetan traditions to reinterpret the form with a modern aesthetic.

Part I; Talking about mandalas:

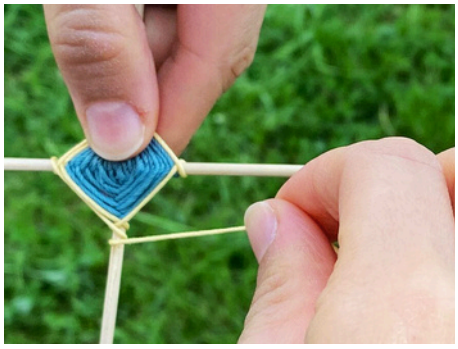
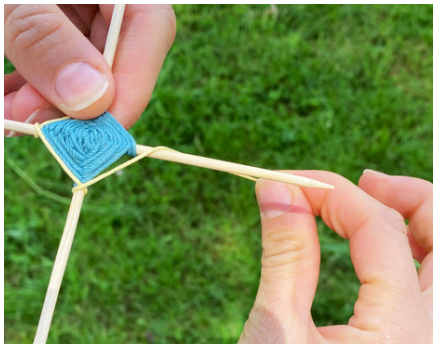
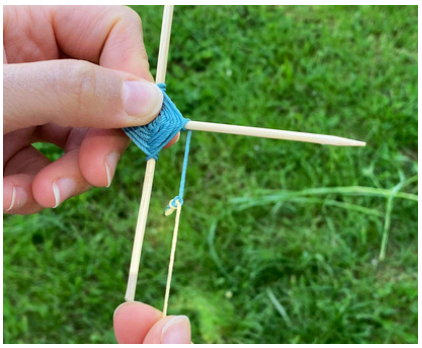
Have a short chat about what the children know about mandalas. Before starting, share some background: weaving a mandala actively engages both sides of the brain, the process is calming, like therapy, angles and directions matter in a mandala, and mandalas are made with different materials and beliefs in different cultures.

Part II; Making a mandala:

Standing where all the children can see, the facilitator shows how to hold the sticks and yarn.
Children first choose their yarn colours. They can change colour as they go. The facilitator demonstrates and explains each step.
Place two sticks side by side, tie them together in the middle and knot. Open the sticks into a "+" shape.
Starting from the knotted crossing point, wrap the yarn round the sticks to fix them, keeping them at 90 degrees. Hold the sticks firmly at the crossing with your non-dominant hand. Hold and guide the yarn with your dominant hand, wrapping it once round each stick in turn, anticlockwise, always in the same direction.
Continue this cycle from the centre out to the tips, leaving no gaps between rows. To change colour, simply knot the new yarn onto the old one.

Note for facilitators:

- Wrapping the yarn the same way on every stick and moving one stick at a time is the key to a neat, symmetrical mandala.

After a group demonstration, go to each child who wants help and guide them one by one.

Because the threads form a square or diamond on the sticks, we call this the kite mandala :)
Children are expected to learn how to move their hands and tie knots. If short sticks are used while learning, they can weave two or even three mandalas in the workshop time. In past workshops we saw that children who could not get the shape right the first time worked more carefully and comfortably on the second, with more original colour choices. Children who say "I can't do it!"
soon start their mandalas too, with the facilitator's support and by watching the others.

Note for facilitators:

- Depending on the children's age and readiness, more varied mandalas can be made with 4 sticks instead of 2. The four sticks can be tied and woven together, or two pairs of sticks at 90 degrees can be joined with hot glue before weaving. The weaving method

  stays the same. Have fun...

Sample Flow

10 minutes: Opening circle
10 minutes: Chat about mandalas
45 minutes: Making mandalas
15 minutes: Game
10 minutes: Closing circle





Aziz Dede's Travelling Workshop

Team



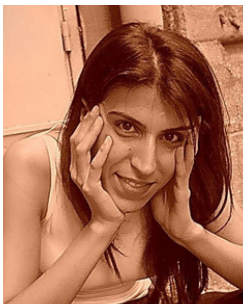
Aziz Dede's Travelling Workshop

Team



Özgün Dündar

An educator who moved from electrical engineering to education and has focused on children's development for 15 years. Education manager at the Nesin Foundation, experienced in nonviolent communication, permaculture, philosophy for children and art-and-design-based projects. She was project and education coordinator of Aziz Dede's Travelling Workshop.



