E-HANDBOOK

DEVELOPING YOUTH WORK INNOVATION
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The opinions expressed in this material belong to its authors and do not reflect the position of the European Commission.

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FUTURELABS
E-handbook

DISCOVER YOUR CREATIVE POWER OF INNOVATION!

WHAT:
This is an E-HANDBOOK on INNOVATION in Youth Work.

It has been written for practitioners who want to use innovative tools with their young people including digital youth work.

WHY:

• HIGH POTENTIAL IMPACT: it will allow the mainstreaming of several methodologies as it will be a permanent and free resource for any youth worker

• INNOVATIVE TOOL: there are not publications specifically about creativity and innovation in Youth Work

• MINDSET BOOST: the e-handbook inspires how to create an innovation mindset in working teams to develop a more creative ethos and an innovation culture

IT IS A FREE-ACCESS PUBLICATION!

FOR WHOM:
To enrich and empower the competencies of:

• YOUTHWORKERS
• EDUCATORS
• TRAINERS

WHAT'S INSIDE:

In this e-handbook you will find useful methods with tips and recommendations of how to use each of them in several youth work settings to promote inclusion and youth participation.

A step-by-step Methods and Activity descriptions that you can directly transfer for your daily work.

It lists several resources and already existing free online tools.

• ART OF HOSTING
• DESIGN THINKING
• HUMOUR TECHNIQUES
• LEARNING EXPERIENCE DESIGN
• DIGITAL STORYTELLING
• GAMIFICATION
• PHOTO VOICE AND VISUALIZATION

WHERE YOU CAN FIND IT: The eHandbook has been uploaded to existing portals (Salto Tool Box and Educational Tools portal) and shared in the partner’s local, national and international networks. Visit the website: futurelabs.humak.fi
WHAT IS THIS EHANDBOOK ABOUT?
WHO IS IT FOR?
WHAT CAN YOU GET OUT OF IT?

This eHandbook is one of the Intellectual Outputs of the KA2 - Strategic Partnership for Innovation Project “FUTURE LABS - Innovation in Youth Work”, developed between 1st September 2017 and 31st August 2019 and coordinated by HUMAK - Finland, with the support of Finnish Hyvärilä Youth and holiday Centre, Ha Moment and Team Mais from Portugal, YouthWatch from Slovakia, Asociace neformálního vzdělávání (ANEV) from the Czech Republic, Associazione Agrado from Italy and PiNA from Slovenia.

The eHandbook is focused on Innovation in youth work; it is intended for practitioners who are looking for innovative tools to use in their activities with young people, including digital youth work. The approaches covered are Art of Hosting, Design Thinking, Humour Techniques, Learning Experience Design, Digital Storytelling, Gamification, Photovoice and Visualization. We also added more inspiration from all involved countries and from the European context.

In the eHandbook, practitioners can also find step-by-step methods and activity descriptions that they can be directly transferred to their daily work. Finally, it lists several resources and already existing free online tools that youth workers can use easily.

It’s an innovative output itself since in youth work, there are no publications specifically about creativity and innovation. Moreover, the tools that this project proposed to explore had so far not been gathered in one toolbox specifically adapted for youth workers with tips and recommendations of how to use each of these methodologies in several youth work settings to promote inclusion and youth participation.

This eHandbook is a fundamental piece of our project as it allows mainstreaming of covered methodologies and it will be a permanent and free resource for all youth workers all around Europe.
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### GLOSSARY
To be successful we must live from our imaginations, not from our memories.

— Steven Covey
Creativity and Innovation have become, in the last decade, buzzwords in the media, in the corporate world and pretty much in any other sector. We live in a society fascinated with the idea of “New”. Consumerism is, obviously, a strong drive for many domains to seek innovation: new products and services need to be created not only to satisfy new needs but also to ensure economic growth. Our desire for novelties is fostered by this constantly over-stimulating environment of adds, products and promises. It seems every sector needs to innovate to keep up with such a demanding clientele, and so the catchphrase “Creativity and Innovation” became a commonplace in every conference, training and best-seller book, from marketing to self-development… to youth work.

However, creativity and innovation are more than fashionable concepts. They are key concepts in human evolution and, in the fast paced changing world we live in, they are fundamental instruments in our capacity to adapt to dynamic environments and improve the paradigms, the tools and the solutions we use in our daily lives and in our professional contexts.

But if Creativity and Innovation are not just fashionable slogans, what are they?

Creativity, on itself, has many definitions, and it is not always easy to pinpoint what it means exactly. We can all understand how it feels when we see something we find creative or when we believe we had a creative idea. We can identify that sense of wonder, of uniqueness. The feeling that something opened to new perspectives. But to define it? Not so easy. What appears a fairly common understanding among experts is that creativity refers to a human competence: the internal capacity to create something new, through imagination and a combination of convergent and divergent thinking processes.

Innovation, although conceptually closely related to creativity, is not the same thing. It does not refer so much to the internal inventive capacities of individuals but more to the external outputs of those creative skills: a new service, an enhanced product, a thought-provoking piece of Art or a more efficient method to learn a foreign language. While creativity,
as a competence, allows us to have new ideas, innovation refers to when those ideas become real solutions that add value to a certain domain.

But innovation does not always have to be edgy, disruptive or groundbreaking. Some innovations are just incremental: small improvements to already existing solutions are also innovations. Like when, in 1858, Hymen Lipman, added that little rubber-tip to a pencil. Today, we can hardly think of that as innovative, but the combination of those two separate, already existing, objects - the pencil and the rubber - proved to be useful until our days... well, maybe less and less since another innovation called a computer...

Not only can innovations be just small upgrades, or new combinations of already known solutions but they are also time and space related. What is innovative in one context might not be considered so in another. Groups of people sitting in circles have been around since the dawn of humanity as a natural way for communities to bond and engage. Today, delivering a class in school, with students sitting in a circle can be considered an innovative way to teach.

So innovation is mostly contextual and it's not always about finding the absolute “new” but many times it's about transferring, recombining or adapting old solutions to new purposes. From an improved small writing tool like a pencil, to a new way of teaching, all the way to how society is organized.

So how does this relate to youth work? Is there a real need to innovate in our field? What type of innovations are we talking about? What should be left just as it is? Are there new needs to justify our efforts to innovate?

As technology develops it pushes us to new ways of dealing with knowledge, new mechanisms of reading and interpreting the world through media and social networks, new channels for relating to service providers, and essentially new possibilities of interacting with each other as human beings. Young people are natives to this digitalised world and their lives are embedded with technology. They constantly look for new online platforms to fulfill their needs and connect to each other. They live as much in the virtual world as in the real one. For them, these two realities are profoundly intertwined.

Youth work, however, is still happening mostly in the youth centers and youth associations. Physical spaces where young people can meet face to face to play, learn, access information or get advice. Nothing wrong with this. Face-to-face interaction is in the core of human nature. We need it to socialize, to understand ourselves and relate to others. But youth workers can also intertwine these physical spaces and face-to-face meetings with online platforms that can support their pedagogical goals. Using social networks, applications, websites and including technological devices like smartphones or others in their work is a needed skill youth workers must develop, in order to stay updated with young people’s preferred channels of communication and new ways of expression.

But it’s not just a matter of catching the train of digitalization. Youth workers can look at these technological advancements as windows of opportunity to explore new solutions for their own difficulties and more effective ways of promoting non-formal learning. Online gaming can be extremely engaging and effective for young people to acquire knowledge about complex social issues. Apps can help us gamify a process of skills development. Online platforms can be a space of social dialogue and participation. Social networks can be a stage for online collaboration. And soon, artificial intelligence will help us plan, implement and monitor it all. Moreover, youth workers can look at the internet as a great way to interact with other youth workers globally, to create and strengthen partnerships that allow them to improve their own
practices and learn from others experimental practices to modernize and innovate in their own procedures.

Beyond (and because) the world is getting more digital, school systems are being questioned worldwide. A constantly evolving world requires adaptability and a set of skills that school is not always preparing its students for. The World Economic Forum identifies the following as the four most needed competencies for 2020: Complex problem solving; Critical thinking; Creativity; and People management, and while schools are generally more focused in Mathematics, History and Geometry - which obviously also have its importance - studies show that youth work tends to develop those four skills in young people. In this sense the recognition of non-formal learning is a clear need in the youth field. As educators we can, and should, not only seek to develop these skills in young people (and in ourselves) but also to look for appropriate ways for individuals to recognize and communicate their abilities to others in different contexts. And, as a society, to strive to have the proper
infrastructures and the mechanisms in place, to acknowledge and frame the competences learned outside of school, in functional and flexible systems that facilitate the access of young people to employment, lifelong learning and general well-being.

But youth workers have not missed the train. They are already re-inventing their old ways with a myriad of new approaches: virtual youth centers, online educational games, offline educational games, learning apps and learning badges, virtual reality, makers spaces, collaboration projects with schools, action-research, platforms for e-participation, online communities, community-based collaborative practices and much more. Youth workers are in a privileged position to find these innovative solutions to engage with young people. Their constant contact with youth groups can provide a well-grounded source of knowledge about their needs, trends and potentials. More importantly, they can themselves co-create with the young people, the methodologies that better fit the interests and concerns of new generations.

For this, however, youth workers need to have specific training, resources and the capacity to mainstream. The capacity to innovate requires a mindset bound to the future and rooted in collaboration and proactivity. This mindset can be trained during youth workers academic path or similar. As in many countries youth work is not yet recognised as a profession, it stays difficult for youth workers to access proper training in this field. Additionally, when existing, youth work training does not prioritise research, creativity and innovation as core competences. This means that youth workers are more prepared and predisposed to replicate practices than to research and develop new ones.

Furthermore, it will stay difficult for youth workers to foster such a mindset if they are constantly bound to reactivity, solving their own pressing issues or bureaucratic requirements. It is hard for youth workers to innovate if their own needs - such as professional recognition, financial stability, organisational support, academic training, and many others - are not met.

Finally, in many cases, youth workers act alone or as part of disempowered communities of volunteers or professionals. When this happens, youth workers have little capacity to mainstream new solutions, new methods or new approaches.

To innovate and disseminate newfound practices in youth work, practitioners need a fertile ecosystem with the right conditions that bolsters their own creativity: training to learn how to observe and research young people’s trends, emergent needs and potentials; spaces to create experiment and test pilot ideas; resources to produce new materials and activities; gateways to distribution channels and access to a wider community of researchers and practitioners.

The future will bring us a deeper connection between people and smart machines and between institutions and artificial intelligence. Redefining how we deal with these profound changes in our daily practice in youth work is not just a scenario-making exercise, it is a necessity.

Young people will have more and more access to knowledge and tools that on one hand are giving them the capability to be more engaged citizens and on the other hand more challenges to deal with, including mental health issues. Youth workers can assist and prepare young people for this societal shifts we are all living by supporting the needed competence development and healthy choices that allow them to strive in a world that is redefining itself. For this, eventually, youth work will need to re-design itself.
“IF YOU WANT SOMETHING NEW, YOU HAVE TO STOP DOING SOMETHING OLD”

— PETER DRUCKER
A CULTURE OF INNOVATION IN YOUTH ORGANISATIONS

Youth organisations - similarly to living systems - tend to look for the most efficient ways to survive. This means keeping a focus for internal structures and procedures that optimize resources, and emphasis in establishing patterns of work for employees and volunteers. Creating protocols that circumscribe peoples’ roles and tasks provides an easier framework to manage and monitor. Creating standard workflows, team habits and regular activity cycles allow for predictability, quality control and effectiveness. These are important pillars for organisations to be stable and sustainable.

However, constantly keeping the focus on what’s most effective can hinder your organisation capacity to innovate and stay relevant in the field. An old proven way can be the biggest enemy for innovation. Original ideas require original thinking, and that mindset demands to be a step away from our routines and normal efficiency focused mode. It depends on your team’s capacity to think critically about the established work mechanisms and activities and on their motivation to experiment with alternative ways of approaching their daily job with young people.

Yes, keeping an eye on those deadlines, meetings and applications is important, but your organisation might not last if there is shortage of good, solid, interesting projects and ideas. To maintain the capacity to think outside-the-box and come up with relevant solutions for young people and stakeholders you need to define what innovation means to you and your organization. When designing your strategic plan, include creativity and innovation processes in it and set specific criteria for your innovation goals. Decide on in which areas there is more need for change and how far you want the change to go. Communicate and discuss these goals with the team so everyone knows in what fields new ideas can be planted.
WHAT YOU CAN DO (TIPS AND TRICKS)

_The brain is a wonderful organ; it starts the moment you get up in the morning and does not stop until you get to the office._
– Robert Frost

If an organisation wants their youth workers, volunteers and other human resources to have counter-intuitive ideas, they must be allowed to venture out of their regular tasks, the organisation core mission and the team’s ingrained habits. To promote that culture of innovation in a youth organisation you need to build-up a creative ethos that invites everyone to explore alternative ways of working and venture into unknown paths. Here are some suggestions on how it can be done:

**KILL OLD MYTHS**

Creativity and the capacity to implement new ideas that add value to youth work is not a rare capacity. It does not require a high IQ or special degree and it is not some kind of mysterious process that organisations can have no control of. It is not that it either happens or not, randomly, by some luck of destiny. Everyone has a roughly equal creative potential and can develop it, just like any other competence, through appropriate training. Moreover, the creative processes that lead to innovation can be directed and accelerated if organisations develop a strategy that fosters innovation, strengthen youth workers’ skills in this field and dare to try new things.

**VALUE AND CAPTURE NEW IDEAS**

Organisations need to create adequate times and well-designed physical and social environments for youth workers to freely daydream, brainstorm and produce ideas. Even the odd ones. An environment that fosters ideation will have much more chance of solving complex problems and producing innovative practices. But it does not end there. Organisations will need to create ways to capture the new insights and preserve these ideas in order to evaluate them later or simply use them to inspire other new ideas. You can use idea boards, notebooks, online lists or whatever mean makes it easier to have these ideas available.

**ALLOW AND CELEBRATE EXPERIMENTATION AND FAILURE**

Teams will not dare to try new ideas if they are afraid to fail. Avoiding errors reduces the access to new insights, so create spaces to experiment pilot ideas and try new approaches. If they do not work, learn from it and iterate, but do not see it as a waste of precious time. On the long term, the organisation sustainability also depends on its flexibility and capacity to adapt to emergent needs and trends. Adaptation requires trial and error, so make failure part of your workflow.

**STEP OUT OF YOUR REGULAR ACTIVITIES**

Making no mistakes, following tested, tried and proven activities generally leads to doing things faster and more efficiently. But if innovation is also a goal for the organisation, then variation is needed. Venture into doing things you never tried. Partner-up with other actors that might have expertise you lack in a given area and try something radically different. Evaluate the experience and see what it teaches you about that new approach specifically but also check if it can give hints on how to improve your regular well-known activities.
CONTACT WITH DIFFERENT WORLDS
Creativity is not only about having completely new ideas. Many times innovation relies on the combination of old ideas or solutions inspired in other fields. Expose the team to different contexts, even out of the youth field. Tour around other youth services, visit an art exhibition, hang around engineers, dance... Different experiences and environments can stimulate creativity and spur new ideas.

GET PEOPLE TO TALK MORE
Great conversations can lead to great ideas. It will be difficult to innovate if communication does not flow within the organisation. Additionally, talk to the young people you work with. They know well their own needs, preferences and aspirations. So encourage youth workers to research more, to question more, listen more and value what young people have to say. And not only young people but also other relevant stakeholders as well: families, teachers, local business owners, allow them to have a say and share the ownership of your mission with a wider community. Co-created solutions will have a better chance of being efficient and sustainable.

PROVIDE TIME AND RESOURCES FOR DREAMING
All of the suggestions above require time and resources. But not that much. We know that in youth work there is usually lack of funds and resources. But often it is also the mindset that needs to change first. Being innovation-driven is most and foremost an attitude. Organisation leaders can build this culture in their structures by simply listening to their teams and clients, valuing people’s ideas and allowing for experimentation and failure to take place instead of keeping the “business as usual” attitude that values doing the expected things fast and well. It requires the ability to take risks and the courage to explore the unknown.

LEARN TO PRESENT NEW IDEAS TO OTHERS
Adam Grant, author of the book Originals: How Non-Conformists Move the World, writes that “to generate creative ideas, you have to start from an unusual place. But to explain those ideas, you have to connect them to something familiar. That’s why so many startups are introducing themselves as the Uber for X.” This is an important aspect of innovation.

Once you’ve created an innovative solution, you will need to communicate it to different stakeholders - funders, partners, colleagues, young people, etc. - and it might be hard for them to understand the potential of something new that they never heard of before. Relating your solution to recognizable examples, facts and known opportunities that other people can understand and value is the key to get them on board and support your initiative.
WHEN AND WHERE CAN I USE THE TOOLS DESCRIBED IN THIS PUBLICATION?

You cannot mandate productivity, you must provide the tools to let people become their best.
– Steve Jobs

Youth organisations can innovate in many areas, and this publication can help you out with exactly that. Below, there are just a few areas you can venture on, and you can see how some of the tools explored in the next chapters can help you find alternative, more suitable ways of work:

NEW WAYS TO LEARN ABOUT YOUR TARGET GROUP

You might want to get suggestions for your next project from the youngsters you work with and from your local community. You might really want to hear their needs and concerns. But they might not want to talk with you. Founder and CEO of Trend Wolves, a Belgium Youth Trend Agency, Marteen Leyts states: “young people don’t want to talk to organisations.

They want to talk to each other.” So if you want to get an insight on what your youngsters are thinking about, give them a platform where they talk to each other about it. You might find the tools Photovoice and Art of Hosting, useful methodologies to involve young people and local communities in your needs-assessment. These tools will help you create a space where everyone can participate and feel truly heard. On an even more holistic approach you might want to have a peek at the Design Thinking approach to designing projects, services or products. This methodology is ideal if you want to have a participatory design approach to your activities and to test innovate ideas with your target group.

ENHANCED APPROACHES TO ENGAGE WITH YOUNG PEOPLE

Young people live in a visual world and they grew up with the digital instruments to create the images that better communicate their realities and aspirations. If you struggle with keeping up with digital tools to interact and communicate with young people we prepared some Visualization and Digital Storytelling tools that will assist you in using online resources to engage with your target groups and to allow them to tell their stories and points-of-view as well.

PROMOTE CREATIVITY, TEAMWORK AND CELEBRATE FAILURE

If you want to help your team to become more open, out-of-the-box thinkers you might want to consider using humour techniques that celebrate imagination and failure like Clowning and Improv Theatre. These methodologies will support your team in finding alternative ways of cooperating and encourage a mindset rooted in deep listening, cooperation and openness to new ideas. Besides being great tools to develop a myriad of skills they are also a good way to reinforce team spirit and individual self-knowledge and well-being.

ALTERNATIVE WAYS OF DOING NON-FORMAL EDUCATION

If your challenge is to innovate the way you design educational activities then Learning Experience Design and Gamification are the tools you are looking for. The first is a conceptual approach to how we plan learning, it clarifies the elements to take into consideration when developing pedagogical programmes
and focuses on the learners’ experience. The second will help you transform any topic into a motivating journey of challenges, balanced with cooperation and competition, skills and creativity, fun and learning.

These are just some examples of how these tools can be used in youth work. When reading their description you will surely find that they are versatile approaches that you can use in many situations and adapt to different contexts.
TOOLS
In “Future Labs” we focused our attention on the search of tools that could represent both innovation and creativity in youth work.

The first challenge came in defining what an innovation tool is the time when everything seems already seen and done. We concluded that innovative is not only something created as new, but also something taken from other fields and adapted to youth work, and something that opens new horizons and improves the level of quality.

After that, we have focused on providing tools that youth workers can use for the benefits of their youth groups, and we have defined those we want to focus more in detail within the project (Art of Hosting, Humor techniques, Improv Theatre, Design Thinking and Learning Experience Design, Digital Storytelling, Visualisation, PhotoVoice and Gamification). These tools were covered in international trainings for youth workers, who later tested them in their work and provided feedback, which is incorporated in this eHandbook.

In this chapter, you will find each method described in details as well as links to training sessions which you can use to introduce the methods to other youth workers, teachers or educators.

**DESCRIPTION OF THE TRAINING SESSIONS**

The sessions we have used to introduce the innovative methods at international trainings are all described in SessionLab and can be used freely by anyone who plans to introduce these methods to other youth work practitioners, teachers, or educators. These training curricula can be used as a whole, but also the sessions may be used separately - readers can download only one workshop to introduce particular tool to their target group in 1,5 hours. Readers can also get inspired by some concrete activities used during the trainings.

**Training Curricula 1: Art of Hosting, Humor techniques, Improv Theatre, Design Thinking and Learning Experience Design.**

**Training Curricula 2: Digital Storytelling, Visualisation, PhotoVoice and Gamification.**

**HOW TO WORK WITH SESSIONLAB**

If you are new to the SessionLab tool, you may struggle to find details of the sessions. So, here’s a little help. When you open the particular training curriculum, you’ll see Days 1-6 on the top menu. When you click on the day, minute to minute programme of the day (which we used for the FutureLabs training) will open. If you are interested in details of some session, just click on the three dots above the box of that session (button block details). Then, you will see all the details including goals of the session, detailed methodology and materials needed.
ART OF HOSTING
ANITA SILVA

THE SOURCE/HISTORY OF THE APPROACH

The Art of Hosting is a methodology that gathers different specific methods with the purpose of facilitating participatory group processes. It is used in many contexts and it promotes a space for authentic dialogue between different stakeholders to develop integrative and innovative solutions for group or community challenges.

According to the Art of Hosting Online Community website\(^1\), the seeds for this methodology started in the 90’s, when practitioners felt the need to aggregate different participatory techniques in one holistic framework. Several international meetings have followed, since the early 2000s until today, to ensure this is an evolving open source approach, not owned by anyone but shared by a large community of practitioners, committed to use these methods meaningfully and improve participatory democracy.

THE STRUCTURE OF THE METHODOLOGY

The Art of Hosting does not have a linear structure, it rather makes use of an array of participatory group process techniques including: Open Space Technology, World Café, the Way of Council, Appreciative Inquiry, Proaction Café and others. In this publication we will describe how to implement a few of these methods.

On a meta level The Art of Hosting is based on a four fold practice:

1. Host yourself;
2. Be hosted;
3. Host others;
4. Be part of a hosting community.

This means that Art of Hosting practitioners need to continuously improve their skills by practicing: being truly present during group conversations; taking part in conversations with an open and curious attitude; inviting others to join group processes; facilitating and encouraging a participatory attitude in others and co-creating the larger community of Art of Hosting practitioners.

\(^1\)http://artofhosting.ning.com/u, consulted on 20 October 2018.
THE POSSIBLE BENEFITS OF APPLYING IT TO THE FIELD OF YOUTH WORK

This approach can be used in the Youth field both with young people and youth workers.

By using the Art of Hosting with young people they can gain self-confidence by being in a safe environment and feel their voice is heard and that their contributions are appreciated. Moreover, they can learn that participatory spaces need to be co-created by everyone (including themselves) by learning to be open to different opinions and to actively listen to everyone’s perspective with curiosity and appreciation.

As it gathers different participatory techniques it can benefit the youth workers as well, by equipping them with more tools to truly engage young people in decision making processes and in youth-led-projects. Youth workers will also develop their own skills and attitudes in steering participatory activities.
ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS APPROACH IN YOUTH WORK

Invite participants - Inviting people to take part in participatory processes means preparing them to be not just consumers of an activity but to come prepared to share their resources and ideas and to be open to other people’s contributions and ideas as well. This means the nature and aim of these activities should be well clarified beforehand. People should know what the general theme of the session is, what the intention behind it is, and what its generic structure will be like, depending on the method that will be implemented.

Prepare the space - The methods used for Art of Hosting events make a conscious use of space. Either to establish a Circle where everyone can see and hear each other comfortably or to prepare the several spaces needed for an Open Space activity, the space design is crucial to create the desired collaborative environment that invites for meaningful conversations and knowledge sharing.

Prepare yourself - The facilitator or “Steward”, has a fundamental role in setting the right tone for the group communication process and promoting that all participants create the atmosphere where they feel they can contribute as well as listen to each other, respectfully. Also, be prepared to help the group connect different contributions and harvest the results achieved at the end.

Follow-up - After the activity, make sure to thank and support participants to take further actions on their group resolutions and look for new opportunities to engage them again in the future.

POSSIBLE COMBINATIONS WITH OTHER METHODOLOGIES

The Art of Hosting already comprises several methods or techniques and it is constantly evolving. It can be combined with many activities depending on the context and the aim of the work being developed with a specific group.

2 OR 3 EXAMPLES OF THE METHODOLOGY BEING APPLIED IN YOUTH WORK, IN DIFFERENT CONTEXTS

Examples of different techniques are given on the following pages.
THE WAY OF COUNCIL

METHOD DESCRIPTION & HISTORY:
The Council or Circle is a method based on the ancient human practices, commonly found in many cultures, of gathering to discuss and decide on common issues. According to Christina Baldwin, in the book The Circle Way, a Leader in every Chair, “what transforms a meeting into a circle is the willingness of people to shift from informal socializing or opinionated discussion into a receptive attitude of thoughtful speaking and deep listening and to embody and practice the structures outlined.”

WHY:
Because an open group dialogue requires a mind-set of openness, respect and empathy from all participants. The Way of Council sets a handful of rules, procedures and principles that foster that state of mind and promotes a fluid, engaging and truly participative process.

WHEN YOU MIGHT USE IT:
When you want to host a dialogue in a group, ensuring space for everyone's participation.

TIME REQUIRED: 1 - 2h

HOW MANY PEOPLE INVOLVED: it can vary, we advise a group of 5 to 35 people.

TARGET: you can use this technique with any age group.

WHERE: This method requires a silent space, where all participants can sit in a circle.

MATERIALS REQUIRED: Objects for the circle center; Talking piece (both optional)

ANITA SILVA
METHODS
INSTRUCTIONS:

A Council may have several components. These components are meant to create an optimal atmosphere for authentic communication. You can use some or all of them, adapting it to your context.

- **Intention** - In a first moment the person who is hosting the council explains the reasons and the expected outcomes of the activity.

- **Welcome start-point** - The welcome moment is meant to bring participants’ focus to the council and to stimulate the right mood. It can be a moment of silence, a poem reading, a song or whatever invites people to be in a calm and open state of mind.

- **Center and Check-in/Greeting** - The center of the circle can be a symbolic space and can be used to remind participants of the purpose of the meeting. You can use flowers, spirals, candles or whatever shapes or objects embody the intention of this council. Checking-in implies that each participant has the chance to briefly share their expectation, contribution or personal story. As people speak they can also place an object in the center as a symbol of their commitment to the process.

- **Agreements** - Making agreements together helps the group to establish common ground and reinforces a sense of respect and collaboration. Agreements can include: confidentiality, curiosity, compassion, etc.

- **Three Principles and Three Practices** - The most commonly used council principles are: Shared leadership, shared responsibility and reliance on wholeness. The three practices often presented are: to speak with intention, to listen with attention and to tend to the well-being of the circle.

- **The dialogue** - This is the main objective of the council, for people to have a mindful conversation. The dialogue in a council can happen in different forms:
  
  - **Using a Talking Piece**: a talking piece is an object (e.g. a stick or a piece of tissue) that allows its holder to speak. It can be used when collecting everyone’s contribution or during the check-in/out;
  
  - **Conversation Council**: when participants can take part and interact freely in a debate, sharing their views and opinions;
  
  - **Reflection or Silent Council**: this is used to give individual time to reflect about a given question or standoff or to help the group re-align with the council’s purpose.

- **Guardian of Process** - The role of guardian should be given to one of the participants. This role can stay with one person or rotate among more participants. The task of the guardian is to observe the process and ensure the purpose and principles are being respected. At any moment the guardian can use a gentle sound (rattle, bell or other) to call a pause where everyone should stop, stay in silence and take a breath (for approx. one minute). This can be helpful to bring the group back to the desired mind-set. The guardian should then repeat the sound, explain why the pause was called and allow the group to re-start the conversation.
• **Check-out and Farewell** - Check-out is again a moment where all participants are given the space to share how they feel, what they’ve learned or what they take from the council experience. The host can then close the council with a farewell word or a minute of silence.

**MEDIA:**

Find more about this method in:

- [http://waysofcouncil.net/posts/circle-ways/](http://waysofcouncil.net/posts/circle-ways/)
METHOD DESCRIPTION & HISTORY:
The World Café is a global movement that aims to support meaningful conversations around the world in corporate, government and civic society. It allows small or big groups of people to hold conversations that matter and move forward through dialogue.

WHY:
Because conversations are so natural and instinctive that it is easy to underestimate its power. The World Café method helps to develop a network of conversations that are always intimate but become gradually interconnected.

INSTRUCTIONS
The World Café requires a setting of tables and chairs just like in any other café. 4 to 5 people should sit at each table. The facilitators should set conversation rounds (at least three) and each round should have a specific topic or question to be debated and should last approximately 20 minutes. In each table there is a “tablecloth” paper where participants are encouraged to write, doodle and document the key points of their conversation.

After the first round, the facilitator invites participants to move to other tables freely, except one person who should stay at the table as a “table host” to welcome the new participants and summarise the previous
conversation before starting a new round. The next rounds follow the same pattern and always a new person is asked to stay in the table as a table host while others move individually to any other table. Participants transport with them the insights from previous conversations and, this way, cross-pollinate ideas and thoughts from conversation to conversation.

After the last round it is important to give space to each participant to collect his/her own conclusions from the conversations, to identify patterns and insights. Allow enough time for these ideas to be shared and collected in a whole-group conversation. Find a suitable way to document these in a way that all can have access to and allow for possibilities of action to be discussed.

A few principles to have in mind during a World Café are:

• **Create an inviting space:** To engage participants in meaningful conversations it is important that the space creates a sense of safety and closeness that facilitates thinking, talking and deep listening.

• **Promote the participation of all:** Everyone’s contribution matters, invite everyone to be active during the Café, even if in some cases only actively listening.

• **Have powerful questions:** Attractive, stimulating questions that are relevant for your participants will spark interesting conversations. You can gradually deepen your questions, round by round, or explore different perspectives on a given subject.

• **Harvest and document:** On the last stage of the exercise, allow for participants to really explore insights and patterns. Make sure these are documented somehow, so that the knowledge co-created is shared and endures as a basis for further work and, most importantly, inspires further action.

Find more about this method in: [http://www.theworldcafe.com](http://www.theworldcafe.com)
Design Thinking evolved from different approaches throughout time. We can say that its initial birth was in 1956, with Buckminster Fuller implementing classes of Comprehensive Anticipatory Design Science (CADS) at MIT. This approach built on the experience and knowledge of different professions such as engineers, industrial designers, materials scientists and chemists.

From there it builds up with different approaches such as goals of being inclusive and democratic (Scandinavian Cooperative Design in 1960s), to designing social and ecologically responsible things (Design for the Real World - 1969), and the importance of human experience and perception when designing (Wicked Problems - 1973).

In the 1980s the name “Design Thinking” started to be coined and used in different professions and approaches and it became more human centered.

Nowadays it is used in several sectors because of its simplicity and results, focusing on human experience and usability.

Design Thinking aims at solving problems or questions in a practical/creative way of designing with a view to a future outcome.

Design Thinking can be used in several fields but the common aim is to follow a process to design a product or service which will meet the needs of its users, in a continuous loop cycle of questioning, prototyping, trying it out, gathering feedback, improving it and repeating the cycle. It is all about the users instead of the developer trying to guess what their needs are.

There are different approaches and methods inside Design Thinking. Some follow 4 steps, some follow 5 or 6. The names of the steps can also be different.

The common process in the different approaches is:

- Research (it can be called empathise, or questioning) - to identify the needs of the target public or space.

- Ideation - to brainstorm about possible outcomes, taking into account the research done.
• Prototyping - to create a product or service, a solution for the problem found, in early stages, without trying to make it the final product yet

• Testing - to test the prototype and collect feedback in order to improve it and meet the needs of the users.

• Repeat - Repeat the cycle of prototyping, testing, collecting feedback and improving until reaching a final result, either for time or resource constraints, or for a common agreement that the final result was achieved with success.
THE POSSIBLE BENEFITS OF APPLYING IT TO THE FIELD OF YOUTH WORK

One of the key elements that would benefit youth work is the idea of not assuming what young people need or what works for them, but rather research by asking them directly, creating new things and testing it with young people, and keep repeating, involving directly all young people in the process. Young people become an active part in the development of new approaches, methods and tools, that ultimately, will be for them and made by them.

It can be used in the development of anything, such as renewing a youth centre, creating a game, re-designing youth spaces, creating training modules, etc.

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS APPROACH IN YOUTH WORK

**Involve young people as soon as possible**, starting by the research stage, asking them questions in order to have a better understanding of what is needed and how to achieve it.

**Be open minded and ready to fail.** It is ok if your initial idea for developing something new does not work or meet the real needs of young people. That is why this methodology works well, ensuring that whatever will be developed, it will have results in the end.

**Repeat the cycle of steps as often as you may need.** Constant testing brings out new things to improve and others to keep, improving the final output.

POSSIBLE COMBINATIONS WITH OTHER METHODOLOGIES

Design Thinking is already a very good methodology on its own. However, we recommend to search for various approaches on how to implement and find the best one that works for you. Besides that, any other methodology that can add value to this one is more than welcome.

2 OR 3 EXAMPLES OF THE METHODOLOGY BEING APPLIED IN YOUTH WORK, IN DIFFERENT CONTEXTS

1st example - Redesigning a youth space
Research about spaces that young people are using, and especially if you have a youth centre. Make interviews with young people to understand what is missing and what their needs are. Brainstorm with the young people on how to transform the space. Ask them to build a prototype (it can be by drawing, using Play-Doh or Lego, or any other material). Test it by sharing it with youth workers and other young people and get feedback. Improve the prototype and implement the new ideas about the space.

2nd example - Create a learning programme
Ask young people what they would like to learn and how. Brainstorm ideas with them about how to make a schedule, possibilities of learning different topics, opportunities to learn with each other, etc. Design a learning programme while taking into account the results of the previous steps. Test it by implementing it with young people and gather feedback. Improve it, adapt it according to the feedback obtained and implement again new tests.
WHEN YOU MIGHT USE IT:
This method can be used when it's necessary to create, test or/and improve something, an activity, a project, a tool, etc.

TIME REQUIRED: Depends on the objectives. It can be from 1 hour to several days.

HOW MANY PEOPLE INVOLVED: Minimum of 3 people at least, so you can have feedback on the testing. There's no limit of maximum.

TARGET: All possible target groups.

WHERE: It can be applied in any environment.

MATERIALS REQUIRED: Flipchart paper, Markers, Diverse material to create the prototypes: old magazines, Lego, toys, Play-Doh, wooden blocks, scissors, glue, colour markers, colour papers, etc.

WHY:
The biggest advantage of using this method is the involvement of the young people who will use whatever you are developing. They become an active part of the process and have their voice heard.

INSTRUCTIONS
The method we will describe is based on 6 steps. As written in the description of the methodology, you may find other variants of Design Thinking.

1ST STEP - IDENTIFY THE PROBLEM OR CHALLENGE
What needs to be changed, is not working well, or needs to be created from scratch? You may do that by making interviews, having focus groups, desk research or brainstorming.

2ND STEP - INSIGHTS & NEEDS
During your research, what did you find out? What insights did you have (ideas to develop further)? Observe your environment and users. What needs were
identified that the product or service you will develop might fulfil? We recommend using the whiteboards or big flipcharts and sticky notes to write down the insights and needs you found.

**3RD STEP - PERSONA**

What will be the users of what you are developing? Try to write down and draw the main characteristics of the user. Imagine one single person that will be the user, give them a name, write their needs and the reasons behind the needs. This will help you later to develop the concept.

**4TH STEP - IDEAS**

Brainstorm possible concepts and any ideas of what can be done or created. Do not limit yourself in this stage and allow all ideas to be welcome. Draw or write them down.

**5TH STEP - PROTOTYPE**

Create a concept of what you want to develop. You can draw or create a 3D model using Lego pieces or Play-Doh (or any other material). If what you want to develop is more abstract, draw the main things and write down keywords.

**6TH - TEST & FEEDBACK**

Open up your concept to users so they can try out. Be open to receive feedback and collect positive comments, critics, questions and ideas.

Repeat the cycle or go back only to step 4 to improve what you have created. You can adapt this method and make the flow as it fits better for you since it’s a dynamic cycle that interacts in all steps.

**HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES:**

The method can be applied to any target group. The adaptations will necessarily depend on the needs of the users, but since they are an active part of the process and one of the steps is identifying their needs, this method becomes itself inclusive.
Clowning
Sérgio Gonçalves

THE SOURCE/HISTORY OF THE APPROACH

Clown history is wide and vast, passing by jesters from medieval times, to ancient Roman and Greek “rustic fools”, to more modern Commedia Dell’arte. The word “Clown” appeared in 1560 meaning “rustic, boor, peasant”. This art evolved to become more famous, especially in the circus all around the world, but also with different characters world recognized such as Pierrot and Harlequin, or Charlot and Mr Bean at cinema and on television.

In the 20th century, clowning starts to be used as a personal development tool and in practices to improve health and well being, as it is well presented in the movie Patch Adams (based on a real story) which led to the clown appearance in hospitals. From there, it started to be clear that clowning is much more than making other people laugh, and it can be used in different fields.

THE AIMS OF THE METHODOLOGY

As a methodology, the main aim of clowning is to empower self-discovery, develop cope mechanisms for failure and critics, and competencies of creativity, adaptation, improvisation, positive attitude and humour.

In parallel, the use of clowning stimulates fun, joy and well being as well as it breaks barriers of stereotypes, prejudices, and self-criticism.

THE STRUCTURE OF THE METHODOLOGY

This methodology can have different structures, but mainly it consists of different exercises to discover your inner clown, that can have different ranges, such as improvisation acts, imagination development exercises, practising failure, laugh out of different issues, body movement, facial expression, etc.

The exercises have a great impact when done in groups, especially if there is a continuity where all people participating will perform the exercises together on a regular basis, developing the trust and confidence inside the group.

THE POSSIBLE BENEFITS OF APPLYING IT TO THE FIELD OF YOUTH WORK

Applying clowning into youth work helps young people to develop: mechanisms to cope with failure, self-awareness, creativity and imagination, fun and joy. The same happens with youth workers.

Implementing several sessions with exercises of clowning, the effect is even deeper and lasts longer, allowing also the group to gain confidence and trust with each other, so it can be used with groups of young people in regular bases.
ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS APPROACH IN YOUTH WORK

The facilitator: One of the key elements is the facilitator of the session to be comfortable with the exercises proposed and be the role model, leading the exercises by doing it, and in this way gaining trust of the young people.

The group: Take into consideration the needs of participants. Even though some exercises push people out of their comfort zone, bear in mind that it is important to keep a safe space. All participants should attend voluntarily. If some youngster does not want to participate, it is their right.

POSSIBLE COMBINATIONS WITH OTHER METHODOLOGIES

Clowning can complement improvisation and theatre techniques because it has many exercises that are very similar.

It can be also used to complement any activity of learning since it allows the participants to move, to have fun and enjoy the process. So for example, if in a learning activity, there is a topic that is more serious, starting with clowning can help the participants to be more relaxed and with higher energy at the same time.

2 OR 3 EXAMPLES OF THE METHODOLOGY BEING APPLIED IN YOUTH WORK, IN DIFFERENT CONTEXTS

TO DEVELOP CREATIVITY AND IMAGINATION

A series of exercises can be implemented to develop imagination and creativity, which may be needed for another specific objective. For example, using clowning to stimulate the creativity participants so they can draw their learning goals.

TO LEARN HOW TO DEAL WITH FAILURE

There are situations, happening to young people, that make them feel frustrated or unmotivated. The exercises of clowning can help to deal with these feelings. By offering the positive side and even playing with those feelings they help young people understand that maybe the level of importance is not as high as initially thought. So it supports emotional awareness and development.
WARM UP CLOWN EXERCISES

WHEN YOU MIGHT USE IT:
You may use this exercise at the start of a learning activity, or when it is needed to move the body a bit. It may be used also to energize the group and to allow them to be confident and connect with each other.

TIME REQUIRED: 30 to 90 minutes

HOW MANY PEOPLE INVOLVED: Minimum a group of 4/5 people. Maximum it depends only on the space available so all participants can move freely.

TARGET: Any kind of group can perform these exercises. It is important to explain at the beginning that it is voluntary, so if somebody does not want to do the exercises, it is fine.

WHERE: A big space that allows the participants to move freely without bumping to each other is required. It can be implemented indoors or outdoors.

MATERIALS REQUIRED: You do not need any material. However, props can help to have more fun and get outside of their individual personality. So, clown noses, for example, can be very helpful. Other props that the participants can use to play are also welcome, for example, hats, scarfs, Lego, Play-Doh, balls, etc. old magazines, Lego, toys, Play-Doh, wooden blocks, scissors, glue, colour markers, colour papers, etc.

WHY:
The main advantages of this method are energizing the body, breaking mental barriers, having fun, getting to know each other, connecting with other people, and self-awareness development.

INSTRUCTIONS
1) Warm up with facial and body expressions
Start by warming up by “faking” emotions using only the body and face. For example, happiness, anger, fear, etc.
2) **Walk around and stretch**  
Let the participants move freely and stretch all the body, becoming aware of the different parts of the body and warming up.

3) **Guided meditation to go back to being a child**  
With a gentle voice, guide the participants to good memories of childhood, letting them remember how it was when they were children. With the meditation, the participants should slowly incorporate the role of a kid.

4) **Free movement as children, to play around and explore**  
After the meditation, all participants should have the role of children, so in this moment just allow them to move freely, to explore the space, to play, to interact with each other and with props (if some are available).

5) **Calm down... a guided meditation**  
After the energy from the last step, gently guide the participants to calm down again and get out of their role of children.

6) **Monster - Find your inner monster and act and walk as one**  
Tell the participants to imagine that they are monsters and that they should walk as if they were one. Support them in asking how the monster walks, how the monster interacts with others, how they talk, etc.

7) **Monster party**  
- **All monsters meet in a club and dance.**  
After a while they flirt with each other. Continue the previous step, this time the “monsters” meet in a dance club. Let them dance as monsters and sometimes flirt with each other in a monster way.

8) **Relax moment and debriefing**  
Support the participants in relaxing and getting out of their roles. Make a circle and implement debriefing to check how it was, what the participants learned, what they discovered, what they enjoyed, etc.
WHEN YOU MIGHT USE IT:
You may use this exercise at the beginning of a learning activity, or when it is needed to move the body a bit. It may be used also to energize the group and to allow them to be confident and connect with each other. It is good especially if you have several sessions with clowning, so this will start well the process.

TIME REQUIRED: 30 to 90 minutes

HOW MANY PEOPLE INVOLVED: Minimum a group of 4/5 people. Maximum depends only on the space available so all participants can move freely.

TARGET: Any kind of group can perform these exercises. It is important to explain at the beginning that it is voluntary, so if somebody does not want to do the exercises, it is fine.

WHERE: A big space that allows the participants to move freely without bumping to each other is required. It can be implemented indoors or outdoors.

MATERIALS REQUIRED: The only material necessary consists of clown noses. If you do not have them, the participants can also paint their noses in red. This really will help with getting out of their own personality and discover their inner clown.

WHY:
The main advantages of this method are energizing the body, breaking mental barriers, having fun, getting to know each other, connecting with other people, self-awareness development and discovering the art of clowning and the inner clown of everyone.

INSTRUCTIONS

1) Give one clown nose to each person

2) Walk around with the clown nose. Free exploration
Let the participants walk freely with the clown nose on. You do not need to do anything else, since they will be able to play on their own.
3) **Divided in 2 groups, participants make a circle.** One person stays in the middle and walks normally. Other participants give feedback on his walk and the participant in the middle tries to exaggerate their movements, to discover the way their clown walks.

4) **Free movement with the clown walk**
Let the participants walk freely in the space, with their new discovered clown walk.

5) **Invisible shopping** - In couples, participants walk in a “supermarket” and do shopping, but without objects. Everything by using the imagination only.

6) **Calm down and debriefing** - Ask the participants how they felt, what they discovered, what they enjoyed, etc.
IMPROV THEATRE

ANITA SILVA

THE SOURCE/HISTORY OF THE APPROACH

Using improvisation in theatre is an ancient practice. *Commedia Dell’Arte*, a theatre style common in Europe in the 1500s, is a good example of groups of actors that would perform without a script. But it was only in the 20th century that people like Keith Johnstone, Viola Spolin or Del Close - and you might want to read some of their stuff ;) - started to research and develop specific practices on Improvisational Theatre (or Improv theatre as it is commonly called) through more inclusive theatre formats that went beyond the traditional preset stage story played by rehearsed actors, and that included games, improvisation and stories from the audience itself.

THE AIMS OF THE METHODOLOGY

The main idea behind Improv Theatre is to develop scenes with no script or predefined dialogues. Scenes are created on the spot by the actors, as they add characters, lines and imaginary scenarios to a common story that is built together. For this to be possible, Improv Theatre aims to develop a “Yes, and…” attitude. This means an attitude based on acceptance of the proposal of others, and the capacity to add something that supports the narrative and the scene being created.

THE STRUCTURE OF THE METHODOLOGY

There are many ways you can use Improv theatre. One possible straight-forward structure to do so, is:

1. Design - Think what kind of skills you would like to develop with the group and, according to their profile, choose the appropriate exercises. You will find a few suggestions in this publication but there are many more online (see links at the end of this text). Remember to plan well how you want to facilitate the debriefing of your session and help the group reflect on the skills you initially set to develop.