Ayşe Çetintaş

With over 10 years in civil society, she has held active roles in many projects and specialises in event planning, sub-grant programme management, reporting and team coordination. She was administrative coordinator of Aziz Dede's Travelling Workshop.



Burak Göçen

Graduate in Business Administration and Underwater Technology. Before the earthquake he worked in marketing at Nesin Publishing. He was field and finance coordinator of Aziz Dede's Travelling Workshop. He continues to work with Nesin Yapı.



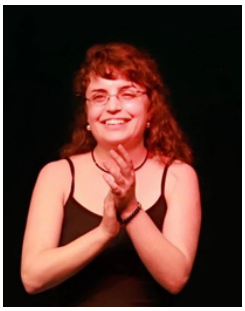
Nimet Cansu Yalçıner

A specialist in technology, art and design. At Aziz Dede's Travelling Workshop she ran 'Design Thinking' art workshops. She now works at Zemberek on projects supporting children's online safety, well-being and creativity.



Turgut Alper Kerpiççi

A specialist in technology, art and design. At Aziz Dede's Travelling Workshop he ran 'Design Thinking' and art workshops. He now works at Zemberek on projects supporting children's online safety, well-being and creativity.



Sema Nur Özkan

A social studies teacher and creative drama and theatre educator. She has run alternative education, creative art and theatre-based workshops with children and adults. At Aziz Dede's Travelling Workshop she ran creative drama workshops. She now teaches creative drama and children's theatre at Ankara Sanat Tiyatrosu.



Fırat Korkma

A social circus trainer and art workshop leader working mainly with children and young people, experienced in social circus, performing arts and psychosocial support. He ran social circus workshops at Aziz Dede's Travelling Workshop. He now lives in Fethiye and runs closed-group social circus work.



Kevser Bora

An educator who develops alternative education models, runs workshops with diverse groups of children and has experience in teaching, journalism and special education. She ran philosophy for children workshops at Aziz Dede's Travelling Workshop. She now runs workshops with children in Balıkesir and continues as a P4C trainer.



Nedim Buğral

A play provider who has created games with and for children since 1995, develops rights-based play projects, runs workshops and believes in "the healing power of play"; chair of the Play Movement Association. At Aziz Dede's Travelling Workshop he was a play leader in the 'Imagination Playground' events.



Mihriban Randa

A psychologist with field coordination experience, working with women, children and groups placed at a disadvantage. She was a psychologist at Aziz Dede's Travelling Workshop. She continues to work with children in the earthquake zone.



Cansu Çakar

An artist who brings traditional art forms together with contemporary art, exploring social and cultural themes especially through illumination and miniature techniques. She ran art workshops at Aziz Dede's Travelling Workshop.



Servet Cihangiroğlu

An intermedia artist working between Türkiye, France and Germany, who explores social issues performatively through body, photography, video and space, and also runs creative art work with children and young people. He ran art workshops at Aziz Dede's Travelling Workshop. He continues his work in France.



Eylem Yaren Dokur

A Nesin Foundation university student. She led art, nature and play activities at Aziz Dede's Travelling Workshop. She is studying dental prosthesis technology and runs regular activities with Nesin Foundation children.



Sinem Yılmaz

A theatre actor and play leader. At Aziz Dede's Travelling Workshop she was a play leader in the 'Imagination Playground (HOP)' event. She continues her acting work.



Savaş Gültekin

A musician who specialises in children's choirs and repertoire, has played in various music groups and teaches music at a state institution. He ran music workshops at Aziz Dede's Travelling Workshop. He currently works as a music teacher at a state school.



Bulut Keskiner

A field worker in human relations, field work and logistics, handling purchasing, transport, small-scale construction, cooperation with NGOs and associations, local public relations, and representing and promoting the organisation locally. He was assistant field coordinator at Aziz Dede's Travelling Workshop.



Furkan Erener

A Nesin Foundation alumnus born in 2003, Furkan Erener graduated in electrical studies and loves taking risks in life. He was assistant field coordinator at Aziz Dede's Travelling Workshop. He now works as a sales consultant at a company.



Cansel Uzun

A psychologist trained in psychology, who has worked with children and families in special education and has experience as a research assistant. At Aziz Dede's Travelling Workshop she was workshop coordinator and psychologist.