2. Prepare - Once you start your session(s), warm-up the group with simple exercises that will help encourage participants to positively react and interact with each other. It might take a while until the group is feeling capable to start improving full scenes, so take your time for a step-by-step approach.

3. Play - There are many games around building scenes together. Many of them are easy and fun to start with. Some are useful to practice a “Yes, and…” attitude, others help us to create stories together, others work on our physicality, etc. Use them consciously and make sure everyone is involved during the games.
4. **Debrief** - You might want to have a conversation at the end of a session, at the end of an exercise or at the end of a sequence of exercises. Whatever moment you choose to do this, make sure to create a calm environment where people feel safe to share their feelings and thoughts. Prepare some questions beforehand to ensure that the conversation can focus on the learning points of that exercise/session and on how they transfer to real-life experiences.

**The Possible Benefits of Applying It to the Field of Youth Work**

Improv Theatre can be used as a methodology in youth work when you want to improve people’s capacity to communicate, work together, trust each other and be open to others ideas. It can help young people and adults to become more at ease with their own mistakes and unblock their creativity in a structured way.

**Aspects to Take into Consideration When Using This Approach in Youth Work**

- **Remember you are not training actors** - When using improv theatre in a youth work context, with young people or with adults, your main goal is not an actual theatrical performance. You might even have a performance included at the end, but your focus should be on the things people learn on the way and how they can transfer them to their daily lives.

- **Warm-up is crucial** - Your participants are probably not experienced actors, so do not expect they will be ready to invent stories and take risks when they are at the door. They will need exercises that slowly build-up their confidence and prepare the right attitude and mindset to improvise. Actually, even experienced actors play these simple exercises regularly to get into the right mood and to develop their improv skills.

- **Embrace mistakes** - In improv, everyone is invited to celebrate mistakes. This not only makes people more at ease with taking risks but it also challenges them to include those mistakes in the story of the scene being created. Failing is part of improvising (and part of life, by the way) so remember to create an environment where everyone can learn to accept their and others’ mistakes.

- **Make co-relations** - If your goal is to use this methodology as a way to develop specific skills for real life, then remember to give space for that reflection to happen, individually and in the group. Talk about the parallels people see between their behaviors in the exercises and in their daily lives and support them in expressing what they are learning from the process.

**Possible Combinations With Other Methodologies**

You can combine Improv theatre with many other methodologies, depending on your goals. We have seen Improv being successfully used in combination with more theoretical inputs about teamwork and communication, in ideation sessions or in processes of youth participation, just to name a few examples.
Examples of the methodology being applied in youth work, in different contexts

During the Future Labs project, youth workers were trained to use Improv in different contexts, here are a few examples of what was done:

- In Slovakia, at the Youth Community house Rečica ob Savinji, Improv techniques were combined with The Way of Council to help young people overcome the fear of job interviews through improvisation. Initially, the council was used to address the fears linked to job interviews. Then, Improv exercises were used to explore physical postures and discuss how posture affects how they feel and how they can improve postures during job interviews. Afterwards a sequence of improv games was implemented and culminated in improvised job interviews for random positions (e.g. cook, policeman, DJ). A few keywords were distributed and had to be used by the one who was playing the applicant. In the end the group reflected on what they could learn from the experience. As follow-up a simulated job interview in their field was offered on Skype so they could further practice their skills.

- In Portugal, Improv was used at Youth Association Rota Jovem during a Youth Exchange as part of a team building activity. A sequence of improv exercises was used during 4 hours (with a break). The aim was to make the participants feel more comfortable with each other, and to know each other better. Improv techniques helped participants to stay very concentrated in the activities and really involved in all the processes, always paying attention to each other’s needs and accomplishments. It gave each person more confidence to be themselves, and the capacity to laugh about themselves as well.

Interesting Links:

- To discover improv games: http://improvencyclopedia.org/games/
- To discover more about History of Improv and other cool resources: http://improvencyclopedia.org/games/
- To see lots of articles and resources that link Improv and Education: https://www.facebook.com/groups/1332894946778173/

Concrete Methods/Activities

See methods template: https://drive.google.com/open?id=1YfhSs40Qru2vfJtKKRXIsEAqJB8ElS0e_0XaQ86I8g4
WHEN YOU MIGHT USE IT:
This sequence can be useful if you want to prepare a group to start making more complete scenes together or when you want to develop team cooperation.

TIME REQUIRED: 1h30 - 2h00

HOW MANY PEOPLE INVOLVED: 5 - 25

TARGET: 8-80 years old

WHERE: Ideally you will need a space that is big enough for participants to move around and where the group is not exposed to external observers in order to create a safe space for them to be able to freely express themselves without fear of judgment. Having a wooden or soft floor (carpet, grass or other) is preferable, so that participants feel comfortable in using the floor (to lay down, crawl, sit, etc).

MATERIALS REQUIRED: No specific materials are required, but participants should wear comfortable clothing. You can also use a sound system if you want to use music during the exercises.

METHOD DESCRIPTION & HISTORY:
These exercises support participants in improvising with less fear, mostly accepting what words or solutions come out when we do not think too much but just allow ourselves to improvise, accept other proposals and build on them.

WHY
The advantages of using these methods are that participants will slowly let go of control and trust more their first reactions. This will allow the group to cooperate better, building trust and great moments of fun.
INSTRUCTIONS:

Passing words around – Exercise to reduce inner-censorship and increase speed and confidence in our own reactions.

In a circle tell a random word to the person on your side. That person should then think fast of another word that comes to mind when hearing this first one and pass it to the person next to him/her. That person will do the same and so it goes around the circle. You can continuously start new “strings” of words, ensuring that after a while, everyone is in a steady rhythm of hearing a word and telling another word to the next person with almost no waiting time. A string of words can be “white – snow – cold – fridge – beer – drunk – violent – storm – black – witch - …”

Making New Proverbs – Exercise to practice collaboration and creating sentences together.

In small groups of 5 or 6, use the same principle as in the exercise before to create proverbs collaboratively. One person starts by saying one word and one by one everyone will complete the proverb with the next word. It’s over when the group decides that the proverb is complete. A new proverb can be: “When-rain-falls-hard-no-man-goes-mad.” Once one proverb is finished the next person can start a new proverb.

1st Debriefing
Sit in a circle with the group and ask participants to share their feelings during the exercises. Relate the groups’ findings and insights with the practice of Improv Theatre and explain its main principle: “Yes, and…” as well as the importance of improvisers establishing together the main dimensions of the scene/story they are creating - Who are we? Where are we? What are we doing? - at the beginning of a scene. The next exercise will help participants understand these principles in practice.
Freeze – Exercise to increase awareness, foster risk-taking and improve the capacity to start scenes together.

The group sits (or stands) in a circle and two persons (A and B) start a scene from a random word given by anyone. The facilitator will say freeze when the main aspects of the scene are clear. Improvisers A and B will freeze the action by standing still in their positions, like statutes. A new person (C) from the circle goes to the center and taps one of the improvisers on the shoulder (let’s say they tapped on the shoulder of Improviser B). B will leave the scene and C takes their exact position and starts a completely new scene inspired by the body positions that were “inherited” from the scene before. In this case, A and C will start a new scene. The improviser that joins the scene should be the one kicking off the new story until both have created the main dimensions: Who are we, Where are we, What are we doing. Then the facilitator will say freeze again and a new person will substitute one of the improvisers, starting a new scene again. The facilitator can also say freeze even if the improvisers did not manage to develop a coherent scene beginning. It is important that there is a bit of rhythm and that all participants can be in the center at least once.

A dubbed soap opera – Exercise to develop collaborative storytelling skills.

In teams of 4, participants are invited to make a dubbed soap opera. The public proposes the title of the soap opera and that’s the inspiration for the team to start. Two improvisers are acting out the scene without talking (but moving the lips as if they were) while the other two are out of the scene but making the characters voices. Everyone is improvising and should act as one team together to make the best scene possible.

2nd Debriefing

1. Explore with participants the feelings and findings brought by the last exercises. Relate their experience with important Improv skills such as active listening, not being afraid of making mistakes, reacting honestly, pausing, accepting your partner proposals, etc.

2. In buzz groups ask participants to discuss what kind of life skills were they developing while playing.

3. Ask participants to share some of the conclusions from the buzz groups in the big group and name their takeaways from the session.
WHY

These exercises help participants become more aware of the group and of themselves in the group in a step-by-step approach. The sequence is designed to gradually get the group to focus on the here and now and to slowly use their imagination as a way to create micro-stories.

By the end of this session participants should be more conscious of the group and comfortable in acting out a simple scene, as a group, using their imagination to co-create a story and their body expression to act it out.

WHEN YOU MIGHT USE IT: This sequence of exercises is useful to warm-up the group and prepare them to improvise full scenes, if you are planning to do so, but it can also be useful for developing communication, teamwork and group awareness.

TIME REQUIRED: 1h30 - 2h00

HOW MANY PEOPLE INVOLVED: 5 - 25

TARGET: 8-80 years old

WHERE: Ideally you will need a space that is big enough for participants to move around and where the group is not exposed to external observers in order to create a safe space for them to be able to freely express with fear of judgment. Having a wooden or soft floor (carpet, grass or other) is preferable, so that participants feel comfortable in using the floor (to lay down, crawl, sit, etc).

MATERIALS REQUIRED: No specific materials are required, but participants should wear comfortable clothing. You can also use a sound system if you want to use music during the exercises.
INSTRUCTIONS:

A Well Balanced Raft – Warm-up exercise to work on self-awareness and group awareness.

Participants are told the whole floor of the room is one raft. As a group they need to keep it balanced and make sure there is not more weight in one side then in the other side. The group will move around until a balance is reached. After that, tell participants that they are all nervous because of the balance of the raft and therefore they need to move all the time, while still keeping the balance.

Zombie Attack – Warm-up exercise to work on group awareness, concentration and fast reaction.

The raft eventually sunk and one person died (elect one person and ask them to slowly die) but not all is lost because this person will come back as a zombie (tell the person to stand up again as a zombie). Now this person will walk around and try to catch other people. If a zombie catches anyone, they become a zombie too (and therefore act as if dying a slow death and then raising as a zombie and trying to catch oth-
er humans). Neither the zombies nor the living humans can run, however, if a zombie is approaching someone that person can save themselves by saying the name of any other human. That human becomes then the zombie (while the original zombie becomes a normal human, for some reason we cannot really explain ☺ ). The game goes on until there is only one human left, who will surely succumb to a severe zombie attack.

**Move & Focus** – Warm-up exercise to work on self-awareness and fast reaction.

Back to normal life in the raft, ask participants to walk around keeping the raft balanced by making sure everyone is well distributed in the space at all times, as before. Time to time, scream “Freeze”. On that order, everyone should stand still and look around paying attention to those close to them and those who are far away, what their positions are, what they might be feeling, etc. Say, “Go” to get the group walking around again. Repeat several times.

**Do it** – Exercise to develop imagination and physical expression.

Follow the same steps as the exercise before (Move & Focus), but after saying “freeze” give the group an action they should do once you say “Go” again. Possible actions are: washing the dishes, falling in love, going to toilet, falling asleep, etc. In the beginning, you can propose actions that participants can perform by themselves (like washing dishes) but as you go you can propose actions that lead to a bigger level of interaction between them and enables the group to start to create stories together like: being in a bar, or in a cemetery, or in a plane. If needed, remind participants that they can think of different situations or take up on different roles. For example: you can easily mime with your hand that you are washing a plate when someone tells you to wash the dishes. But if you think further you can also: break a plate, fight with a really tough stain, dance while washing or simply open the washing machine. The idea is to look for the story inside the story.

**Debriefing**

After this sequence you can ask participants how they felt during the exercises and what differences they saw in the group when they started and as it is now. You can explore the conditions for cooperation to happen and how important it was to pay attention to the others. If your aim is to transfer this experience to real life, then you can explore what parallels there are between what happened during the exercises and their own contexts of teamwork.
LEARNING EXPERIENCE DESIGN
ANITA SILVA

THE SOURCE/HISTORY OF THE APPROACH

Learning Experience Design (LXD) is the process of creating learning experiences that are impactful, memorable and efficient. Niels Floor, a renowned Dutch Designer, developed the concept initially, in 2007, while striving to apply design principles to the development of learning experiences.

THE AIMS OF THE METHODOLOGY

LXD aims to provide educators with a framework that supports their capacity to create engaging learning settings both in formal and in non-formal education contexts. This framework defines the elements and the flow(s) that should be considered during the process of designing a learning journey for others.

THE STRUCTURE OF THE METHODOLOGY

More than a concrete step-by-step structure, the advice is to design learning activities that involve all the senses and a diverse range of factors that affect learning. For this there are 5 critical questions the author suggests considering before starting to design a learning activity:

1. WHAT’S YOUR PERSPECTIVE?
You probably already have your own ways to design activities and a few assumptions about how learning happens. If you want to be creative and find new ways to engage learners, you might want to change a bit those perspectives and make space for new possibilities. List your habits of designing sessions and then try to look for new ways of doing so.

2. WHAT ROLE DO YOU PLAY?
At this point try to see yourself as a designer and focus on what the goals and needs of your learners are, in the end you are preparing an experience for them not for yourself. Think about their expectations and previous knowledge on the topic (or the lack of it). If you don’t know, the golden rule is: ask! Make a small survey, a short interview or use any other adequate method to understand what your learners need.

3. WHAT’S YOUR GOAL?
It’s easy to focus on what we want to teach other people, but our goal should not be on the teaching but on the learning. How will they apply it in their daily life? How will the information add value to this person? Try to create content that is relevant and meaningful for the learner.
4. WHAT PATH DO YOU FOLLOW?

There is not one mandatory starting point to design a learning experience. You can make your own path as long as you research for relevant content and the learners needs, not only related to the topic but as well related to their preferred learning methods and possibilities/limitations of the learning space available. Define a learning strategy and develop activities that fit that strategy.

5. WHAT’S NEXT?

Once you answered the previous questions, just dive right in and design each activity in a way that you think will be engaging for the learner. Here are a few aspects you might want to consider when designing an engaging and memorable learning experience for others:

1. **Journey** – What are the phases you are planning for the learners’ journey?
2. **Energy and Pace** – How fast or slow is each step meant to be? How is the energy changing in the room?

3. **Instructions** – How can you bring instructions in a clear and effective manner for this specific target group? How to avoid confusion?

4. **Story(ies)** – Do you know any anecdotes or cases that are relevant for the topic of your session? Will there be a storyline beneath the whole learning experience?

5. **Tools** – will you use apps, specific software, and websites? Or will participants be offline? In that case, will you use cards, worksheets or canvases?

6. **Emotions** – How will participants feel on each stage? Challenged or comfortable? Cooperative or competitive? Stressed or relaxed? How can you create a positive emotional journey?

7. **Documenting** – How will participants record their learning outcomes? In a notebook, in a specific hand out?

8. **Challenges** – What can go wrong? Can you avoid possible challenges? If not how can you remediate?

9. **Resources** – Will you advise other references, authors or books? How can learners keep learning after your session?

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**The Possible Benefits of Applying it to the Field of Youth Work**

Using LXD in youth work can help you design learning programmes that go beyond your usual practices. You can surprise young people and engage them in experiences that develop their curiosity and interest for topics that otherwise might be seen as boring. You can differentiate your work and add value to the services you are providing to the community.

**Aspects to Take into Consideration When Using This Approach in Youth Work**

As stated before, it is important to focus on the young person’s interests and preferred learning methods. Be aware that attention span is limited and that variation creates interest. Participants cannot be running around in a very active method for long, but if they are sitting and listening for long they will lose interest. So create a journey that keeps their interest by alternating calm and exciting moments, emotional and analytical tasks, challenging and easy activities.

In the end, it’s important to evaluate the session with participants and hear from them what worked well and what did not.
POSSIBLE COMBINATIONS WITH OTHER METHODOLOGIES

You can (and should) use different methods in the learning journeys you design. Using LXD provides you only with a way to transform the whole experience in a more holistic and engaging one, taking into consideration multiple factors that will influence the final outcome.

EXAMPLES OF THE METHODOLOGY BEING APPLIED IN YOUTH WORK, IN DIFFERENT CONTEXTS

LXD was used in an international training in Switzerland. Youth workers and youth leaders were invited to design different learning environments to raise awareness of young people for Human Rights. Step by step, participants developed multifunctional spaces of learning and even made 3d models of these spaces. They developed activities that engaged all the senses and created engagement using characters, storytelling and creative activities for young people.

CONCRETE METHODS/ACTIVITIES

There is an LXD canvas that can support you when designing meaningful learning experiences. Here is a link for the document: http://www.lxcanvas.com

If you want to listen to the author explaining the 11 elements that are part of the LXD canvas, here is a nice video: https://www.youtube.com/watch?v=ym0BGdHfEB8
GAMIFICATION
OLGA KUCZYŃSKA

THE SOURCE/HISTORY OF THE APPROACH

After the storm of gaming, gamification came into existence first in the world of marketing. It was noticed that using game elements in a non game context enhances participation and engagement which can be beneficial for the business. To give an example, gamifying areas of health and fitness with apps that measure our achievements and give us points and badges took things to the next level and became a multibillion dollar industry in short time. It is similar to daily life activities that we all do and where we all get a taste of gamification. In supermarkets, you get the loyalty card where you earn points for your shopping, if you shop more → you get more points→ you get bigger discount→ you shop more → you get more points … it is a circle in which more parties win.

Coming back to the games themselves. In the beginning, the consumers of the games were mostly children as the market of games bombarded them (and their parents) with new games to buy and play. At the same time parents, school and teachers care for their children to be mostly occupied by education and learning. Adding one to another, formal educators started to wonder how to use some of the game elements. Could gamification be used in education to enhance and motivate learners?

Looking at non formal education context, gamification is something we (trainers, facilitators, youth workers) use many times without realising it. How come?

THE AIMS OF THE METHODOLOGY

Let’s look back at the classic definition of gamification and its aims. We already said that gamification is using game elements in non-game contexts and that it can help to increase participation and engagement. Besides game elements, gamification could also mean the use of game design or/and mechanics. Basically using anything from games in different contexts that can help us transform ‘boring experience’ into one that is more immersive and fun!

Let’s see closer what the game elements are:

1. Challenges (mapping to learning objectives).
2. Levels (learning path).
3. Instant feedback (supporting progress).
4. Scores or Points (imparting a sense of accomplishment and gratification).
5. Badges (acknowledging significant achievements).
6. Leaderboards (used for analytics).
7. Competition (assessing where the learner stands compared to their peers).
8. Collaboration (used when multiple teams play).
9. Fun
For sure while reading the elements you can remember your favourite games and the elements they had. To create a gamified experience you do not need to use them all. You can just use some of them depending on the context and your preferences as a player. This particular methodology of gamification and its use in education comes both ways - it is extremely enjoyable for both the creator and the user. So cool, right?

**THE STRUCTURE OF THE METHODOLOGY**

Now having the power of knowledge on what gamification is, you are not supposed to run immediately to implement it. Educators know that it takes some time to create and plan any learning experience and it is the same here. You should follow a few steps that will lead you from the idea to the final product.

So let’s start:

**LEVEL 0**

Before you even start drafting the ideas just ask yourself: Why to gamify? What is my interest in it? What are the needs behind it? Is it because I love playing? Is it because I would like to make a change in the activities I run?

**LEVEL 1**

Get to know the players. Who are they? Are they students in your class? Or maybe volunteers in your organisation? Who are they, what do they do, what do they like? Knowing the players is the first step in designing the experience.

**LEVEL 2**

Define the objectives. What do you want to achieve by using gamification? Would you like to motivate your volunteers to make their weekly tasks more efficiently? Or maybe you would like to motivate your students to learn the one poem for the school academy? Be as specific as you can in planning your objectives.

**LEVEL 3**

Design the experience. You know who the experience is for and you know what its objectives are. Now this part can take a while. Take time to think of:

- Where the experience will take part
- How long it should take
- Which gamified elements you want to use
- What materials you need for it

Plan everything and make it coherent taking time for gamified experience and also for analysing or debriefing on it.

**LEVEL 4**

Test. Anything new needs to be run as a pilot first. Test your experience with your players in a safe environment. To be clear - it is the first time you do it and it is ok if the things will not work out. That is the point! After testing, get some feedback and ideas for improvement.

**LEVEL 5**

Improve it and run it again and again and yet again. You reached the final destination! You ran your experience, you saw what was working and what was not. Take some time to improve it, change it, adapt it and do it again. Think how amazing it will be having this perfect experience that you can use and adapt for different groups and environments!
THE POSSIBLE BENEFITS OF APPLYING IT TO THE FIELD OF YOUTH WORK

We can imagine that while reading this, youth workers or youth leaders have plenty of ideas how to use gamification in youth work and what the benefits of it could be. However, let’s take some time to emphasize it even more.

We know how play and creativity is important in youth work and non formal education. We have already seen how using a simple card game with different elements can motivate our youth to start talking and sharing on different topics.

Gamification could serve as an extra benefit of having in our hands very simple and basic steps and elements to use to improve learning experiences in youth work. Games can be “fun” for the learner, yet significantly improve the learning. In other words, players (learners) can have “fun” as they progress through the game, and yet will get to experience “learning” when they’re absorbed in the game-play (Indusgeeks)
ASPECTS TO TAKE INTO CONSIDERATION
WHEN USING THIS APPROACH IN YOUTH WORK

There are few aspects that we should remember while playing with gamification. We should never forget that gamified experience is a key to learning. Let’s keep in mind that as fun it is to look for the key, it is even greater to open the door and see what the point of that game is.

While taking time preparing your experience and implementing it do count the time you need for analysing and debriefing it. Debriefing is a crucial part of educational gamified activities. You should not facilitate gamified activity without debriefing it. During the debriefing time participants can understand the learning points and have their ‘aha moments’ of the experience.

For your activity, follow the experiential learning stages: Insert graphic of KOLB cycle
For the debriefing itself remember at the beginning to vent the feelings asking how the experience was. Then move to the process and ask what happened, what the task was. Then, go to the learning and ask for the findings and conclusions and be ready to finish with future and application by asking how the experience was connected with the real life and what the possible applications are. Simple? Simple!

POSSIBLE COMBINATIONS
WITH OTHER METHODOLOGIES

The beauty of gamification is that it could be used as a ‘template’ for any other methodology and method or a tool. Any activity could be facilitated with the principles of gamification but with the content of other method. That is as well the way of thinking we wish for you to have after reading this - use gamification for something you already do! Think of it as an extra layer on the cake. You can stop for a while and remember what tasks you do a lot as educator, youth worker, trainer. Maybe you have already run sessions on Youthpass many times and you would like to change, innovate, spice the activity up? Perfect then, go back to the elements and steps and start on planning it, testing and making it happen!

EXAMPLES OF THE METHODOLOGY BEING APPLIED
IN YOUTH WORK, IN DIFFERENT CONTEXTS

Examples of methods are given on the following pages.
WHEN YOU MIGHT USE IT:
When you want to recognise participation, learning achievements, competences acquired.