Ayda Dali

A psychologist who has provided psychological support to groups placed at a disadvantage in Türkiye and Azerbaijan, specialising in gender roles, migration, trauma, grief, and child and adolescent issues. She was a psychologist at Aziz Dede's Travelling Workshop.



Püren Şenyuva

A mental health professional specialising in trauma, disaster work and art-based therapy with children. She was consulting psychologist at Aziz Dede's Travelling Workshop. She has been the Nesin Foundation psychologist since 2022.



Zeynep Yılmaz Ekmekçi

She studied English Language and Literature, holds a teaching certificate and is experienced in communication and classroom management with children and young people. She led art activities at Aziz Dede's Travelling Workshop. She now works with preschool and 7-12 age groups using Waldorf pedagogy.



Mine Akkaya

An artist and workshop facilitator trained in painting, running art workshops with children and adults in Hatay. She led art and play activities with children at Aziz Dede's Travelling Workshop.



Mehtap Yılmaz

An artist and educator working in art therapy, sculpture, ceramics and graphic design, focusing on art's individual and social healing power. She ran the "Magic Paper" activity at Aziz Dede's Travelling Workshop.



Kübra Köprülüoğlu Aşanlı

A designer, educator, ecological design consultant and artist working on social-impact projects and nature-based education. She ran Ecological Design Workshops at Aziz Dede's Travelling Workshop and created the illustrations for this activity book. She continues her work at Harmonia Ecological Design and Education Farm, which she founded.



Hüseyin Melih Aşanlı

He works in design, sculpture and ecological building, sharing his knowledge through training, consultancy and his books. At Aziz Dede's Travelling Workshop he ran weekly Ecological Design Workshops. He continues his work at Harmonia Ecological Design and Education Farm, which he founded.



Gözde Uskur

An independent artist and educator working across disciplines in art and design: illustration, story design, creative drama workshops with children, short film, video art and artist's books. She ran art workshops at Aziz Dede's Travelling Workshop.



Ezgi Keskin

She works in acting and children's theatre, especially physical theatre and mime, and is also a writer, dramaturg, educator and performance artist. At Aziz Dede's Travelling Workshop she ran the 'Story with Songs' workshop.



Serdar Avcıoğlu

A musician who, alongside his music, has taken part in psychosocial support projects with children. He ran the 'Story with Songs' workshop at Aziz Dede's Travelling Workshop. He continues his music work.



Özcan Yurdalan

A photographer and writer in documentary and crisis photography, with deep experience from over 10 years of running photography workshops with children. With his team he held weekly photography workshops at Aziz Dede's Travelling Workshop.



Asuman Yalçıner

An educator experienced in creative drama who works with a child-friendly, rights-based approach, focusing on widening children's room for expression and building safe relationships with them. She led drama and art workshops at Aziz Dede's Travelling Workshop.



Ilgın Deniz Dokur

A Nesin Foundation university student. She led art and play activities at Aziz Dede's Travelling Workshop. She is a first-year dental prosthesis technology student and continues to run regular activities with Nesin Foundation children.



Esra Vatansever

A creative drama educator who has run art- and drama-focused work, especially with children. She worked at the Nesin Foundation as a creative drama teacher and education unit assistant, and was assistant field coordinator at Aziz Dede's Travelling Workshop.



Ceyda Özdemir Ertan

A facilitator and Gestalt coach focusing on human and system relationships. As an international Lewis Deep Democracy trainer she leads teams through conflict transformation, participatory leadership and awareness-based learning; she is also a civil society professional. She designed and facilitated the Aziz Dede's Travelling Workshop Experience Sharing workshop.



Süleyman Cihangiroğlu

An artist and graduate of Marmara University Faculty of Fine Arts, he worked for many years in graphic design, publishing and foundation management, and has directed the Nesin Foundation since 2009. He advised Aziz Dede's Travelling Workshop at every step.



Kurt Lütfi Leopold Heilbronn

A clinical psychologist and family therapist working in Germany and Türkiye in family therapy, supervision, systemic organisation and transcultural psychiatry; he also gave weekly supervision to the Aziz Dede's Travelling Workshop team.