TIME REQUIRED: Preparation of the badge system can take from a few hours to a few days, depending on what you need. Introduction and giving the first badge to your participants can take up to 30 minutes and then claiming the open badges could be self-managed by earners.

HOW MANY PEOPLE INVOLVED: No restrictions, from 1 to 1000

TARGET: any groups

WHERE: any place

MATERIALS REQUIRED: internet connection, having a system for open badges, we recommend https://www.badgecraft.eu and a downloaded app https://www.badgewallet.eu/en/

METHOD DESCRIPTION & HISTORY:
Open Badges and micro credentials can be used to validate any experience. They are digital and free for anyone to issue and earn. They fill the gap where lack of recognition in learning is met in non formal and informal education.

WHY
Learning nowadays takes place not only in schools but also in the privacy on our own mobile phones watching YouTube tutorials or in a local workshop on how to grow vegetables in your small garden. In 2013 Mozilla decided to open the process of recognition of all kinds of learning and give total freedom by using Open Badges.
PHOTO ON BADGE COLLECTION

https://drive.google.com/drive/folders/152EAJHl-BRjZy6JSc21jSaRerUoGktof2

Title: Ha Moment badge map for recognition to organisation’s members and different toles: trainers, project managers

INSTRUCTIONS LINK

Please find here how to register on badgecraft and start your Open Badges journey http://hamoment.org/badgecraftusersguide.pdf
MISSION IMPOSSIBLE

WHEN YOU MIGHT USE IT:
When you want to build group identity, start getting to know each other process

TIME REQUIRED: This activity takes between 30 to 45 minutes, plus 15 to 30 minutes of debriefing.

HOW MANY PEOPLE INVOLVED: This activity is ideal for a group from 12 to 50 people

TARGET: any groups

WHERE: any place

MATERIALS REQUIRED: Handouts printed with the mission that prepare, Pens, Envelopes (1 per participant), Laptop, Projector, Preferably a big room with one chair per participant, Mask tape (to glue the envelopes under the chairs), Background music of Mission Impossible movie

WHY
Find here a full Training Session Outline on how to facilitate this activity and the tutorial video here

METHOD DESCRIPTION & HISTORY:
Mission impossible is a group building exercise which empowers participants to cooperate without the intervention of the trainer, in a self-management style. Ideally, it should be implemented on the first day of training or preferably in any situation that the group of participants don’t know each other yet.
GAMIFIED SCAVENGER HUNT ACTIONBOUND

METHOD DESCRIPTION & HISTORY:
Scavenger hunt is an old school game used for many purposes but what we are proposing here is a treasure hunt using and Actionbound. Actionbound is an app for playing digitally interactive scavenger hunts to lead the learner on a path of discovery. The program quite literally augments our reality by enhancing peoples’ real-life interaction whilst using their smartphones and tablets. A digital scavenger hunt can work in almost any classroom and lets students collaborate with peers to apply what they’ve learned in a meaningful way.

WHEN YOU MIGHT USE IT:
When you want to organise an engaged activity of a treasure hunt to connect groups to cooperate based on any content.

TIME REQUIRED: From 15 minutes to 1 hour or more

HOW MANY PEOPLE INVOLVED: This activity is does not have group restrictions, could be organised by teams so at least 2 teams of 2,3 participants

TARGET: any groups

WHERE: any place

MATERIALS REQUIRED: Downloaded app https://actionbound.com

INSTRUCTIONS LINK
Go on the website https://en.actionbound.com register and create a bound. Actionbound has many challenges you can add- based on finding a place with a QR code to scan, taking a picture or a vide, answering quiz questions and so on. You can decide if the bound is based on limited time or not. Create a plan of tasks based on what are your needs and test it within an app that you need to download first. After testing add needed improvements and you are ready to use it!

To let your teams play you download a QR code from the website and when the team finish you can project the results and celebrate the winners. Additionally see other video on geocaching that is a similar approach.
PHOTOVOICE

Photovoice is a form of documentary photography aimed at those who have little money and feel they have little power or influence in their community.

Photovoice was first developed by Caroline Wang and Mary Ann Burris with rural Chinese women, homeless people and urban populations (Wang & Burris, 1997).

Photos are taken by the participants to highlight their subjective viewpoint. These convey to the audience the participant’s thoughts, feelings and emotions on a specific social issue.

THE AIMS OF THE METHODOLOGY

Photovoice (PV) is based on the belief that individuals are the experts on their own experiences, and that photography provides a powerful way for people to share these experiences in order to help create change within their communities.

The specific aims of the method are to enable participants to:

1. use photographic images to document and reflect on the needs and assets of their community from their own point of view;

2. promote dialogue about salient community issues through group discussion of photographs;

3. promote social change by communicating issues of both concern and pride to policy makers and society at large

THE STRUCTURE OF THE METHODOLOGY

A. The preparation phase

A.1. Setting goals and defining the topic

Participants, with the help of the facilitator, establish and discuss the issue they will be addressing (example: pollution of a city), the purpose of their action and the desired impact.

Even if the facilitator has some general themes, it is preferable for the participants to choose the theme, to formulate it as a community issue or as a subject to be investigated. Involvement in defining the theme motivates and makes them responsible, as part of the process.

A.2. Preparing the necessary resources (space, cameras, other resources).

A.3. Familiarize participants with the Photovoice method

B. The photographing session and preparation of the exhibition

B.1. Basic abilities in photography and photography ethics
B.2. Taking photos in the community

B.3. Discussion sessions based on photos and experience
The photo sessions are followed by discussions about the photographing experience and taken photos. Prior to the discussion session, the participants choose a few photos that they consider most relevant to the objectives.

For each selected photo, the person who made it creates a message in which they express synthetically what they wanted to transmit through that image. For creating the messages, you can use the SHOWED method (see below).

B.4. Photos Processing
Photo processing requires image editing skills, because the photos may require interventions (if they are too small, if the frame has been moved, etc.). You also need to attach the text to the image, which can be done digitally or you can use the classic version - sticking the message to the physical image. It is recommended to use photo paper and an A4 or larger size.

C. Evaluation of results and of the whole process.
THE POSSIBLE BENEFITS OF APPLYING IT TO THE FIELD OF YOUTH WORK

The central goal of Photovoice is to stimulate participants’ ability to engage in community development.

Using Photovoice:

- develops the ability to understand and respect other points of view;
- gives participants “voice”;
- develops teamwork skills;
- facilitates awareness of the problem;
- creates powerful visuals materials;
- can have a high impact with relatively low costs;
- stimulates creativity;
- can be adapted to different training contexts and different target groups (school, youth,..)

The participants will also have the skills to:

- improve written and oral communication;
- strengthen the positive relationships in the community;
- increase civic involvement;
- improve self-esteem;

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS APPROACH IN YOUTH WORK

- Create involvement of youth boosting their participation, and create a free and open environment of discussion.
- Provide ethics of photo and personal privacy
- Better to have a photographer or expert for providing tips on photograph taking and tricks on editing;
- Digital is easier, more sustainable and less expensive!

POSSIBLE COMBINATIONS WITH OTHER METHODOLOGIES

Art of hosting (EX. using world café or OST for deciding the topics)

EXAMPLES OF THE METHODOLOGY BEING APPLIED IN YOUTH WORK, IN DIFFERENT CONTEXTS

An example is offered by the “This is my voice” project under the Youth in Action Program, conducted with deaf people to draw attention to their abilities, which can be valuable to the labor market.
**SHOWED METHOD**

**WHEN YOU MIGHT USE IT:**
It is a simple method to make clear, to yourself first, the message and the impact you want to create for your photos. It is to be used when you get the photos that you intend to use.

**TIME REQUIRED:** 30 minutes if a single work, more time if done as a group activity.

**HOW MANY PEOPLE INVOLVED:** From 1 to 10 (but it depends on the time)

**TARGET:** It is good for each target. It can be used and re-adapted from children to elderly people

**WHERE:** Any kind of environment, from the more informal to the most formal one - from the street to the school.

**MATERIALS REQUIRED:** Paper, photos, pens

**WHY**

The great strength of the SHOWED method is its simplicity; simple basic questions bring the author to more awareness on the message they want to transmit. SHOWED method can also be used by the audience watching the Photovoice exhibition as a way of reading the image.

**INSTRUCTIONS**

When you have the photos, you can ask yourself or your group of youth these basic questions:

- **S** What do you SEE here?
- **H** What’s really HAPPENING here?
- **O** How does this relate to OUR lives?
- **W** WHY does this problem/condition or strength exist?
- **E** How could this image EDUCATE others?
- **D**. What can we DO about it? (the challenges/ strengths)
THE SOURCE/HISTORY OF THE Approach

The foundation of the theoretical discussion on drama was laid by Aristotle in his Poetry. His thoughts are, in principle, still valid. The story should consist *ethos* (character, meaning the moral or ethical character) of the agents (of the plot, *mythos*) changing either towards good or bad during his journey (*pathos*).

Ethos means personal motivations and trails creating cause-and-effect chains of actions concluding either pity or fear in tragedy. When the play stimulates these emotions the audience experiences a catharsis becomes liberated from these feelings.

Later dramatic theories share the concept of the plot and the moral journey of the character creating a sense of poetic justice.

The “archetypal” story has a core which has three parts:

1. **Problem (Tension).** This is something which pushes to the change and creates a “new character”. It is a goal, obstacle or a problem what
makes the viewer ask what happens next and creates curiosity to follow the story.

2. Solution (Resolution) which addresses the problem and creates more question but is not necessarily solving the problem.

3. Transformation (Changing, Learning). A character learns something or grows morally as a character. If nothing changes, the audience fades away. The best stories are those ones which change the audience.

One Example of later theories of manuscripting based on Aristotle’s ideas is Gustav Freytag’s story triangle from the 19th century to which Hollywood returns time after time (image: famous example of this is how Little Red Riding Hood follows the curve)

**THE AIMS OF THE METHODOLOGY**

The aim of the methodology is to give tools to create stories of transformation which have a positive effect to the audience. The effect can be emotional or it can change the audience behavior.
**THE STRUCTURE OF THE METHODOLOGY**

Story development process happens in steps

1. Story core (pitch)

2. Story map (structure) – character’s transformation from the beginning, through obstacles to the moral ending.

3. Story script (telling the story)

**THE POSSIBLE BENEFITS OF APPLYING IT TO THE FIELD OF YOUTH WORK**

Planning the story in order to present your story to the target group(s) in an engaging, touching and interesting way whether you are creating a commercial, an instructional video, a play or an animation.

Youth workers can use the methodology for

- Drama workshops
- Video, animation and other workshops based on the stories
- Creating promotional material
- Aspects to take into consideration when using this approach in youth work

Creating of manuscript is a process which can take lots of time, but it is easy task to perform since it can be done in any place and you do not need an advanced equipment in order to create the storyline.

**POSSIBLE COMBINATIONS WITH OTHER METHODOLOGIES**

Manuscripting is closely connected to other methodologies of digital storytelling. In fact, creating the story is a starting point of animation and one-minute-movie processes and workshops. Also visualizations can benefit of manuscripting approach.

**2 OR 3 EXAMPLES OF THE METHODOLOGY BEING APPLIED IN YOUTH WORK, IN DIFFERENT CONTEXTS**

Various cities offer drama writing classes for the youth.

Drama therapy uses theatre techniques in order to facilitate personal growth and promote mental health. It is used in hospitals, schools, mental health centers, prisons, and businesses.
MANUSCRIPTING/SCREENWRITING

WHEN YOU MIGHT USE IT:
When you want to create films, animations, theatre dramas, presentations, commercials and anything with which you want to tell a story to the audience.

TIME REQUIRED: Flexible time. The manuscripting workshops can be varied in the length.

HOW MANY PEOPLE INVOLVED: Flexible amount, depending on how much feedback, reflection and commentaries is given in the classroom.

TARGET: All kinds of persons interested in creating stories.

WHERE: In any place you can write and draw.

MATERIALS REQUIRED: Writing equipment, paper and pens for drawing the visual story board

METHOD DESCRIPTION & HISTORY:
People have always told stories to themselves, but an idea of visual storyboard, in other words idea of drawing scenes on separate sheets of paper and presenting them in sequence is invented by Webb Smith who worked in Disney.

INSTRUCTIONS

1. Build the story core (pitch) in which you tell the rough storyline in one or two sentences.

2. Story map (structure) – Build more structure on the top of the trip, tell more details on your character’s transformation from the beginning, through obstacles to the moral ending.

3. Story script (telling the story), write the story

4. Story table, break your story in to the visual story board combining visual presentation on what happens in each scene with the part of the story attached to it.
TIPS & TRICKS

Start your workshop by telling the idea of the story telling methods and present some typical ways for creating the story map. Examples of the stories everyone knows, like fairytales, are good way to demonstrate the character’s journey, obstacles and transformation. Ask participants to build a story core. What is the idea of the story. Discuss on the ideas together in the class and ask feedback from other participants. Participants can re-edit the story core according to given feedback. Then ask persons to [visually] build a story map (present some examples) and move further for writing the story. When the story is written continue to build a visual storyboard where persons draw what happens in the scene, how it is framed (ref. image on framing) and what are the camera angles (ref. image). Ask participants to write the story alongside with the scene (what happens and the exact storyline to be recorder (if there are some) by the narrator(s).

INSTRUCTIONS FOR WORKSHOP

The workshop does not need any specific equipment and it can be arranged practically in any place.

1. Presentation of the different ways to tell the story, typical stories, presenting ideas of visual storyboard
2. Creating the story core (20-30 minutes), pitching it to the class (length depending on how many participants are there), giving collective feedback. Ask people to think the good stories before the workshop.

3. Creating the story map (20-30 minutes) and writing the story (20-30) minutes.

4. Feedback by the teacher on the stories

5. Creating a visual storyboard (30-45 minutes). See the images of framing, panning and camera angles.

6. Presenting the finished story and the ideas to others (if there is reserved time for this)

7. Reflection round and the feedback.

8. Images (presenting different story formats, story paths) help people to construct their stories faster.

Two time Academy Award winner Ken Adams structured his stories according to story spine

Once upon a time...
Every day...
But one day...
Because of that...
Because of that...
Because of that...
Until finally...
Ever since then...
The moral of the story is...
The purpose of the visualisation is to explain complex processes with combination of graphics, text and images. The power of visualization lies in a fact that our mind recognizes fast but we do not recall from the memory so well (ref. Jeff Johnson: Designing the Mind in Mind). Perception is culturally and socially biased and capacity for concentration is short.

How we interpret visual messages is based on the theories of seeing. A central theory for visualisations is The Gestalt-principle, which makes advantage of how people perceive, combine and interpret visual patterns subconsciously all the time. Seeing is faster than reading and listening.

People have always created visualisations (like cave paintings, maps), but the era of modern visualisation dates back to the 19th Century when data visualisations were started to be used in textbooks. The usage of graphics expanded in Science curriculums, especially in Natural Sciences. In 1967 French Jacques Bertin published a book The Semioloque Graphique which is considered as laying the theoretical foundation for data visualization.

The biggest change came, however, in the late 20th and early 21st Century with digitalisation and the World Wide Web. The data processing created more data to be visualised. Computer, pads and applications made visualization and their publication possible for everyone.

Interpreting visuals is six times faster than reading the text. Visualisation is a fast way to deliver the message. Visual messages are global even if the interpretation may sometimes be culturally biased. You can create globally understood messages with visualisation; think for instance IKEA’s pictorial instructions for setting up their furniture.

Visualisation engage the audience and hold their attention. It helps to comprehend complex data with simple graphics. It also works as memorising tool. We remember 65% of the data presented with words & pictures, 35% by images and only 10% of the text.

Examples of the visualisation methods are 1) visual notes of the presentation and 2) the infographics. The first one is live graphical recording of the event the latter simplifies a complicated subject into a captivating experience and you can use more time for creating it. Infographics present accurate data, graphs, numbers and simplified tables along with the text and images.
THE STRUCTURE OF THE METHODOLOGY

The methodology starts from the abstract or complicated idea or presentation which is transformed to the graphical presentation in order to clarify the meaning of the complex idea of the original text. Ideas visualised can be formulas, processes, lectures, statistical data or some other kind of stories.

The iconography, the most used visual signs and symbols is created to illustrate typical ideas.

The story is created by combining graphical elements and text - trying to convey the fundamental idea of the original story.

THE POSSIBLE BENEFITS OF APPLYING IT TO THE FIELD OF YOUTH WORK

The visual notes and infographics help youth workers to bring their message for the youth in a fast and captivating way. Reading has become less and less popular among the youth which makes graphics and visualisation a powerful media if you want to reach your audience.

The most used social media tools by the Youth (WhatsApp, Snapchat and Instagram) are powerful channels to distribute visual messages. Visualisation speaks the language of the Youth.

Visualisation helps to explain the youth work processes to other professionals, services for the youth. Visualisation is a powerful tool also when presenting the achievements of your work to stakeholders, decision makers and funders.

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS APPROACH IN YOUTH WORK

Visualisation is time consuming. It takes time to get along and use a lot of time for practising before heading in to the visualisation task itself.

Before a person can do live sketching he needs to practice a lot. It helps if a person practices by drawing the most common imaginary of your field. Also most of the people are not familiar with drawing and they are not in their comfort zone. It takes time to achieve a level in which you are satisfied of your work. Preparation starts with practising generic things.

Implementation is depending on what kind of visualisation you are doing. In order to master live sketching you have to have practiced a lot. With infographics you can start creating visualisations from the beginning.

It is important to look for examples. Search examples and select the ones to which you have the capacity, skills and resources.

Start the process with the pens and paper and continue to digital which enables reuse of the material and easy editing.

POSSIBLE COMBINATIONS WITH OTHER METHODOLOGIES

Visualisation can be combined to digital storytelling (one minute movie and animations). You can visualise the manuscript of the video. That makes the production of the video faster.
2 OR 3 EXAMPLES OF THE METHODOLOGY BEING APPLIED IN YOUTH WORK, IN DIFFERENT CONTEXTS

Some examples of visualisations in the field of youth work:

The EU Youth Report is published every two years. The report is prepared by the European Commission and draws on information from national governments and young people themselves. Compare key statistics by country with these infographics. Source: https://ec.europa.eu/youth/policy/implementation/report-infographics_en


**WHEN YOU MIGHT USE IT:**
Live visual notes / sketching can be used when it is necessary to create engaging, fun and understandable presentation from a complex presentation or process.

**TIME REQUIRED:** The required time depends on the length and complexity of the visualised story/text/presentation. It can be sketched simultaneously with the presentation (lasts as long as the presentation lasts) or it can be complex drawing which takes several days to prepare.

**HOW MANY PEOPLE INVOLVED:** Usually visualisations are made by one person but they can be planned in a groups of 2-4 persons. It is positive if the evaluation is made by a person who has not been involved in to the creation process.

**TARGET:** All range of target groups. People who are comfortable for making illustrations and graphics.

**WHERE:** It can be applied in any environment, but you need a good place to draw (equipment, table, light). The practice can be done by following speeched downloaded to YouTube.

**MATERIALS REQUIRED:** You can sketch with the pen (different colour) and paper, and make a digital photo for the social media distribution, but the best result comes with (digital) pencil and a pad.
**METHOD DESCRIPTION & HISTORY:**

Visualisation is a powerful tool for presenting complex things in a simpler and fun way. It is cross-cultural and works with the people from all cultures and backgrounds. Visualisation can also be used with the youth in order to make them to visualise their experiences in graphical ways.

**WHY**

The main advantage of this is to engage people to listen and concentrate what are the most important parts of the visualised story. Also visualisations help to get the message across to the target audience. People also share visual stories more frequently in a social media than textual stories.

**INSTRUCTIONS**

1. **Warming up:** Practice drawing different objects and abstract ideas
2. **Watch a short presentation in a YouTube, imagine what kind of images are needed in order to tell a story with images**
3. **Visualisation:** Watch and listen a story again, visualise it simultaneously (If the group is experienced, you can start the workshop in this point)
4. **Editing:** After the presentation, use some time for finishing your sketches and draw the parts you did not have time to finish during the live presentation
5. **Sharing:** Share your stories in social media
6. **Debriefing:** After the workshop the participants can discuss how they felt during the exercise and discuss on the visualisation process (what went well, what could be better) and evaluate whether they listen the story in a different way when they make visual notes.

**HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES:**

In practice everyone expect visually impaired people can draw and one of the goals with the workshop is empower people to realise this.

You have to take in to consideration that bring your own device does not apply for people with fewer opportunities. If you practise with digital visualisation you have to have certain amount of devices with you. The visualisation workshop can be done with pens and paper as well.

**TIPS & TRICKS**

- Find out and select captivating visualisation and infographic examples in the beginning. By presenting complex and simple graphics encourages people who are not familiar with drawing to experience the method. (Tip: show the works done by cartoonist Hugleigur Dagsson.)
- Give easy concrete and abstract things/subjects to draw - show yourself how you would draw them. (like people, buildings, charts and abstract things which are attached to participants’ work (like “decision making”, “politics”, “pollution”)}
• Explain the importance of choosing the right colours (culturally differentiated meaning, chromostereopsis (colours not working together) and pay attention to colour-blindness palettes

• Present the gestalt principle and how we link images together by their similarity, proximity, framing and symmetry. etc.)

• Play a presentation and ask people to sketch and listen, Fulfill the task on the second listening round, Give time to polish up the drawings, Share the visualisation, reflect the experience

**PROS: (STRENGTHS OF THIS METHOD)**

• very short description organized in points

• Helps people to be creative

• Teaches an effective and almost universal way to communicating with people

**CONS: (WEAKNESS OF THIS METHOD)**

• very short description organized in points

• The method is slow to take in to the use at first time. You need lot of time. People might not be used for drawing and it takes lots of time to convince them that everyone can make visualisation

• You need specific equipment to do the task

• For infographics you need a PC.
**METHOD DESCRIPTION & HISTORY:**

Illustrating numerical data, statistical reports, annual reports with informatic images.

The era of infographics began in the late 20th and early 21st Century with digitalisation and the Internet. Computer, pads and applications made data processing possible for everyone and also visualisation could be done by everyone.

**WHY**

Infographic helps to convey a complex message easier and faster to understand.
Infographics tools
The Best Tip Ever

Preferred Fruit

- Banana
- Pineapple
- Avocado
- Apple
- Orange

You can buy many tools for making visually stunning infographics from templates. But why to pay them when you already have it?

I use PowerPoint!

And use excel when you want pie charts, diagrams etc with real data put in them.

And you have fancy dynamic smart art figures in PowerPoint.
INSTRUCTIONS

1. Show examples: Show examples of the best practices and discuss on how they are made.

2. Bring your own data: Read the story to be visualised, think what are the most central parts of the data and make notes.

3. Sketch & Text: Sketch your infographics first with paper and pen, think what kind of tables, illustrations, symbols and signs fit best to the story.