Atike Zeynep Kılıç

A political scientist and childhood studies specialist working on children's rights, safety and participation, running field-based projects and qualitative research with children. She gave orientation training on children's rights and participation to our team and to professionals working with children in the earthquake zone.



Meltem Kora

A child and adolescent psychiatrist working in preventive school mental health and psychosocial support; she is also known as a writer, exploring the place of art, beauty and creativity in the child's world. She supported our project as consulting psychiatrist.



Fırat Bingöl

An educator working on art-focused projects with children and young people, an art teacher who makes paintings, videos and photographs. At Aziz Dede's Travelling Workshop he gave capacity-building training on rights-based art work to our team and child workers in Hatay.



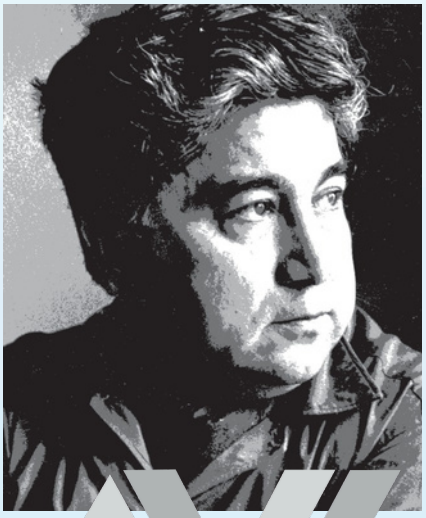
Acknowledgements

As the end of this book shows, this project was brought to life by a very large team. So many people supported that team that without them neither the project nor this activity book could exist.
First, the children of our Foundation played a vital part. Their looks and words saying "we must do something" pushed us on. We saw the same looks in the children of the earthquake zone. Their effort and eagerness to see us each week kept us going. We are so glad you exist, children. We cannot thank enough our facilitators, who believed in this project, set aside their own work every month to be in the field heart and soul, and who started as teammates and gave meaning to our lives with their friendship.
We thank again and again the Talebeyiz Biz team, who stood by us from the idea stage to the first field visits, and Pınar Ceylan, who advised our foundation from the application through the running of the project.
Special thanks to our dear music teacher Savaş Gültekin, an earthquake survivor who narrowly escaped death, who opened his garden to us, offered friendship and lent a hand when needed, and to his family.
And of course we thank the people of Hatay. Some greeted us with a smile every morning in passing, some did whatever they could to make our work easier, some shared their water and olive-oil soap, some picked fruit from their trees for us, but we cannot thank enough all our friends in the region, whom we fear naming in case we leave anyone out.
We sincerely thank Marjinal Ajans, Atay Eriş, Çakıl Su Kırlı and Yeliz Keskin, who gave their work on the book's design wholeheartedly; Kübra Köprülüoğlu Aşanlı, who brought colour to our book with her drawings and her loving hand in hard times; Fuad Ronak, who took wonderful photos and videos at every stage; Mehmet Çokoy and Püren Şenyuva, who always helped when we needed it; and of course the Foundation's carers, whose work is never fully repaid, who looked after the Foundation children while we were away and so made our trips to Hatay, and this project, possible.
Many thanks also to dear Bager Akbay and Özlem Bayram for their valuable input on the project's ideas and design.
We thank Fatoş Ateş, who gave our team an Introduction to Nonviolent Communication, and Gökçe Baltacı, who trained teachers and NGO workers in Hatay on children's rights and participation, for strengthening our resilience.

We thank Erişime Destek Derneği (EDD), who hosted us at their centre in Samandağ from the day we decided to go to Hatay until we set up our own place, for their hospitality. We are indebted to all the NGOs in Hatay for their cooperation, valuable help and commitment to being there. We thank the Support Foundation for Civil Society (STDV), Türkiye Mozaik Foundation and Bridge to Türkiye Fund, who covered essential costs and made the project possible from the start, and the Matematik Köyü staff, who saved from their salaries a small but heartfelt gift, saying "we want to contribute too". The staff of Samandağ Municipality and Hatsu gave generous support in setting up the site, and through Erdal Aksoy of İBB we turned their unused tents into a cheerful activity tent. Thank you.
We could fill several more pages like this and still worry about leaving someone out, so we ask those we forgot to forgive us. On behalf of the children and young people who took part, we thank again and again all the friends and organisations named here, and those we could not name.

Nesin Foundation





Nesin Vakfı