4. Statistics to the charts and diagrams: Make the tables and convert them to the charts and diagrams. There are plenty of different styles to choose in Excel.

5. Build the image gallery: Search Creative Commons (free to use) licensed images [based on your sketch] from the Internet and save them to the PC.

6. Create infographics in Powerpoint: Import diagrams and pictures to Powerpoint, place them to right places, add the text.

7. Reflection: Discuss and share the experience. Give feedback to each others.

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

In practice everyone expect visually impaired people can participate to Infographics workshop.

You have to take in to consideration that bring your own device does not apply for people with fewer opportunities. If you practise with digital visualisation you have to have certain amount of devices with you.

TIPS & TRICKS

- Ask people to bring their own material/data with them to the workshop.

- Find out and select captivating infographic examples which motivate people to create them by themselves.

- Show how to search .png-images on the Internet. PNG is the best format for the infographs.

- Explain the creative commons license system

- Sketch the story to the paper, comment them before starting to practical work with the PC. Keep it simple.

- Use office tools. Note that people have different skills with the Office programmes. Show the basics by yourself

- Give time for the creation

- Share the infographs, reflect the experience
**PROS: (STRENGTHS OF THIS METHOD)**

- very short description organized in points
- Helps people to present complicated things in an easy-to-understand-way
- Creates powerful images which can be used in Annual reports, webpages, school presentations, brochures

**CONS: (WEAKNESS OF THIS METHOD)**

- very short description organized in points
- The method is slow to practice and master. You need lot of time.
- People have different computer skills
- People have different abilities to understand numerical and statistical data
- You need a PC and necessary software.
- The challenge for digital tools is the different equipment people have (operating systems, versions of the software etc.). If you have a computer class, use their equipment if not be very precise to explain the details of what is needed.
Animation

Jarmo Röksä

The Source/History of the Approach

The history of the animation is longer than the history of filmography. Before cinema animated stories were made by shuffling drawings one after another and casting them to the wall.

The word “animation” means liveliness. By photographing successive drawings or positions of LEGO blocks or clay models (stop-motion) you create an illusion of a movement when pictures are shown as a sequence.

In digital era you can connect successive pictures in a software or use your mobile phone in order to create animation.

Animation brings stories to life. You can explain processes, products and services, ideas or create fictive stories with animation. Animation is linear way to tell the story. You have to watch it from the beginning to the end. This means it is more slower media than illustration. You can make your narrative livelier by adding sound effects and voice over to your story.

The Aims of the Methodology

Animated story is an effective way of storytelling which captivates the audience better than static visualisations. Use it in order to get your message across in a way you want it. As an Youth Work point of view it is useful in order to explain processor, services or for promotion purposes.

The Structure of the Methodology

Bring stories to life.

- Manuscripting the idea (creation of the storyline, text and visual storyboard)
- Designing of visual characters, objects and scenes
- Recording the audio/voice over
- Animation – sequencing the movements according to the manuscript
- Sound Effect timing
- Evaluation and editing of the animation
- Distribution to selected channels
POSSIBLE COMBINATIONS WITH OTHER METHODOLOGIES

Animation workshop can be combined with the following methodologies:

- Manuscripting
- Visual storytelling, visualisation
- Digital storytelling: one minute movie (editing and framing)

THE POSSIBLE BENEFITS OF APPLYING IT TO THE FIELD OF YOUTH WORK

As visualisations, animations are useful when you want to create capturing and engaging content. People pay more attention to visual stories and their message is understood better than just textual presentation. Manuscripting the storyline also helps you to conceptualise your story and learn how to present it in more understandable way.

Youth workers can use the methodology for

- Explaining processes and services for the stakeholders, decision makers, funders and clients
- Promotional material for social media use
- Animation workshops for the Youth

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS APPROACH IN YOUTH WORK

Animation helps youth workers to bring their message for the different stakeholders and clients. Animated instructions and other stories engage the audience when distributed over the Social Media channels.

Animation and creation of engaging storyboard takes a lot of time and it is challenging to find enough time for the creation. Also, you need equipment, software, and some graphical skills in order to do the job.

EXAMPLES OF THE METHODOLOGY BEING APPLIED IN YOUTH WORK, IN DIFFERENT CONTEXTS

Animation made by Jarmo Röksä (author of this chapter). The animation is based on the article written by Susan Cooper in which she describes the Transformative Evaluation Model developed by her. The process is used to legitimate the value of the youth work to the stakeholders, decision makers, and funders. The original text is written in a complex academic style and can be difficult to understand by the youth workers. Video was made in order to find new audiences for the great process. https://youtu.be/GJChoKMQCiw

Summer work and entrepreneurship campaign by 4H and Humak in order to encourage youth to create 4H businesses. Made by Kari Keuru with animation application with image and character gallery. https://youtu.be/-N_qiwuNIYs
ANIMATION WITH POWERPOINT

WHEN YOU MIGHT USE IT:
When you want to create engaging animated stories which describe/promote processes and services and you do not have skills to use professional animation tools or do not want to invest in animation applications.

TIME REQUIRED: 4 to 8 hours. The required time depends on the length and complexity of the story. Preparations take a lot of time and it might be a good idea to ask participant to bring their stories to the workshop. Also designing the visuals takes time.

HOW MANY PEOPLE INVOLVED: The method is best suitable for the classes of ten people (working in pairs) but can be applied to larger classes as well.

TARGET: All range of target groups: professional youth workers, communications people, young people. Please note that even people who can’t draw can create stunning animations by using copyright-free illustrations found on the internet.

WHERE: Classroom with good internet connections. It is crucial to have computers with minimum Powerpoint 2014 in the classroom.

MATERIALS REQUIRED: Paper and pens for the sketching and manuscripting, PC with Powerpoint 2013 (minimum requirement), internet connection. If you have iPad Pro with pencil or a drawing board that makes it easier to draw own characters. In iPad you also have iMovie which helps to put the scenes together and attach the audio to the scenes.
METHOD DESCRIPTION & HISTORY:

It has been always possible to create object animations with Powerpoint. In versions 2013 onwards the tools have been very sophisticated and you can make very complex animations with the software. However, this has not been a well known fact.

The advantage of the animation is to have engaging and original stories brought to life.

INSTRUCTIONS

This is instructions on:

1. Story and manuscripting

2. Creation of characters and objects, visual design or searching free-to-use images on the Internet

3. Animating: Split the story to the scenes and gather the full movie at the end of the project in iPad.

4. Audio: Record the audio (can be done before the point 3. This makes it easier to time the scenes) and place them to the timeline in iMovie

5. Film show and debriefing: After the workshop the participants can discuss how they felt during the exercise and discuss on the animation process (what went well, what could be better)

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

In practice everyone expect visually impaired people can draw and one of the goals with the workshop is to empower people to realise this.

You have to take in to consideration that bring your own device does not apply for people with fewer opportunities. If you practise with digital visualisation you have to have certain amount of devices with you.

TIPS & TRICKS

Here is the animation process broken in to the steps after the storyboarding is made. The finished animation used for this example can be shown in: https://youtu.be/GJChoKMQCiw

Design characters and objects for the video (iPad Pro and pencil or drawing pad) or use creative commons licensed videos which are in png-format. Name images in a way you find them Afterwards. Please note that you can reuse the images in other animation projects.
Draw the movements, time and layout of the story to the visual storyboard.

Use the 16:9 screen ratio. In creations meant for the audiences using the mobile phone, you can create also square or vertical scene.

Create individual/separate scene/powerpoint-presentation for each of the scenes. This makes the process faster (correction and rendering (formatting powerpoint to mp4 video) faster)

Place the elements in background furthest on the scene. In fact you operate in layers although they are not visible in Powerpoint.

Build the scene and use the animation pane in order to create object’s movement. Keep it simple.

Creating starting and endpoint to the object. Movement from right to left with the stop in the front of the building. Done by dragging and dropping. Adjusting the length on animation tools.

Static images become live with zooming and panning movements.

If you do not have editing programme in your PC, upload scenes to the cloud or send them to your own email in order to edit them in iPad.

Use editing program, for instance iMovie, to put the scenes to the timeline in a right order (numbering the screens (eg. scenes 01_description.mp4) helps a lot.

Import audio files to the right scenes. You can record the audio with your smartphone or with iPad.

If you want to lengthen or shorten the scene you can adjust the length in iMovie.

If you used Creative Common images, remember the credits at the end of the video

Publish it in youtube or other social media channels.
**WHEN YOU MIGHT USE IT:**
When you want to create engaging animated stories which describe/promote processes and services and you do not have skills to use professional animation tools or do not want to invest in animation applications.

**TIME REQUIRED:**
2 to 4 hours. The required time depends on the length and complexity of the story. Preparations take shorter time if you use objects or LEGO blogs to your animation. Ask participant to bring their stories to the workshop in order to make the workshop more effective.

**HOW MANY PEOPLE INVOLVED:** The method is best suitable for the classes of ten people (working in pairs) but can be applied to larger classes as well. It is depending on the amount of equipment.

**TARGET:** All range of target groups: professional youth workers, communications people, young people.

**WHERE:** Classroom, meeting room.

**MATERIALS REQUIRED:** Paper and pens for the sketching and manuscripting, internet connection of you want to upload animations to internet, semiprofessional camera, table, objects needed in to the animation (lego, objects, paper, scissors etc.), animation application. Lego minifigures, lego bricks and lego building plates, animation application e.g. Stop Motion Studio (App Store or Google play).
METHOD DESCRIPTION & HISTORY:

The history of the animation is longer than the history of filmography: Paleolithic cave paintings, magic lanterns and phenakistiscope were used before the film was intended. After the film was invented the animations were part of the early films (as trics and background almost from the very beginning of the era). Walt Disney’s 1937 Snow White and the Seven Dwarfs was the first animated feature film completely made using hand-drawn animation.

INSTRUCTIONS

• Story and manuscripting

• Selection of characters/objects to the animation (This can be practically anything: LEGO blogs, fruit, office equipment, paper dolls etc.)

• Animating

• Audio: Record the audio (can be done before the point 3. This makes it easier to time the scenes) and place them to the timeline in iMovie

• Film show and debriefing: After the workshop the participants can discuss how they felt during the exercise and discuss on the animation process (what went well, what could be better)

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

In practice everyone expect visually impaired people can draw and one of the goals with the workshop is empower people to realise this.

You have to take in to consideration that bring your own device does not apply for people with fewer opportunities. If you practise with digital visualisation you have to have certain amount of devices with you.

TIPS & TRICKS

In order to create this trick you need some basic equipments such as a camera, app and something to animate. In our training we used lego figures, bricks, fruits and sticks - something you can use to create a motion.

You may use a semi-professional video camera with features of interval recording or frame recording, but mobile phone or pad with stop motion app can do almost the same. There are several free stop motion app for iOS or Android e.g. Stop Motion Studio.

When using the app settings are adjusted first and the most important setting is a frame rate - how many frames/second camera is shooting. More frames per second means smoother movements in final animation, but it means also more animating work. Recommended rate is usually at least 12 frames/second, since eye resolution ability is about this rate.

You need something to hold you camera, mobile phone or pad static. The perfect solution is tripod, but of course self-made handler for mobile phone is also possible. Also good lighting and possibility to adjust lights is recommendable.
INSTRUCTIONS FOR WORKSHOP

It will make easier to organize workshop if all participants can use same app and same system in devices such as iPads in order to guide all participants through the process. The workshop can start short tutorial to basics of shooting: how to handle camera, framing, image sizes, angles, movements, lightning etc.

Limit the duration of final animation to 30 sec. In that way the length of workshop is round 2 hours.

When using legos it is also important to pay attention to stability of base and camera otherwise the final video is shaking and swinging. All movements which are taking place on the front of lights will be visible as a variety of shadows in final video. Adjust all camera settings in the beginning of the filming.

Tranquility, prudence and a good division of tasks guarantee a good result. Every motion counts and it is crucial to plan e.g. how many moves you need for figures if one step takes half a second or one second.

It is also possible to animate one motion and then multiply it or to use it backwards or reflect it as a mirror image and note that the final animation can be assembled in parts.

The next phase is editing of stop motion animation. Even the app is rendering separate frames to be one video clip it is usually reasonable to edit the final video individually. Also sounds, filters, text and other effects are added and colours should be adjusted in this phase.

The final video could be uploaded to platforms in order to deliver it to wider audience, but in any case premier should take place somehow. Briefing and feedback are essential part of learning process.
One-minute-movie as a tool of digital storytelling

Kari Keuru

The source/history of the approach

The Emergence of internet and development of digital tools in the begin of 1990s was a kick-off for new expression and fruitful ideas for creativity. As a result of this phenomena some San Francisco Bay Area artists and designers explored how digital tools could be used as for social empowerment and a tool for storytelling. In the collaborative way they exchanged ideas and shared vision of cultural democracy and social change.

A Media producer and artist Dana Atchley and theater producer Joe Lambert found out that people without any or very little experience in multimedia could create powerful stories using the new digital tools. In 1994, Joe and Dana and Nina Mullen, founded the Digital Media Center. During the next coming years, they defined a curriculum for a community workshop called “digital storytelling.”

In 1998 Center for Digital Media moved to Berkeley and became the Center for Digital Storytelling, and in 2015, the organization became, simply, StoryCenter.

During the past decade various forms of digital storytelling have become common all over the world. These methods have been particularly aimed at marginalised target groups. Creative and artistic methods and tools in youth work offers groups and individuals an opportunity to be heard and seen.

Forms of digital storytelling have especially been developed for the field of cultural youth work. Often methods include dialogue building, processing one’s own identity and encouraging active participation in the society.
**METHOD DESCRIPTION & HISTORY:**

One Minute Movie is basically a strictly defined structure for workshop in order to produce short amateur videos with specific theme in pretty short time. The starting points are some theories about movie making, short practising of camera angles, movements and image sizes. Then basic principles of storytelling and scriptwriting. Usually participants get themes ready...

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**WHEN YOU MIGHT USE IT:**
Forms of digital storytelling have especially been developed for the field of cultural youth work. Because the aim include usually dialogue building, processing and seeking one’s own identity, or encouraging active participation in the society.

Nowadays communication is more based on visualisation than plain text or words. The videos are more common in everyday communication. Visual signs, filtered photos, content-wise memes and short edited videos are new multi-cultural and universal language of youngsters. These trends should be into account when planning learning processes and when training personal skills. One-minute-movie workshop is taking benefits out of the trends and skills of youngsters by opening the door for creativity and artistic visions.

**TIME REQUIRED:** 2 hours or more. The method is flexible for scaling.

**HOW MANY PEOPLE INVOLVED:** 3-5 groups and each group contain 3-4 person

**TARGET:** To multicultural groups or marginalised target groups who needs an opportunity to be heard and seen.

**WHERE:** The method can be implemented in venue with good lightning and quiet spaces and also access to outdoor is desirable.

**MATERIALS REQUIRED:** Methods can be implemented with participants own devices (bring your own device or byod) or e.g. with iPads or equivalent.
and start writing synopsis in small groups of 3-5 participants. The next step will be writing and drawing of storyboard and more detailed scripts for movie. The following phase will be actual production, filming and then editing.

The Grande Finale is common video viewing and feedback. The seeds of One Minute Movie workshops could be found in Digital Storytelling. The method were developed within Humak university around 2005-2010 when there were video courses for Erasmus Students. International mixed groups were filming videos during one day. The need for better structured and intensified workshops to multicultural groups combining creativity, values and power of expression and visual language were obvious.

One Minute Movie is ideal method to create common understanding within multicultural groups. It helps to raise participation and strengthen group building in the modern way.

**Why**

The idea behind the ‘One-minute video story’ workshops is to use a simple and well-defined model for a video film as an expression tool by utilising the basic elements of media, such as image, movement and sound. The video is a powerful expression tool and very appealing. By encouraging and inspiring participants to try an expressive tool that might be new to them. Videos are continuously present in everyday lives. It is important to lower the technical and conceptual threshold for making videos and films and publishing them. The idea that ‘anyone can learn to create’ and produce ‘self-made media’ is another starting point for the workshops.
INSTRUCTIONS FOR ONE-MINUTE-MOVIE

FILM TRAINING
Training begins by learning how to use the cameras. Participants learn about picture sizes, camera angles, movements and etc. The aim is to have each participant try shooting in turn and to point out how changing shot sizes are affecting the rhythm of the storytelling.

SCRIPTWRITING
The writing of stories is started by choosing the theme for the film as e.g. addiction, social exclusion, loneliness and crises. Groups write a small synopses to topics. The importance of choosing the point of view in digital story-telling is crucial.

Then groups move on to write and draw a more detailed script, story board. The each shot is drawn on a ready-made template. In order to keep to the time limit of one minute, shots are limited to 12-15 with a max. duration of 4 sec. each.

SHOOTING THE VIDEO
The groups shoot the video. A successful work process is to have all group members participate. It is important to find suitable shooting locations in the near environment and to pay attention to avoid background noise when recording the scenes and dialogues. When shooting indoors pay attention to have sufficient lighting.

EDITING AND ADDING SOUNDS AND EFFECTS
Next, the groups need to go through the shots and to choose the ones suitable for the film. They are then transferred to the programme timeline in the preferred order. The selected shots are cut to the desired length. The films are converted into movie files and to be published - decide the level of publicity of the films.
TIPS & TRICKS

- **BYOD** didactics (‘Bring you own device’). Using the participant’s own equipment, such as smartphones, tablets or video cameras (low-threshold technology) makes organising the workshop much easier and more accessible.

- The goal is not to produce high-quality artwork but more to find an interactive platform to deal with topics.

- The aim is to have each one to participate in and commit to the process.

PROS

- The one-minute-movie workshop could work also as a problem solving method. The film may contain a distinct turning point and a solution to a problem or alternative solutions which can be discussed in the feedback discussion.

- Groups from different social and cultural backgrounds give a different aspects and makes the workshops more interesting. Sometimes there are possibility to reflect cultural sensitivity in these ‘happy cultural melting pots’.

- One-minute-movie workshops offer an experience of inclusion in a modern way.

- Self-made videos could be so called untold stories of oppressed or people living in marginals.

- Videos are able to visualise social empowerment or inclusion and give the participants the right to voice their own stories.

- The one-minute-movie process can also be used as a method of documentation of other tools or methods. This combinations could be fruitful and give extended benefits to all participants in the way to learn and to apply tools in deeper level and open wider opportunities in order to include all participants in process.

CONS:

- The limited time is often the main challenge of the ‘One-minute video story’ workshops.

- Usually there are a very limited time for discussions in the workshops.

- The method is based on technology and

- The main challenge concerning time limit is possible to overcome by using clear structure in workshops.
GOOD PRACTICES OF INNOVATION IN YOUTH WORK IN EUROPE

PROJECT PARTNERS COUNTRIES
CZECH REPUBLIC

JOLANA DOCKALOVÁ | ROMI Michalíková | HELENA KOSKOVÁ
In recent years, innovations in non-formal education have been partly supported by the National Institute of Children and Youth, particularly in the four-year national project (2009 - 2013) “The Keys for Life” which was focused on the development of key competencies of youth workers. One of the outputs of the project was a publication focused on innovative educational programmes and examples of good practice for youth workers and youth leaders.

Nowadays, the Czech Republic is experiencing a relatively large boom in innovative education, especially in the field of formal education, there is a number of non-profit organizations that bring new trends and innovations from abroad. An important role is played by SKAV (Permanent Conference of Educational Associations), a voluntary group of pedagogical associations, programs and civic associations seeking to support and protect progressive changes in education and to mediate exchanges between educational initiatives, the non-profit sector, the state administration, the self-government, and the public.

EXAMPLES OF INNOVATIVE APPROACHES IN CZ

Youth work in the Czech Republic is closely connected with outdoor education and experiential education. Pilgrimage has been very popular in recent years, as well as the theme of spirituality.
Although the Czech Republic is perceived as one of the least religious countries in Europe, the belief in God is often substituted by the faith in some other "force majeure" and this is reflected in youth work too. Therefore, we often encounter activities such as the way of council, work with natural cycles, transitional rituals, guiding at important life / natural events…

Recently the non-profit sector in youth work has been often inspired by the approaches and methods of the business sector. For example, the business canvas is used in youth work, as well as the work with result chain, log frame, Design thinking / HCD, design sprint, marketing tools, which are directly related to the empathic map, etc. On the other hand, youth work inspires businesses by articulating gamification in education, developing teamwork, learning from experience and experience and proactivity.

A mutual inspiration of non-formal and formal education is another interesting topic. Methods and techniques that are common in the context of non-formal learning are nowadays often used in school-based teaching, which was not the case several years ago. We also see great potential in educational drama and drama + art therapy.

**ANEV AND INNOVATION**

In the past year, we have also worked with the IdeaSense company, within the project Individualized care for the elderly and disabled. The application of the Human-Centered Design method in social services was a project co-financed by ESF Operational Program. The aim of this project was to develop a methodology for using the human-centered approach in design and improvement of social services. Here ANEV contributed with its know-how in the field of volunteering and prepared a one-day seminar for social service professionals on the possibilities of national and international volunteering in the Czech Republic. We also participated in the preparation of methodological materials for secondary schools and consulted recommendations on how to involve their students in one-off and regular cooperation with homes for the elderly, homes with special treatment, homes for people with disabilities.

We also focus on coaching through coaching techniques to support both young people in their personal development and increasing the capacity of non-profit youth organizations. That is why we have implemented the Coach the Change two-phase training course focused on change management and how to work with it through coaching and non-violent communication. We focused on how organizations can work with change management, respond to new trends and bring innovation to their work while remaining a stable organization where people like to go to work and at the same time clients are satisfied with the organization’s activities.

**INSTITUTIONS OR PEOPLE THAT ARE INVOLVED IN THE TOPIC**

- **NIDV - The National Institute of Further Education**
- **SKAV - Permanent Conference of Educational Associations**
- **ANEV - The Association of Non-Formal Education**
- **IDEASENSE - Innovation - from idea to implementation**
**LARP - LIVE ACTION ROLE PLAY**

ROMI MICHALÍKOVÁ

**KIND OF PRACTICE AND DESCRIPTION**

Larp is a specific kind of game based on role playing. Every game is placed into specific conditions and environment, so players can become cowboys in Wild West, heroes in Ancient Rome, politicians making important decisions, travellers on a spaceship or just ordinary boys and girls living in a small town. Participants play concrete characters, the game and its process are created directly by them, so they are not limited by scenarios or producer. They decide what their character is going to do in situations that the game brings. Larp enables players to experience deep emotions, open different topics and experience them in safety of the game character.

**THE AIMS OF THIS PRACTICE**

The main aim of our larps is to confront young people with the situations larp creates, and evoke strong experience leading them to realizing and reconsidering their own attitudes. In larp, the acts are immediately reflected and players can immediately see the consequences, and it leads them to confrontation how we experience and solve similar situation in our ordinary life. So the expected outcome was to design larps coming out of the greatest challenges and problems young people are facing.

**ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE**

Although there is a quite large larp community in some of the European countries, larp is usually not very often used for educational purpose. The idea to use it comes originally from the need to form attitudes of young people, so they are able not only to see things happening in their lives from their point of view but also from the point of view of other people involved. When we tested larps in youth work we could see that it really led them to stop and reconsider their attitudes.

First of all, before you start using larps, you have to experience it. We recommend you to play at least one to understand the functionality of the game. The preparation before the game is different for every larp, and it is usually described in the manual. At the end of the game it is necessary to help players step out of their characters and become again themselves. Also there must be reflection done after each game to let players express what they experienced and connect it to their ordinary lives.
POSSIBLE COMBINATIONS WITH OTHER PRACTICES AND METHODOLOGIES

Larps can be very easily combined with any activity, including game activities, developing the main topic of larp. Larps usually create very strong experience and it is always good, if we don’t stop only with creating this experience but if we are able to develop it in any follow up activity (discussions, games, videos, any kind of reflections, programmes using experiential pedagogy etc.)

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

The larps that we usually design are not physically demanding. Players pla it in one room or at least inside one building. Some larp topics are connected to difficult situations – like tolerance to differences, bullying, broken families etc. so we must be careful, if we have participants that can be personally touched by this topic. In this case it is necessary to have psychologist in our team who is able to help if somebody is not able to go on.
PILGRIMAGE

HELENA KOSKOVÁ

KIND OF PRACTICE AND DESCRIPTION

Pilgrim walks through a landscape, moving from one place to another, like many others. But it is not sightseeing or sports goals, what pulled them there, it is the inner journey. Pilgrim steps into the unknown, leaving behind everyday life and certainties and dives into contemplation and dialog with the surrounding environment. Physical effort and rhythm of walking bring them into a changed state of consciousness. With the body movement, things start to move also inside.

Walking ourselves for years, we are exploring how powerful tool for learning, personal development and transformation pilgrimage can be, and we use this “technique” in different nonformal education and youth work settings.

Few examples from our practice:

- Two weeks long pilgrimage to Santiago de Compostela with a group of youngsters with a difficult background as a rite of passage, stepping from childhood to adulthood.

- Weekend pilgrimage ‘To the waters’, to learn about water and from water and to find ways to take care of water.

- One hour labyrinth walks during All Souls Day to honor our ancestors.

- Wonderful! - one week long pilgrimage for nature guides, to exchange practices and explore possibilities of using pilgrimage in youth work.

THE SOURCE/HISTORY OF THIS PRACTICE

People in different cultures use to go for pilgrimage, mostly to specific holy places, with spiritual intentions. You can meet Jews walking to Jerusalem, Buddhists walking around mountain Kailash, Muslims to Mecca, Christians to Lourdes, Hinduists to Rishikesh. The forms vary, but the intention is similar - expressing faith and hope, worshiping god(s) or saints, forgiveness, thanksgiving, purification, healing.

Nowadays there are still many spiritual pilgrims, but not only. The diversity is also growing and people use pilgrimage as a way of personal development, artistic expression or activism. And we combine all of those in education.
THE AIMS OF THIS PRACTICE

On personal level pilgrimage offers the opportunity to slow down and to look at the life with new eyes. To reflect, purify, let go, make decisions, find a direction or vision, welcome the new, celebrate. To listen attentively to yourself and trust the wisdom, which emerges on the way. In this way, we used the pilgrimage for example as a rite of passage from childhood to adulthood with a group of young people who grew up in orphanage or family with addictions. Apart from the inner journey, the experience of overcoming all the challenges on the way, not giving up and taking care of myself and of the others on a practical level was very empowering. A symbolic test of independent life, handling freedom and responsibility.

On the community level it allows to process common topics (e.g. closing educational cycle), to express common values (e.g. solidarity with people in war areas) or make influence (e.g. to invite locals along the way to debates and happenings).
ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

To guide a person or group on pilgrimage requires not only classical social worker/youth worker/mentor competencies but also good logistical preparation - Where do you go? Where do you sleep? What do you eat? Sleeping and cooking outdoors bring deeper connection with nature and opportunity for teambuilding and developing “survival” skills.

It is important to take into consideration who you are walking with and what you want to do on the way so that you choose proper level of challenge in length and ambitiousness of the route.
A nice ongoing challenge is to give enough space and impulses for inner processing and at the same time use the potential of group support and community building.

Dedicate time for preparation to come back home. What do I bring back to my everyday life and the community? How to involve people back home into my experience and make them see and respect “the new me”? This is especially important when the pilgrimage serves as a rite of passage.

Take into consideration different religious backgrounds of your pilgrims and possible connotations the pilgrimage can have for them.

POSSIBLE COMBINATIONS WITH OTHER PRACTICES AND METHODOLOGIES

Pilgrimage can be an event itself or a part/element of other events (e. g. training course, youth exchange or retreat). In the second case, it can be used for example for finding direction in the process, digesting learning, getting inspired how to use the outcomes of the event back home or closing and expressing gratitude.

Pilgrimage can be easily combined with art (land art, natural poetry, walking performance,...), ecology (learning about nature and sustainability on the way, collecting rubbish,...), activism (walking for peace, for specific value,...), rituals (full moon ceremony, entering/leaving the community,...) and many nature-based practices or outdoor skills.

A special and our favorite kind of pilgrimage is the Labyrinth, symbolical journey to the center, where you let something go, meet/embrace something new and return.

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

Pilgrim is often in an introspective mood, occupied with inner topics, and still, walking the same path with others, sharing, searching for the way, cooking together, swimming in the creeks, hiding during the storm. Pilgrimage connects people very naturally and intensively. Inviting a diverse group can be thus very enriching.

There are journeys organized with intention of inclusion, for example, intergenerational pilgrimage or common pilgrimage of people on a wheelchair and healthy people.

Pilgrimage for youngsters who were raised in institutional care is especially powerful, as it offers the possibility to experience freedom, walk their own unique journey and take responsibility for it.

Buen Camino!
INSTITUTIONS
OR PEOPLE INVOLVED IN THE TOPIC

The Finnish Youth Research Society carries out research operations through the Finnish Youth Research Network. The Finnish Youth Research Network produces multidisciplinary research information and participates in discussion in society, offering perspectives for practical work with young people and for the fields of administration and politics. (https://www.youthresearch.fi/)

The Finnish National Youth Council Allianssi is the national youth council of Finland and a service and advocacy organisation in the field of youth work. It is a non-profit NGO with 131 national member organisations. (http://www.alli.fi/)

Verke is the national Centre of Expertise for Digital Youth Work in Finland. Verke’s vision is to provide everyone who works with young people with the opportunity to use digital media and technology as part of their work. (https://www.verke.org)
INSTITUTIONS OR PEOPLE THAT ARE INVOLVED IN THE TOPIC

Yrityskylä is a Finnish learning concept which has been recognised as the world’s best education innovation. Yrityskylä is based on primary school curriculum and financed by 1) Ministry of Education and Culture 2) towns and municipalities 3) foundations 4) companies. The activities are coordinated by Economy and Youth TAT (https://www.tat.fi/en/).

KIND OF PRACTICE AND DESCRIPTION

Yrityskylä learning environment for 6-graders is a schoolchildren’s society, a miniature city where students work in a profession and earn money for their work. In addition, the students act as consumers and citizens, as part of Finnish society.

In Yrityskylä learning environment for 9-graders, students compete in managing a company on the global markets. During the game, the teams manufacture and sell their products to customers and head the company for a period of one year. The winning team is the one that has been able to achieve the best reputation in addition to a good operating profit.

The process:

1. Yrityskylä’s learning concept is taught to teachers.
2. Teachers review the learning materials with students at school.
3. Classes participate in Yrityskylä’s learning environment.
4. Back at school, the class goes over what they have learned and responds to feedback.

75% of Finland’s sixth-graders and 40% of ninth-graders from 200 municipalities in 8 locations are involved (70 000 persons/year). Since 2010, 250 000 children and young people have been reached so far.

THE SOURCE/HISTORY OF THIS PRACTICE

In 2010 TAT piloted Yrityskylä for the first time in Helsinki Museum of Technology and invited 800 sixth-graders to run it. The school teacher Tomi Alakoski was strongly involved in Yrityskylä from the very beginning. TAT has a long 70-year history in developing learning methods for school children about working life and the economy, and Yrityskylä was a new inspiring innovation for teaching those skills and knowledge to school children.
The miniature society was based on the primary school curriculum. Based on the sixth-graders’ Yrityskylä experience, TAT developed a new digital and interactive game for ninth-graders in which they manage a company on the global market. Since 2010 TAT has set up permanent Yrityskylä societies in eight locations.

THE AIMS OF THIS PRACTICE

The Yrityskylä logan is “We want each and every Finn to be a bold, involved and enterprising member of society.”

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

When a town/community is interested in having Yrityskylä learning concept in its schools, it makes an agreement with Yrityskylä. After that school children and teacher can participate in the learning 4-step process:

1. Yrityskylä’s learning concept is taught to teachers
2. Teachers review the learning materials with students at school.
3. Classes participate in Yrityskylä’s learning environment.
4. Back at school, the class goes over what they have learned and responds to feedback.

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

All the school children can participate in Yrityskylä and the learning concept suits well all children. Even small classes and children with special needs have attended Yrityskylä with great success. If needed, Yrityskylä tasks can be modified and made easier for participants. The most important is that children get experience of success and enthusiasm. In addition, TAT has organised also experiments for a bit older immigrant youngsters.

MORE INFORMATION:

Yrityskylä: http://www.yrityskyla.fi

Education export: http://www.edutat.fi
The first step is to invite young people hanging out in commercial space as user-experts to say their opinion and ideas. There are several methods adults and young people can choose to proceed:

- Increase their participation in designing and developing shopping centres
- Set rules for behaving in commercial spaces
- Organise happenings (e.g. night spending) in shopping centres
- Develop job tasks (e.g. car windscreen washing)
- Educate and train the personnel (guards, tenants and service staff)
- Educate NOJA-guards with special skills communicating and acting with the youth
- Educate students studying youth work or security
- Create multi-disciplinary networks around commercial spaces

Commercial spaces (shopping centres, service stations and supermarkets) have become important settings for young people (12-18 years) to hang out. They have become their territories. This practice aims to involve young people to develop the space important for them together with adults working in companies and commercial properties, multinational companies (Citycon Oyj, Securitas), service stations, educational institutions etc. Young people also get experience of making an impact to their own living space.
THE SOURCE/HISTORY OF THIS PRACTICE

The practise got started in two projects: ”Young people in shopping centres” and ”Service station ABC meets young people”. The idea was to meet young people in places where they already hang out, Action in young people’s territories. Several studies have been done after that and the practice has gained much positive feedback, awards and publicity.

THE AIMS OF THIS PRACTICE

The main aim is that young people feel accepted in commercial spaces and their opinion is acknowledged and makes a difference. The staff feel like getting more tools and methods for communicating and acting with the youth and their work with youngsters is less challenging.

The practice enhances young people’s participation, social responsibility and equality in commercial spaces and also developpes the communication and understanding between young people and adults (owners, administrators and staff; tenants, guards and customer servants).

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

Youth work does not mean working only with young people but also with adults around the young person, because adults have a significant role in the well-being of young people.

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

This method is applied for young people with fewer opportunities. Some young people spend all their free time in commercial spaces and a shopping centre can be for them the most important space of their social life. Not all young people have possibility to spend a lot of money, meet peers in other places or do sports and other activities. Shopping centres, service stations and supermarkets are open to everyone and offer an important way to join the community and be social to those who are at disadvantage otherwise.

MORE INFORMATION

Hengailua, kohtaamista ja yhdessä olemista – Nuo-ruuden elementtejä ja työmuotoja julkisissa ja puoli-julkisissa tiloissa” 2016.

Innokylä: aims and methods: https://www.innokyla.fi
**NUOTTA COACHING**

**HELI EISCHER, FINNISH YOUTH CENTRE NETWORK**

**INSTITUTIONS OR PEOPLE THAT ARE INVOLVED IN THE TOPIC**

Nuotta coaching is planned and implemented according to youth centre pedagogy, which is the national youth centres’ shared perspective of what good youth work is in the centres’ own operating environment. The youth centres’ operations are guided primarily by the Youth Act.

Nuotta coaching started in 2010 and is organised in all 9 national youth centres in Finland: Anjala, Hyvärilä, Marttinen, Metsäkartano, Oivanki, Piispala, Pikku-Syöte, Vasatokka and Villa-Elba. ([http://www.snk.fi](http://www.snk.fi))

**THE SOURCE/HISTORY OF THIS PRACTICE**

Nuotta coaching started as a project in year 2010.

**THE AIMS OF THIS PRACTICE**

The aim of Nuotta coaching is social empowerment of young people, focused on supporting their everyday life management, social skills and healthy lifestyle. It also strengthens the communication and service process among people supporting the young person.

It offers the instructor a new way to get to know the young person from another perspective and see how their group works in another surroundings. Being together and communicating during mutual evening moments is very important in the construction of trustful relationship between instructors and young people. Adventure, hand skills and sports activities in a group strengthen group working skills and trust.

**KIND OF PRACTICE AND DESCRIPTION**

Nuotta coaching is for young people (13-28 years), financed by The Ministry of Education and Culture and free of charge for youth workshops, out-reach youth groups and instructors.

A 2-4 day camp with intensive individual and group support activities is based on functional methods and non-formal learning. Activities are planned based on the needs of the group, max. 12 young people. It gives young people opportunity to challenge themselves trying the new activity, defining own limits and carrying the responsibility of actions. The role of Nuotta coach is to support, give positive feedback and help to deal with what the young people have experienced. This will raise their belief in coping by themselves, working and solving challenges together and experiencing success.
ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

Nuotta coaching takes into consideration not only young people with fewer opportunities but also their instructors promoting also their participation. Due to special backgrounds of group participants and their reactions, every Nuotta camp is different and activities may need to be changed in very short notice. That is why flexibility is the key element in Nuotta coaching.

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

Nuotta coaching is for young people with fewer opportunities and their instructors.

MORE INFORMATION


9 national youth centres in Finland: Anjala, Hyväriä, Marttinen, Metsäkartano, Oivanki, Piispala, Pikkusyöte, Vasatokka and Villa Elba.
ITALY

Laris Guerri | Barbara Cifalinò | Abrizio Maniscalco
“Youth worker” has not a specific translation in Italian, because in Italy, it has not been a recognised profession yet, regardless some efforts to make it a university discipline and to give value to non formal methods through formal education.

There are many youth workers in Italy and each one has a different story or background, or work environment, each of these environments tends to be very separated and specific. They work with people with disabilities (mental or physical), with minors, with teenagers, with young adults, working on prevention of risky behaviours, with “average” youth on improving their skills, working on Eu mobility, working in small associations, big cooperatives, free-lance....the galaxy of youth work in Italy has not any defined borders.

Italy has had a tradition of youth work based on voluntary level since generations- we dare to say that the first youth workers in Italy were the priests in their church outdoor spaces with small football or basket pitches (“oratori”), who offered aggregation spaces and events for youth and events like summer camps.
Things started to change in the 80’s /90’s when youth policies started to face the emergency of drugs and risky behaviours in youth and acted policies of prevention. After that the first Youth Centres (especially in the Municipality of Centre- North of Italy, usually more innovative in Youth Policies) were founded.

In this moment we see a change in non-formal/informal education for the youth: still existing voluntary work of priests and youth grown as educators in “oratori”, but also more professional figures of educators, through professional courses (regional) or trainings. Learning by doing is still the option to become a youth worker in Italy.

We chose one of these projects as an example of winning challenge in youth work, because it represents one rare case of long-lasting successful interaction between cooperative, association, police and tribunal for minors, to work together on a protocol of action on restorative justice for youth.

The educational value of the project is huge because it is based on different factors:

Involvement of the victim(s), of the offender and of the community together to find solutions to the conflict that caused the crime, in order to promote damage repair; reconciliation between the parties and strengthening the sense of collective security.
TEAM BUILDING RADIO
BARBARA CIFALINÒ AND ALL THE TEAM BUILDING RADIO STAFF

KIND OF PRACTICE AND DESCRIPTION

Regarding the Team Building Radio project, we have chosen to involve young people coming from the university radios who have worked as speakers, authors and directors for the programmes of their own original broadcaster to work as staff and to manage the training rooms. These people, besides having excellent creative skills thanks to the training experience of new members within the university radios, are able to relate perfectly to people who have never had experience in the radio world. They can guide them step by step towards the creation of the contents to be included in the programme that they will develop.

The activity consists of making the participants develop a radio programme in which they will record a pilot episode by the end of the day.

After a series of initial explanations (related to the types of radio, the rules for the construction of radio content, etc.) and activities (watching videos, presentation to the microphone, etc.), the participants, divided into sub-groups, will have to elaborate a radio content (news, radio newspaper, hit parade, commercials, radio drama ...).

After creating their own content, each sub-group will have to choose a song to be launched at the end of their intervention and the person from the group who will register it.

Once the plot has been laid out, as if it was a final one, the representatives chosen by the subgroups will alternate with the microphone to record their intervention until the entire episode is made.

THE SOURCE/HISTORY OF THIS PRACTICE

This activity was born from my (Barbara Cifalinò) need to merge the passion for being actively involved in the radio with the psychology of work. In particular, the desire to work on group dynamics through a methodology that would exploit the creativity of the participants, amuse them and at the same time bring out the way they work in the team for the realisation of a common goal (the implementation of the programme).

THE AIMS OF THIS PRACTICE

The purpose of this team building is to bring out group dynamics such as communication, work organization, time management, team working, skills enhancement and decision making, which participants will put into practice unconsciously because they focus on another goal, the realization of the programme.

It is used by companies because it brings out all these aspects and many others (especially creativity) in an innovative and engaging way.
ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

The activity requires a closed environment, such as a classroom, equipped with wifi, sound system (only speakers to amplify, the rest is provided by us) and large enough to allow the group to work in sub-groups of max 5-7 people.

During the day, sound from movies or songs is diffused, as well as the time of recording and playback, so the location must be positioned in order not to disturb anybody outside the activity.

If possible it is useful to ask participants to have their own computers to work on.

POSSIBLE COMBINATIONS WITH OTHER PRACTICES AND METHODOLOGIES

This methodology can be used as an initial moment for a longer training path, such as an icebreaker, moment of group creation and an activity to provide ideas to be taken during subsequent events (taking up what emerged, for example, about the participants’ way of communicating, or their ability to organize work etc.).

It can be proposed as an alternative to the end of a path, perhaps by giving participants feedback on how the rest of the activities went in the programme that they carried out.

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

From a practical point of view this team building does not require particular movement skills, it is carried out inside a classroom as if it was a normal context of study or work.

The added value in proposing it to disadvantaged or disabled people could be to make them develop a programme that tackles issues related to their difficulties, in order to create a new awareness tool that involves them in the first person.

LINKS

http://www.teambuildingradio.it/
Through this project, ASAI and Terremondo insert 60 adolescent offenders every year into paths of restorative justice.

To learn more about the operation of the project, refer to the extract “The educational path: methodology and practice” (see annexes 1 and 2) by Fabrizio Maniscalco, ASAI operator, present in the book “Ricominciamo: cambiare è possibile” and downloadable only from the dedicated page on the ASAI website: www.asai.it/giustiziariiparativa

In 1991 the Australian policeman Terry O’Connell set up a detailed model of encounter between victim and offender, in the presence of family and close friends. In 1980s, O’Connell had begun to promote a large number of reparative justice meetings, with several age groups and for different types of crime.

Two years before, in 1989, the innovative decision-making process of the Family Group Conference had found a significant space within the legislation of New Zealand. Reference to the tradition of the indigenous Maori, in which the community itself took charge
of a situation of conflict and searched shared solutions. Also in 1989, the criminologist Australian John Braithwaite introduced the concept of reintegrative shame. During the reparative justice meeting, the shame felt by the offender must be suffocated but recognized and channeled. It is the main engine that leads to awareness and reparation. Also at the beginning of the 1990s, similar experiences were born in other countries, with different timing and methods. The methodology of reparative practices entered the schools of the Csf Buxmont Academy founded by Ted Wachtel, in Pennsylvania.

All teachers and educators use the same method in integrated way, with adolescents in conflict with the criminal law or expelled from the traditional school.

In those years the extraordinary results of a new one began to make a sensation paradigm of justice, that of the Restorative Justice, which is opposed to the widespread, but not very effective, retributive justice, where the community relies exclusively on the authority to answer to the inadequate act.

**THE AIMS OF THIS PRACTICE**

This practice involves and is focused on the involvement of 3 components: offender, victim and society, (through a common restorative path with awareness) they can find shared solutions to the conflict that the
crime caused, in order to promote damage repair, reconciliation between the parties and strengthening the sense of collective security.

The expected outcomes are a successful reintegration of the offender in society thanks to the change they can make through a path also with the offended part.

**ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE**

A project of restorative justice is only possible if there is a concrete participation of a public body. In Turin there are several public and private components: the ASAI Association, the Public Prosecutor’s Office at the Juvenile Court, the Municipal Police, the Mediation Center of Turin (Municipality of Turin). In other cities, institutions change but the collaboration between public and private remains.

**POSSIBLE COMBINATIONS WITH OTHER PRACTICES AND METHODOLOGIES**

A perfect combination is with the methodology of the Family Group Conference, born within the social services in New Zealand. In general, a project of restorative justice can be intertwined with any educational and social programme, with children and adults, in any kind of social context. In the world the applications are very varied, beyond the social environment and the political situation. In countries where it was chosen by the government as a methodology to be prioritized, its application was obviously faster and more widespread. In any case, even in countries now more advanced on the subject, the first paths of restorative justice have started “from below”, thanks to the availability and commitment of individual operators who, within their own public or private institution, have chosen to take steps in the first person. In this sense, the example of the Australian policeman Terry O’Connell (see the story of this practice) is significant.

**HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES**

Restorative justice affects the victim’s protagonism and the self-responsibility of the author of a crime or an inadequate act. So it can be used to involve any minor and adult, taking into account the necessary precautions and adaptations according to personal and social needs.

**LINKS:**

http://www.asai.it/cosa-facciamo/giustizia-riparativa (in Italian)

http://www.terremondo.it/giustizia-riparativa/

https://www.youtube.com/watch?time_continue=13&v=7gRC_4XuO7o (In Italian with subtitles in English, French, Spanish)
PORTUGAL

JO CLAYES  |  SERGIO GONCALVES
INSTITUTIONS OR PEOPLE INVOLVED IN THE TOPIC

Sergio writes
THE RURAL CENTER OF NON FORMAL EDUCATION

JO CLAEYS AND ANA RITA CAMARA, THE CREATORS AND DEVELOPERS OF THIS GOOD PRACTICE

KIND OF PRACTICE AND DESCRIPTION

A small rural village in the middle of Portugal transformed itself into a Rural Centre for Non Formal Education. A concrete sustainable and social alternative community model in progress! We target the whole community of this small rural village of 450 inhabitants. The village itself has become the ‘Rural Centre for Non-Formal Education’ where all the stakeholders – inhabitants, companies, NGOs, and local authority are active elements of this centre. The Rural Centre is not a building, it is a concept... the village is the Rural Centre.

THE AIMS OF THIS PRACTICE

The Rural Centre of Non Formal Education has the main aims: Empowerment through education (using pedagogical self-developed board games, increasing employability); Living Library fighting isolation; Creating cooperation links between all local stakeholders, working for a common win-win; Organising ‘intelligent’ tourism with mutual learning for all involved; Proving the ‘outside world’ that this model is self sustainable and an answer to the future. Becoming an example of good practice * Creating conditions for effective participation of all.

THE SOURCE/HISTORY OF THIS PRACTICE

Due to the current social and economical crisis that has been hitting Portugal for the past years, Vila da Marmeleira felt itself strongly falling down towards an increased unemployability leading to further demotivation. On a local level for local people we managed to increase employability for many, directly and indirectly. We have introduced and opened doors to Life Long Learning and Non-Formal Education among the people of this small rural community and increased recognition of these areas in the community and its wider surroundings.

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

It is a step by step community empowerment process, where patience and determination are key ingredients. Be aware of this, and continue your work, and in the end all will work out.

This story is not a story limited to the context of a clearly defined geographical rural area with a precise defined population. We believe it is the story of a different approach to build the world we want to live in.
According to our experience, it can be implemented everywhere.

POSSIBLE COMBINATIONS WITH OTHER PRACTICES AND METHODOLOGIES

The base of this practice is the community and its involvement. So all methodologies that can contribute towards that are welcome and possible to integrate.

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

Since this approach is in a village, we have integrated already some people with fewer opportunities, from a rural area, low education, low income, and others. There’s always a concern to be inclusive and the only way to make it possible is by planning from the beginning which activities to implement in this context and take into consideration all aspects of it.

LINKS

https://pjp-eu.coe.int/en/web/youth-partnership/jo-claeys


http://producoesfixe.com/

www.facebook.com/ProducoesFixe
YOUTH PARTICIPATORY BUDGET

SERGIO GONÇALVES

KIND OF PRACTICE AND DESCRIPTION

Youth Participatory Budget is a process of democratic participation in which citizens between the ages of 14 and 30 can present and decide in public investment projects.

The Portuguese Government views its younger citizens as a determinant of Portuguese society, so it is intended that they are increasingly involved in collective decisions, while also maintaining a vigilant attitude about the performance of public bodies.

THE AIMS OF THIS PRACTICE

This initiative aims to contribute to the improvement of our democracy by innovation and by strengthening the forms of public participation of young citizens. It is a bet on one’s creative spirit and entrepreneurial potential.

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

This practice involves the active participation of young people, so you have to facilitate the process in order to ensure that at all stages. That passes by promoting it well, being open to all kind of ideas from young people, allow them to plan and present their own ideas and only supporting and coaching them if needed.

THE SOURCE/HISTORY OF THIS PRACTICE

This initiative started in 2017 from the Portuguese Government. Each year it is implemented again, building upon the success of previous editions. It is intended to stimulate and practice active participation of young people.

The idea comes from a similar one already implemented before in Portugal, with the National Participatory Budget, where any citizen could present ideas on how to spend a certain amount of funds allocated for that, and later vote on the best ideas to be implemented.

POSSIBLE COMBINATIONS WITH OTHER PRACTICES AND METHODOLOGIES

This method can be combined with other methods also explained in this book. For example with Design Thinking, allowing a good flow and a structure for the development of ideas and proposal. Other methods that can complement this one are welcome.
INSTITUTIONS
OR PEOPLE INVOLVED IN THE TOPIC

IUVENTA - Slovak youth institute
YouthWatch
V.I.A.C.
TRANSLATION
- ON THE WAY TO MANHOOD

TOMAS PESEK

KIND OF PRACTICE AND DESCRIPTION

10 + 3 day experiential Czecho-Slovak outdoor course for young men in the age of 16 -21 about the topic of Manhood. Common project of two leading organisations in outdoor and experiential education Plusko (Slovakia) a Prázdninová škola Lipnice (Czech Republic). The aim is to help young men on their way to become adult Men guided by a team of older Men, using outdoor education, natural environment, councils, vision quest, rite of passage and also involving community of parents as a part of the ritual. 10 day part finishes by declared quest of each participant saying what will be different in their everyday life. In final 3 day part (5 weeks later) they evaluate how they managed and set up new quests empowered by firewalk. www.transition.qvkurz.cz

THE AIMS OF THIS PRACTICE

Main aim was to help young men (16-21 years) on their way to become mature Men. To answer the question (or even raise more questions) about what it means to be a Man. What his role in today’s society is, how to create relationships, how the roles are divided in the family, how to contribute to the community, where the balance between taking and giving to nature is and many others. But also to overcome a big challenge (vision quest) where they can find some of the answers that they look for. And then take responsibility, change something in their lives and go through a rite of passage where their parents will be present (leave from mother’s side to the father’s side towards Men).

THE SOURCE/HISTORY OF THIS PRACTICE

Practice evolved from previous courses for youngsters (16 -19) and experimenting with Men/Women topics and one day programmes, where it was clear that this topic resonates in young generation. Also the answer to what it means to be a Man in today’s changing society is not easy to find and space to discuss this in safe and open atmosphere for boys of this age is missing. Nevertheless, even though the moment when young men become adults is blurred, all the rites of passage where community accepts these young men to become equal part of the society with everything it includes disappeared.
ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

As a topic it is very relevant and there are also other communities reacting with the need to do something similar (rites of passage). It is important that a person experienced enough is always present (Man if working with young men), who can lead the process and has experience working with youngsters but also with adults - parents. The community should be involved (at least parents).

POSSIBLE COMBINATIONS WITH OTHER PRACTICES AND METHODOLOGIES

It can be combined with other topics relevant for life. Organisers have also planned a wider educational programme including topics of soft skills and future job, going deeper in topic of sexuality and relationships, gentlemenhood, practical skills in household, survival in winter or it can be combined with discussions with girls on different topics or even combining some parts of the course with parallel course for girls, where there can be an interesting interaction.

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

Pilot course managed to host young boys with minor physical disabilities. It is even ideal that both parents are present for rite of passage. It is also possible to adapt the programme for those whose families are not complete and can be also adapted for young boys from foster care or children homes where a more sensitive approach is needed and some adaptations and presence of the psychologist are recommended.
TRENDS IN THE LIFESTYLES OF YOUTH (2018)

TOMAS PESEK

KIND OF PRACTICE AND DESCRIPTION

Core of the practice is mapping of current trends in the lifestyles of young people in Slovakia. As a basis we used Youth Trend report: Browsing the margin from Trendwolves, which was our partner in this project. We used structured interviews with young people or experts representing some of the trends and also used questionnaires with young people to prove some of the European trends in national context. Results are published in the publication and we presented the results in different events, conferences or on the radio.

THE AIMS OF THIS PRACTICE

We in YouthWatch believe that youth policy should be knowledge based and it is important to know the latest trends that form and influence young generation. Our aim is that this relevant information will reach those who work with young people or influence youth policies. And when talking about youth trends, we do not look only back in the past, but we look also towards future, towards the things coming. And we start asking more the young people, what kind of future they would like to have and start forming it together with them.

THE SOURCE/HISTORY OF THIS PRACTICE

The idea for this national trend report is linked with the Slovak presidency in the Council of the European Union in second half of 2016 in the field of youth, where experts from YouthWatch were involved. Main topic was the new approaches in youth work, youth trends were one of the topics. During the presidency we cooperated with European Broadcasting Union and their project Generation-What or trend research agency Trendwolves which became our partner also in this project.

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

It was great to have a partner such as Trendwolves and use their latest youth trend report for the basis for our work. This allowed us to focus on some of the identified trends and made many things easier.
POSSIBLE COMBINATIONS WITH OTHER PRACTICES AND METHODOLOGIES

Outcomes of this practice can be also incorporated with the national youth report or can be further developed in the way that we can create ideas with young people e.g. about future of education, or how they imagine their ideal work in 5-10 years. This can be very useful information for employment sector or educational institutions when thinking about their future developments.
INSTITUTIONS OR PEOPLE INVOLVED IN THE TOPIC

- Office of the Republic of Slovenia for Youth - URSM: a public authority responsible for the field of youth and realisation of the public interest in the youth sector at the national level. It is an independent body within the Ministry for education and sport since 1991.

- The National Youth Council of Slovenia: an umbrella organization linking all national youth organisations irrespective of their various interests, ideological or political orientations. As a non-profit and non-governmental organisation, it represents the opinions of Slovenian youth at the national and international level.

- Youth Network MaMa: combines and represents organizations that run youth centers or are active in field of youth work in Slovenia in order to support the youth, their spending of quality free time and a better life in the society.
**PLYA (PROJECT LEARNING FOR YOUNG ADULTS)**

**URSKA VEZOVIK**

**KIND OF PRACTICE AND DESCRIPTION**

The most important characteristic of the PLYA programme is the emphasis on the interests and abilities of the participants. Through this consideration, participants and mentors shape the projects together. They choose the topics of the projects, develop activities and workshops and work together on the methods and procedures. As the participants are actively involved in shaping of the programme, they are more likely to be motivated to participate and to enjoy learning. The work is based on the concepts of ‘Transactional Analysis’.

On one hand, this means that participants are acknowledged as OK despite any bad behaviour, and that projects are designed so that any participant can contribute on their level. On the other hand, this also means that participants are taught to make decisions and to deal with possible consequences, and that there is an agreement on the division of tasks and responsibility.

**THE SOURCE/HISTORY OF THIS PRACTICE**

Project Learning for Young Adults was developed by the Slovenian Institute for Adult Education as a holistic approach to solving the problem of school dropouts. It is carried out by seven Adult education centres, two Development Agencies and four private institutions. The main aim is to motivate young adults to continue their abandoned education, finish formal education or (and) get a job. The Adult Education Centre Radovljica has been running the programme since 2000. It has developed into highly professional programme which has integrated into the local environment.

**THE AIMS OF THIS PRACTICE**

The main aim of PLYA is to motivate young adults to continue their education, to get their degree and/or to find a job. The problem is tailored to the needs of each participant. This means that individual qualities, desires, ambitions and shortcomings are all taken into account when the activities are adjusted to their personal situation.
ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

Mentors play a crucial role in a project like PLYA. They have to be suited for this work and properly educated, with their education level and mentor licence being only the beginning. They should be able to do individual work (counselling, guidance), group work (prevention workshops, product work), organising everyday programmes and administration. Moreover, the Transactional Analysis approach prescribes an equal relationship between mentor and participant. This is the first step to solving their problems, through encouragement, recognition and respect. Mentors need to have inner belief in the participants – something a mentor licence cannot guarantee.

POSSIBLE COMBINATIONS WITH OTHER PRACTICES AND METHODOLOGIES

A tested combination by the PLYA programme is participation in international exchanges. They hosted three young people from abroad as part of EVS (European Voluntary Service). This was a great experience for the local youngsters, as they had to speak in English, they got to know young people with different backgrounds, perspectives and ambitions. It allowed them to reflect on their own situation through different eyes: they saw how similarly people dealt or had dealt with problems resembling their own.

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

The strength of PLYA is that it is tailored to the needs of the participants and especially participants with fewer opportunities. It targets the unemployed youth, those not in education or those who are about to drop out. These youngsters find themselves in a social space without recognition, they are socially excluded, long-term unemployed or without basic education. It is by treating them with confidence and respect that PLYA can achieve the most.
GOOD PRACTICES OF INNOVATION IN YOUTH WORK IN EUROPE COUNTRIES OUTSIDE PARTNERSHIP
BELGIUM

CODERDOJO BELGIUM

URSKA VEZOVIK

KIND OF PRACTICE AND DESCRIPTION

CoderDojo Belgium is part of the CoderDojo Foundation, a worldwide organisation that teaches computer programming and coding to youth for free.

In locations throughout Belgium, CoderDojo provides free workshops for children aged 7 to 18 in computer programming and coding. The workshops are carried out by volunteers who teach, demonstrate and encourage the youth. Key to this method is that the learning-process is experienced as a team. Participants learn from each other and are stimulated to be creative and to use their imagination.

There is even the opportunity for anyone who is stuck with a project to come and share their progress and to try to solve their individual problems as one team of creative minds. Anyone can contribute to existing CoderDojo’s, and, moreover, anyone can open a new “Dojo” in their own communities.

THE SOURCE/HISTORY OF THIS PRACTICE

The seeds of this project were planted at the high school of one of its founders. There he taught his fellow students the basics of programming after they saw him hack his iPod. Together with an entrepreneur they expanded the project, first across Ireland and then, thanks to the open-source methodology, across the globe.

THE AIMS OF THIS PRACTICE

The aims of this practice are not only to teach youth valuable skills in computer programming and coding, but also to create a platform for those engaged, energetic and enthusiastic people in the digital world to share their passion with a new generation. By relying on volunteers and open source material, and by encouraging others to open new locations within the project, it has been able to reach far more children and youngsters than any traditional youth centre could have done.
ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

Reliance on volunteers demands both enthusiasm and dedication. The subject of the workshops must truly be close to your hearts. The same goes for the open-source methodology: educational material, promotion material, tools like laptops and other equipment, and structural support should all be readily available for new start-ups. Another thing to take into consideration is that the learning-process should be experienced as a team, and it is very important to be inclusive towards all those who are interested.

POSSIBLE COMBINATIONS WITH OTHER PRACTICES AND METHODOLOGIES

As the project builds towards a network on the regional and the international level, it is well suited to be combined with other workshops, activities or events. CoderDojo Belgium, for example, hosts special yearly events for a wider audience that include aspects like competitions, technology fairs and exhibitions.

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

The dedicated space for the coding workshops should be accessible for those with mobility impairments. However, it is also possible to bring the project to the people with disabilities of fewer opportunities. One example is CoderDojo Belgium’s project where they go to children hospitals to engage the little patients in coding and computer programming, and also to improve the social interaction between the protracted denizens of the hospital and the outside world.
Kraftwerket is a youth centre in Copenhagen that is run by youngsters. It is part of the municipality of Copenhagen – the municipality owns the building – but it is run by volunteers and the users themselves.

Kraftwerket is a youth centre focused on artistic expression and entrepreneurship. It guides and supports youth in realizing their ideas and projects. What makes Kraftwerket innovative is the high degree of trust they put in the users. The rooms are available all day every day, and more than three hundred of its users are trusted with keys to the facility. To keep things in order they rely on a public agenda, clearly defined rules, mutual social control and a whole lot of trust. Another innovative tool that is applied by this youth centre is the ‘Robin hood’-principle. When the rooms are rented to youth to run their projects, the rate of the rent is based on the success of the project. The more successful the project, the higher the rent. This means that new projects start with a low rent and have a better opportunity to grow.

There is much trust in Danish society and the open house-policy of Kraftwerket is not unique for the country. The youth centre was created as part of the municipality, but it is currently well on the way of becoming independent and self-sufficient.

The goal of Kraftwerket is to shorten the distance between politicians and youngsters. To achieve this, youngsters should have the opportunity to be heard and the opportunity to influence. Moreover, it should be made easy to go from idea to action. This is why the majority of their equipment is free to borrow. They also provide project advice, events, workshops, public hearings and classes.
ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

The open house-policy of this youth centre requires a lot of trust in the users. In some communities this would be a larger hurdle than in others. However, it is possible to increase the chances of success by defining clear rules, by engaging the youth to act as social control for each other and by giving the users actual responsibility: by giving them a key to the facility.

POSSIBLE COMBINATIONS WITH OTHER PRACTICES AND METHODOLOGIES

Youth driven spaces are often natural hubs for networking. Combining this network with other workshops, organisations or public events is a great way to engage youngsters in public affairs and social issues.

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

Through the Robin Hood-principle it is possible to provide an opportunity to those in a disadvantaged position. Projects are given a chance to grow and start out small. Furthermore, the confidence that is put in these youngsters – who have grown used to mistrust and sideways looks – engages them much more than conventional means could.
INSTITUTIONS OR PEOPLE THAT ARE INVOLVED IN THE TOPIC

Asociacion Promesas- Spain – Project KA2 “Looking @ Learning”
With the creation of “Eduesc@peroom.”

KIND OF PRACTICE AND DESCRIPTION

The project “Looking @ Learning” aims to provide space and support for cross-sectoral cooperation of professionals in formal and non-formal education on innovation of education in order to create contemporary and successful learning environments for young people in their educational process.

The educational tool developed is called the “Eduesc@peroom.”

An escape room is a space where groups of people work together to solve tasks and puzzles in order to escape the room. It is a popular game which you can play all over the world. The original game aims not to be educational, but to improve cooperation and problem solving skills.

The educational escape room is a creative learning environment you can build in any educational setting; schools, youth centres, nature, kinder gardens, …

THE SOURCE/HISTORY OF THIS PRACTICE

By thinking towards a broader and experiential creative learning environment, this project started while wondering: “Is it possible to design and put into practice an educational escape room?” We decided to take on the challenge and explore the escape room method in an educational setting.

The team along with external experts visited several existing escape rooms and discussed both the physical space and the potential of educational elements. Educators from all partner groups and participants from the training courses visited escape rooms to get familiar with the escape room concept. The team created guidelines on developing Eduesc@perooms.

During the training course with educators from various educational fields, the concept was further developed and four Eduesca@perooms were built in Netherlands in four different settings. After the training course, 11 more Eduesc@perooms have been built.
THE AIMS OF THIS PRACTICE

- People are curious by nature and the educational escape room is a perfect setting for working with this curiosity and use it for learning.
- Encourages learners to explore
- Encourages learners to be active and to look for their own answers.
- Supports creativity
- Gives spaces to different learning styles
- It is multisensorial

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

1. TARGET GROUP: (who are, how many, needs, ...)  
2. SETTING LEARNING OBJECTIVES (what they already know, what you think they need, what they want to learn, ...)
3. CHOOSING THE THEME
4. CREATING THE STORY
5. STRUCTURE OF THE ESCAPE ROOM (monitoring room, pre-game room, Game room, debriefing room)
6. CORE PUZZLE DESIGN
7. GAME FLOW
8. LEVEL OF COMPLEXITY AND CHALLENGES
9. HOW TO EXIT THE ROOM
10. HOW TO WIN
11. REWARD
12. MONITORING LEARNING PROCESS
13. EVALUATE YOUR LEARNING ROOM

LINKS:
https://lookingatlearning.eu/eduescperoom/
NETHERLANDS
IMPACT+

VIKA MATUZAITE

INSTITUTIONS OR PEOPLE THAT ARE INVOLVED IN THE TOPIC

The Youth Company (www.theyouthcompany.nl)

KIND OF PRACTICE AND DESCRIPTION

ImpACT+ is an established collaboration between 7 organisations, aiming to increase the quality and recognition of international youth work through evidence based set of tools:

• a qualitative participatory research report that unveils the impact of international youth work on personal and professional development of young people and youth workers, quality development of participating organisations and local communities;

• best practices for organisations that were key in achieving the found impact;

• materials for online and offline exhibition to engage stakeholders into meaningful conversations about the value of non-formal learning through the lens of young people.

THE SOURCE/HISTORY OF THIS PRACTICE

The ImpACT+ partnership has implemented 6 international multi-activity youth programmes, financed by the Erasmus+ Youth Programme between the years 2015-2017. A total of 450 young people, 110 youth workers and an estimated amount of at least 60 staff members were part of these programmes. Although each of the organisations received a significant amount of positive feedback from the (young) people involved, there was a wish to get a better understanding of how international youth work is valuable to the society, organisations and young people.

THE AIMS OF THIS PRACTICE

With the tools we’re aiming:

• to collect proof of how international youth work contributes to development of young people, youth workers, youth organisations and their environments;

• to increase the quality and outreach of international youth work activities, consequently contributing to the development of all actors involved;
• to reach out for more stakeholders gaining more support, knowledge and recognition of international youth work among stakeholders and policymakers.

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

Young people and youth workers have had an essential role in the project. In collaboration with senior researchers of the research group from Social Work of Saxion University of Applied Sciences, an approach was developed where young people were not solely the topic of research, but instead they were researchers themselves, which offers a different outlook to the outcomes of the research and development best practices and the exhibition.

USEFUL LINKS

For downloadable resources go to: https://www.theyouthcompany.nl/en/impact-plus-resources/?fbclid=IwAR2NQS_g8mi-hq4R47VWojV-Wom2g1sSKSokV6CRMYa49NnxzR0-B888yieg

For best practices go to: https://spark.adobe.com/page/qTTO7aIiKn10q/?fbclid=IwAR0CIMrDIKR-myR5OhUzURpvAdpZZ-ESe5Fg0S4Ska1GVAhcrbyqNu5Sv0wY
“Discover Yourself: Build a Career and Make an Impact” is an interactive MOOC which empowers youth through a holistic approach on four different skill sets and dimensions: personal, career, community and sustainable development in order to provide practical tips and opportunities for young people to develop the competencies they need to become successful contributing members of their communities. The MOOC is part of a youth-strategic partnership project titled “Cease Cowering: Youth Empower Action Here!” (CC: YEAH) supported by the programme Erasmus+ based on partnership between the Association for Education Mladiinfo International from Macedonia, Mladiinfo Slovensko (Slovakia), The Global Experience (Germany) and Iversity (Germany).

In 2015, motivated by the challenges youth face such as unemployment, skills gap, vocational trainings, outdated educational formats, school-to-work transition etc., Mladiinfo Network decided to offer an online course and reach bigger audience, as well as to inspire and provide young people with tools and skills to overcome these challenges. Focusing on personal and professional development of youth globally, the MOOC was first of its kind in the WB region and recognized by the NA of Republic of North Macedonia as best practice for the year of 2016.
THE AIMS OF THIS PRACTICE

The aims of the MOOC were to develop innovative approach in the process of self-learning based on OED and enlarge the awareness on required skills and competences needed for youth career development. Moreover, to increase soft, entrepreneurial and digital skills of youth through non-formal online educational opportunities and to create strategic approach and mutual action on youth development among involved partner organizations. An online platform, 14 educational videos and a Handbook on youth empowerment were developed. The course was attended by 1466 participants from more than 80 countries.

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

The MOOC courses are a great tool to reach diverse and numerous audiences worldwide and give space for creativity. They are easily accessible, youth friendly and in line with the latest trends of online learning and development. Important aspects for considerations is the fact that there is great work behind having the final product starting from the actual shooting, translations, transcriptions, follow-up exercises and especially, interaction with the audience. Additionally, the online courses platforms have specific technical requests needed to be considered before developing the structure and content.

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

The MOOC was also targeted for people with fewer opportunities who face economic, social, educational or geographical difficulties globally, giving them chance to access the course remotely, online. The course was completely free and its products are still available and easily accessible.

RESOURCES

https://iversity.org/en/courses/youth-empowerment
http://www.mladiinfo.net/cease-cowering-youth-empower-action-here-cc-yeah/
**FUTURE LABS - INNOVATION IN YOUTH WORK** is a project funded by European Commission in the frame of the ERASMUS+ KA2 - Strategic Partnership for Innovation Project developed from 1st September 2017 till 31st August 2019 and coordinated in 6 countries (Finland, Slovakia, Slovenia, Portugal, Italy and Czech Republic) involving 5 youth organizations/NGOs, 1 company, 1 Youth Centre and 1 University of Applied Sciences - 2017-1-FI01-KA205-034603

**WHAT'S ABOUT?**

**Future Labs** aims to raise the quality and the impact of youth-work by mainstreaming **new work methodologies** in the way to boost the capacity of youth workers to adapt and learn from each other with an **innovative and creative mindset**.

**NEEDS**

- In youth work, **new tools** are constantly needed in order to keep up with fast global changes.
- Many youth workers struggle with the ways how to **approach new topics** and the related needs.
- "Young people do not perceive their **online and offline worlds as separate entities** and fluidly inhabit both worlds simultaneously."

**AIMS**

- Capacitation
- Quality of youth work
- Test new approaches
- Evaluation
- Cooperation

**The aim is to rise the quality of international youth work practices and contribute to the modernisation of NGO's**

**Specific Objectives:**

- **Capacitate youth workers in digitalization and in social innovation**
- **Test new approaches with young people in a co-creative manner**
- **Evaluate, adapt and spread the tools wider in the European youth work community**
- **Strengthen the cooperation among partners to enhance the horizontal and transnational exchange of experiences**
The main idea of Future Labs project is based on:

- common trainings
- hands-on approach
- sharing the knowledge on online and offline methods
- mainstreaming already existing innovative methodologies

The Partner's Map
TARGET

PRIMARY

Professional or volunteer youth workers

SECONDARY

Local youth workers, trainers and youth work teachers attending the multiplier events

800 young and young adults being part of pilot groups

6,000 with dissemination activities and multiplier events made by each partner

1ST T.C. METHODS:
ART of hosting
Humour technics
Design Thinking

2ND T.C. METHODS:
Digital StoryTelling
Visualisation
Gamification
PhotoVoice
Activities

- 3 Transnational Project Meetings
- 2 International Trainings for Youth Workers
- 8 Multiplier Events

+ Dissemination Activities

In Finland, Portugal, Slovenia, Slovakia, Italy, Czech Republic & Europe Wide

4 Intellectual Outputs
E-HANDBOOK
TRAINING CURRICULA FOR DIGITAL AND SOCIAL INNOVATIVE TOOLS
EPISODIC PODCASTS ABOUT DIGITAL AND SOCIAL INNOVATIVE TOOLS IN YOUTH WORK
VIDEO TUTORIALS AND LIVE STREAMS FOR YOUTHWORKERS

TIMELINE

TRANSNATIONAL PROJECT MEETINGS
Hyvärila - Finland

TRANSNATIONAL PROJECT MEETINGS
Vinci - Italy

E-HANDBOOK RELEASE

TRANSNATIONAL PROJECT MEETINGS
Lisbon - Portugal

DEC 2017
MAY 2018
SEP 2018
JAN 2019
MAR 2019
MAY 2019
JUN 2019

INTERNATIONAL TRAINING
New ways of doing Youth Work
Bratislava - Slovakia

INTERNATIONAL TRAINING
New ways of doing Youth Work - Czechs Republic

MULTIPLIER EVENTS
In Finland, Portugal, Czech Republic, Slovakia, Slovenia and Italy

WHERE TO FIND MORE INFO? Visit the website: futurelabs.humak.fi
PRESENTATION OF PARTNER ORGANISATIONS
Association of Non-Formal Education (ANEV)

Association of Non-Formal Education has been working on improving quality of non-formal education in youth work since 2013. ANEV strives for the world in which young people will choose their educational paths according to their needs, interests and approaches that suit them. As youth work is able to flexibly respond to such needs and bring high-quality education in a different way than majority of schools, this is the area we focus on. We support the quality of youth work by educating youth workers, bringing innovations and European trends in non-formal learning, and by linking non-formal and formal education approaches.

Our principles are as follows:

• We want your learning with us to be motivational and inspirational.
• We like to learn with you and from you across Europe.
• We are particular about quality and meaningfulness.
• We work at home and also internationally.
• Differences inspire us.

ANEV was formed in January 2013 as an initiative of people who have been involved in various roles in the European Commission’s Programme “Youth in Action” - the programme supporting the non-formal education of young people between 2007 - 2013. We build on our many years of experience in the field, in order to maintain and further develop the know-how that we have gathered during the 7 years of the program’s duration.

Among our activities there are:

• Strategic projects focused on innovations in youth work (such as FutureLabs) and quality of youth work
• Trainings for youth workers (long-term and short-term ones)
• Inspirational and networking meetings and workshops for youth workers focused on exchanging experience and innovative tools
Associazone Agrado is an Italian non-profit organization that manages projects, activities and events in order to promote personal development, skills and competences of Youth and Adults through Non-Formal Education.

It works especially on international level, bringing that dimension into the local one.

It organizes Youth Exchanges, Seminars, Training Courses and KA2 within the frame of Erasmus+ Programme.

It works also in Adult Education projects and in educational field with teachers providing Trainings on non-formal tools and methods.

It works a lot on communication, facilitation skills, conflict management and discrimination and on psychological methods of personal development and communication (Transactional Analysis).

It takes care of details and of the whole process of participants’ learning, from diagnosis to recognition of competencies and supports them in self-assessment.

Since its creation, Agrado has worked in promoting Non formal education methods in youth work and for the recognition of it.
**Ha Moment**, CRL is a cooperative whose mission is to provide opportunities for personal and professional development of young people, youth workers and adults throughout the world, through training, consulting and organizing events, based on informal and non-formal learning. We seek to create training activities in education focusing on development of competencies in the areas of conflict transformation, social inclusion, communication, empathy, gamification and ICT tools. Main methods we use are Lego Serious Play, Non Violent Communication, Storytelling, Game-based learning, Theatre of the Oppressed.

Established in May 2015, our staff has extensive experience in non-formal education, which acquired working for other organizations, companies and as freelancers. Our main goal is to work for the recognition of non-formal education and to ensure that skills are acquired through it, related to personal and professional development. We base our work on idea of cooperation with similar minded educators, trainers and institutions that believe in the same principles of lifelong learning and quality education experiences.
Hyvärilä Youth and Holiday Centre is one of Finland's 9 youth centres financed by the Ministry of Education and Culture. Hyvärilä has functioned as a national youth centre since 1982.

Hyvärilä exists through and for the young. Our special strength is our wide range of indoor and outdoor activities. As a youth centre, we develop our activities in accordance with the ideas of sustainable development and to keep a Quality Handbook.

We produce youth services for the town of Nurmes: confidential personal contact, coaches, facilities, activities. We aim to offer happiness and a sense of direction to youngsters through confidential dialogue, coaching, facilities for doing things. We act as partners in strengthening social skills, healthy habits and everyday life skills for the young. Nuotta coaching, for example, provides opportunities to try new activities. The Nuotta coach provides support, feedback and helps in processing experience. Coaching is planned to meet the individual needs of each youngster through co-operation.

**International Youth Work**

International youth activities, exchanges and voluntary work are of major importance at Hyvärilä. Various international youth projects are coordinated, hosted and promoted by Hyvärilä Youth Centre. This includes several European youth exchanges, seminars, youth camps and workshops for participants across Europe and beyond. Hyvärilä is an active user of Erasmus+ programme. Hyvärilä is registered at the European Youth Council. Besides European co-operation, also cross-border cooperation, Nordic cooperation and the Baltic Sea cooperation are of our interest.
One of our most important functions is to help youngsters to find their own path to multiculturalism. We are a member of the European Network of Youth Centres, aimed at promoting international youth travel. It’s our job to find the best way for each individual – the most important is personal motivation.

The goal is to improve the internationalization of the Finnish youth, as well as to provide unforgettable non-formal learning experiences for the visiting international youth groups. The purpose of all the international youth work is to promote acceptance of difference, cultural understanding, cultural awareness and intercultural dialogue. We practise multiculturalism also at Hyvärilä: foreign volunteers and trainees keep us on our toes even when we are not hosting international events!

**Holidays and activities**

Hyvärilä Youth and Holiday Centre serves travellers, youth and event organisers on the north shore of Lake Pielinen in Nurmes, Finland. We provide accommodation and catering as well as facilities for events and celebrations. We form part of the Bomba tourist area.

The all year round resort amenities include various saunas, course centre, hiking paths and nature trails, canoes, fishing equipment, snow shoes, rowing boats and handicraft activities, to name a few. We offer a wide selection of comfortable accommodation possibilities from high standard holiday apartments to modest hostel rooms.

The Karelian nature with its tree-covered hills, the proximity of wilderness at the eastern border and the integration of the orthodox and Karelian cultures into the programmes of Hyvärilä are considered as the strengths of the centre. In addition, Lake Pielinen offers a perfect setting for water activities, such as paddling, fishing and rowing a church boat. A safety and environment auditing is carried out in Hyvärilä. Our instructors are professionals and take the safety of our guests into consideration when planning our programmes.
Humak University of Applied Sciences is a highly profiled, nationwide university of applied sciences, specialising in the development of expertise in youth work and communality; Organisation work, work communities and integration; Interpreting and linguistic accessibility & Cultural management and conveyance. We are the biggest educator and RDI-organisation in our areas of expertise in Finland.

We are looking for strong partnerships with Finnish and foreign universities. The strengths are based on our competence and make our profile concrete and highlight the cutting edge of our fields of activity. The strengths guide the strategic development of our operations. The strengths create even stronger competence clusters and expertise and they also guide the management of our partnerships.

- Youth work and communality: we produce the skills to encounter young people
- Organisation work, work communities and integration: we improve the functionality, competitiveness and communal development of work communities.
- Interpreting and linguistic accessibility: we participate in the development of professional skills and technology supporting linguistic accessibility.
- Cultural management and conveyance: we promote cultural management skills as activity supporting participation, and develop digital environments for cultural and artistic productions and services.

New, emerging sectors that rise from the margins of our strength areas which guarantee that the competence requirements of the business and industrial life are taken into account in our activity: New participants (we reduce the feeling of not belonging and marginalisation), New communality (we encourage network-based management and guidance), Communication expertise (we promote the encountering of diversity and knowledge of cultural minorities), Human rights and equality (we encourage societal equality).

Humak is owned by Suomen Humanistinen Ammattikorkeakoulu Oy. We have 1,500 students and around 130 professionals working with us.
PiNA was founded in 1998 at the Initiative of the Open Society Institute. Today, the Association for Culture and Education PiNA is a Europe Direct Information Centre, a Eurodesk regional partner, a regional Centre for Intercultural Dialogue, a regional NGO’s HUB and a youth centre with the status of operating in the public interest in the field of youth.

PiNA’s main activities are divided between three pillars: (1) strengthening of the NGO sector (advocacy, educational activities, networking activities), (2) development of a critical and responsible society (project work, creation of new didactic and educational methods, research) and (3) international (co)operation (collaboration on key international issues in order to provide common framework for action).

PiNA has experience with coordination of international projects (Interreg Danube, Erasmus+, Europe for Citizens, European Social Fund, Norway’s Financial Mechanism) and has a wide thematic reach (non-formal education, active citizenship, youth employment, socially responsible entrepreneurship, capacity building of/for NGOs), 10 full-time employees, with educational backgrounds in Psychology, Education, Anthropology, Philosophy, Political Science and Law, and more than 40 external experts.

PiNA is specialized in the development of educational modules and didactics and has three experienced trainers that have worked for national ministries, the Council of Europe, Erasmus+ national operators and similar institutions. PiNA has experience in organizing and implementing workshops in schools/youth NGOs and has developed a strong relationship with many primary and secondary schools in Slovenia and local and national youth NGOs.

PiNA is also a multimedia centre, properly equipped for filming, editing, design, animation, 3D modulation and more. Our experts develop workshops and events for those who wish to approach or to deepen their skills in the field. As a producer of graphics, web documentaries, audio-video, filming and other material, PiNA is able to convert creative productions into social messages, seeking to foster understanding and integration, to stimulate participation and to promote intercultural dialogue.
Through the combination of non-formal education methodologies and the use of creativity within multimedia, the association fulfilled many successful projects, involving people with different backgrounds and provenance, spreading public messages for the creation of a receptive and a caring society.

PiNA’s educators and expert trainers are qualified in non-formal education, social participation, integration of immigrants and other vulnerable groups (LGBTQ+ NEETs ...), and democratic practices. They run courses and initiatives designed for youngsters and adults. They work and believe in principles of non-formal education as tools to develop fundamental skills, values and approaches for the holistic development of responsible citizens. They refer to different techniques in order to engage the participants through an inner discovery, involving critical reflections and new understandings of the social models surrounding our society (for example: the Theatre of the Oppressed technique, adapting and inspired by Boal’s model, the Human Library, the Loesje creative writing technique, service design and multimedia).

During years of work on different projects, PiNA accumulated a vast number of project results and developed a close understanding of the importance of good dissemination of them. We believe that the dissemination of the results should be one of the most important phases of each project. Because of this, PiNA decided to employ a person being responsible only for communication and dissemination.
Team MAIS is a small company (SME) based in Lisbon, Portugal, with a solid international experience focused in Innovative solutions for Youth Work and Adult Education. Team Mais develops trainings and educational programmes primarily for educators and young people but also for the private sector. The company was established in 2007 and works with organizations from all over Europe namely under the programme Erasmus+ and other programmes. Previously, the team was part of an informal group of young youth workers who developed several international projects, gathering several years of prior experience in both managing international projects as well as developing content for international non-formal education contexts. Team MAIS gathers a pool of multidisciplinary highly experienced freelancers/professionals from various backgrounds: from community artists, youth workers, psychologists and IT specialists that work together to create innovative learning experiences.

**Our areas of activity include:**

1. **Creativity and Innovation** - Team MAIS offers consultancy and trainings on the topic of Creative Thinking and Innovation Ecosystems. Our expertise is to identify, develop or mainstream innovative solutions in specific sectors.

2. **Youth and Youth Work** – Team MAIS designs and implements innovative learning experiences both for young people and for youth workers/educators/teachers at local level as well as in international contexts. Our consultancy services also include, Social Marketing Campaigns, Research and Project Management.

3. **Cooperative Methods** – Team MAIS has a large background on using/developing innovative learning methodologies including artistic and cooperative tools such as Art of Hosting, Photovoice, Design Thinking, Learning Experience Design, Humor Techniques, Gamification and Online tools for Youth Workers.

**WEBSITE:**
www.teammais.pt
YouthWatch is a Slovak association of independent experts on youth work and youth policy. Although the organization was established in 2015, the expertise of individual members goes to the late 90s. The aims of its existence are to:

- contribute to the quality of youth work (non-formal education in youth work),
- support young people, especially their sense of initiative,
- identify trends and needs of young people,
- promote new approaches and innovation in the youth field
- assist modern youth policy implementation.

YouthWatch has also close contact with many other youth organisations active on local or regional level directly working with young people. YouthWatch offers support both in training their youth workers but also in support and consultation of their projects focusing at development of local or regional youth work and youth policy.

Apart from the fact that promotion of new approaches and innovation in the youth field is one of the YouthWatch’s main objectives, this was also the topic of The Slovak presidency in the Council of the EU in second half of 2016, where experts from YouthWatch were also part of the presidency team.
CONTRIBUTORS AND CREDITS
This handbook was a collaborative process inside of partnership ‘Future Labs’ but as well outside with educators and youth work practitioners that helped us bring different practises together.

**Big part of this handbook is based on tools description so here find bio’s of the writers:**

### Ha Moment - Portugal:

**Olga Kuczynska**  
Olga Kuczynska is a Polish born, currently living in Portugal trainer, designer of educational programs and project manager. Bachelor in sociology with specialization in media and certification in educational training. Works in the cooperative Ha Moment and manages projects related to the field of international work in the area of youth work and recognition of Non Formal Education. The areas of specialization in work are: interpersonal relations, empathic communication and conflict transformation.

**Sérgio Gonçalves**  
Sérgio Gonçalves is a portuguese trainer, project manager and educational board games developer. Passionate about non-formal education and any method and tool that makes learning more engaging and fun. With expertise in digital tools for learning and project management, gamification and game development, empathy, coaching and is a certified facilitator of Lego Serious Play. Works in Ha Moment cooperative, which is one of the partners of Future Labs project.

### Team MAIS - Portugal:

**Anita Silva**  
Anita Silva is a Portuguese senior trainer and consultant. She has extensive experience in Non Formal Education approaches in International Youth Work, in Higher Education, in Community Work and in the Corporate Sector. She is the director of Team MAIS, a consulting social company that helps organisations to take Learning a step further. She mastered in Creativity and Innovation and loves to take people and organisations on a journey outside their own box.
Associazione Agrado - Italy

**Laris Guerri**
Laris Guerri is a president of Associazione Agrado and founder of it in 2000. She is a trainer in the Pool of Trainers of the Italian National Agency in EVS Mid-Term Evaluation. Full time trainer and Project coordinator, she has expertise on Communication and Transactional Analysis, conflict management and Non-formal learning. She is also a professional psychological counsellor and applies these techniques in facilitating evaluation steps and skill assessment sessions. Expert in project design and management (Youth Exchanges, Training Courses and Seminars, European volunteering..).

Humak - Finland

**Kari Keuru**
Senior lecturer in Youth Work and NGOs Degree Program (Community Educator) in Humak University of Applied Sciences. His teaching areas are marketing, international projects, entrepreneurship, communication, social media and online tools and the main interests is videos as a tool in communication of NGOs and different streaming applications. Kari Keuru has developed own method, one-minute-movie/four-shot-movie for social and youth workers to use with small groups.

**Jarmo Roksä**
Jarmo Röksä works as communications manager in Humak University of Applied Sciences. During his career he has worked with ICT, marketing, social media, sales, communications, teaching and user interface design both in Finland and in Norway. He loves drawing and has published cartoons and illustrations since 15 years of age.
Second big part of this handbook is based on practises of innovation in youth work, so here is a place to thank and list all contributors:

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Non Formal Education

Nonformal education is any educational action that takes place outside of the formal education system. Non-formal education is an integral part of a lifelong learning concept that ensures that young people and adults acquire and maintain the skills, abilities and dispositions needed to adapt to a continuously changing environment.

It can be acquired on the personal initiative of each individual through different learning activities taking place outside the formal educational system. An important part of non-formal education is carried out by non-governmental organisations involved in community and youth work.

The Parliamentary Assembly of the Council of Europe has passed a resolution and a recommendation on “Young Europeans: an urgent educational challenge” promoting enhancement of traditional forms of education settings, recognition and support of non-formal and informal learning settings.

Methodology

In education and training, methodology is commonly understood to be the educational logic and philosophical rationale underlying a particular pedagogical approach. It can be used as a reference framework that enables an evaluation of whether a specific method is appropriate for given learning aims, contents and contexts. This means that methodologies are coherent sets of principles and relations that frame specific methods and their use. They ‘make sense’ of individual methods, and in so doing they provide a meta-orientation for planning training/teaching and learning processes.


Method

In research, a method is a concrete technique for collecting or analysing information and data in a systematic way – and so ideally producing reliable results. The technique may be designed for dealing with quantitative material (essentially, numbers or abstract symbols), such as questionnaires (data collection) or statistical significance tests (data analysis). It may also be designed for dealing with qualitative material (for example in words, pictures or observational accounts), such as narrative interviews (data collection) or analytic induction (data analysis). Many types of information can be collected and analysed both quantitatively and qualitatively, so that different methods can be used to research the same phenomenon – but they might not all be equally useful or appropriate for doing so. Individual research methods are usually ultimately related to differing philosophical approaches to understanding and explaining the social world.

Training

Training is a process by which someone is taught the skills that are needed for a certain purpose (job, art, sport). In the European framework, the term has different meanings depending on the context.

In the youth sector, training aims to empower young people at large through developing knowledge and competences for personal and (increasingly) professional life that are intrinsically relevant and useful for young people and youth professionals as individuals, as citizens and as employees/self-employed workers (including youth leaders, youth workers, youth trainers, youth researchers, youth policy-makers).

Those working as learning facilitators in the youth field use the term ‘trainer’ to distinguish themselves from ‘teachers’, a term that is generally used to refer to learning facilitators who are employed in formal education contexts and especially in schools, but also in higher education (as in the phrase ‘university teachers’).

They will often use the phrase ‘non-formal youth trainer’ to make it clear that they do not work in formal education settings and are not subject to state regulation of their profession. They typically subscribe to humanistic education ideals.

In the education sector, training refers to learning facilitators (trainers) in paid employment who work in vocational education and training contexts, whether in vocational schools, training colleges or in workplace settings. In these contexts, trainers typically hold specifically relevant formal qualifications in a defined trade or occupation. They convey their conceptual knowledge and practical skills to the learners (trainees, apprentices, new recruits).

Youth work

Youth work is a summary expression for activities with and for young people of a social, cultural, educational or political nature. The main objective of youth work is to provide opportunities for young people to shape their own futures.

Increasingly, youth work activities also include sports and services for young people. Youth work belongs to the domain of ‘out-of-school’ education, most commonly referred to as either non-formal or informal learning. The general aims of youth work are the integration and inclusion of young people in society. It may also aim towards the personal and social emancipation of young people from dependency and exploitation. Youth Work belongs both to the social welfare and to the educational systems. In some countries it is regulated by law and administered by state civil servants, in particular at local level.

However, there is an important relation between these professional and voluntary workers, which is at times antagonistic, and at others, cooperative.

The definition of youth work is diverse. While it is recognised, promoted and financed by public authorities in many European countries, it has only a marginal status in others where it remains of an entirely voluntary nature. What is considered in one country to be the work of traditional youth workers – be it professionals or volunteers - may be carried out by consultants in another, or by neighbourhoods and families in yet another country or, indeed, not at all in many places.

Today, the difficulty within state systems to adequately ensure global access to education and the labour market means that youth work increasingly deals with unemployment, educational failure, marginalisation and social exclusion. Increasingly, youth work overlaps with the area of social services previously undertaken by the Welfare State.

It, therefore, includes work on aspects such as education, employment, assistance and guidance, housing, mobility, criminal justice and health, as well as the more traditional areas of participation, youth politics, cultural activities, scouting, leisure and sports.
Youth work often seeks to reach out to particular groups of young people such as disadvantaged youth in socially deprived neighbourhoods, or immigrant youth including refugees and asylum seekers. Youth work may at times be organised around a particular religious tradition.


Youth workers

Youth workers are people who work with young people in a wide variety of non-formal and informal contexts, typically focusing on personal and social development through one-to-one relationships and in group-based activities.

Being learning facilitators may be their main task, but it is at least as likely that youth workers take a social pedagogic or directly social work based approach. In many cases, these roles and functions are combined with each other.