



GET INVOLVED
SHAPE YOUR COMMUNITY

MANUAL

**A GUIDE FOR FACILITATORS WITH NON-FORMAL METHODS FOR
YOUTH ENGAGEMENT AND PROMOTION OF ACTIVE CITIZENSHIP**



Co-funded by the
Erasmus+ Programme
of the European Union



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AUTHORS:



PROJECT:

GET INVOLVED SHAPE YOUR COMMUNITY
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ABOUT OUR PROJECT

A lot of young people do not get involved at all in any community or youth activity, that aims at changing community or even improving themselves in terms of education, in other contexts than school.

Young people who have had the opportunity to take part in Erasmus+ projects through our organizations find a barrier between them and the ones who haven't and encounter difficulties in sharing and raising interest on what they have learned and acquired during the mobility.

In this context, youth workers have a crucial role in facilitating the link between the knowledge gained by the youth and the local community. Our project aims to fix this by capacitating youth workers with knowledge and skills to support young people from their communities and increase their level of civic engagement by unfolding different campaigns and initiatives at local level.

Get Involved, Shape Your Community is a project funded under Erasmus+ KA2. It aims to encourage youth participation in local communities and youth activities in other contexts than school.

Throughout the project we focused on enabling youth workers to engage young people in low budget non-formal activities, reaching out to the community on different issues: environment, inclusion of young people with disabilities, active citizenship, healthy lifestyle and nutrition and promoting volunteering as a path for developing skills for future careers, etc.

Youth workers developed skills and attitudes to use social media and online collaborative tools more effectively for reaching youth work goals and making it more attractive to young people resulting in an increased youth participation and boosted active citizenship.

ABOUT THIS GUIDE

Our guide with nonformal methods for youth engagement and promotion of active citizenship is the result of an exciting project which unfolded however in very challenging times.

We had to adapt to the new realities and our team of dedicated youth workers and youngsters communicated mostly online for developing this collection of tools that can be used for activating youths and engaging them more in the lives of their own local communities. We organized online working sessions as well as online meetings with youths and worked together on identifying the best tools to be included in this guide.

The first two chapters, include methods that encourage dialogue and communication, while the Evaluation & Reflection section focuses on ways for engaging youths in solving the issues of their own local communities. The next two chapters contain useful tools for tackling with Human Rights issues as well as tackling with the topic of discrimination, racism, xenophobia and intolerance. The last chapter focuses on Simulation exercises in order to create an environment for youths to practice active citizenship and dialogue with authorities and stakeholders at local level.

The guide contains useful templates for some of the exercises as well as video tutorials with further explanations.

We look forward for sharing the results of our work to other youth workers and youngsters across Europe and to use these methods ourselves in new activities with youngsters in upcoming projects on the same topic

Time to Get Involved and Shape Your Community!

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CHAPTER 1

THE CLASSICS

PHOTO VOICE

Purpose

Photovoice can be used when youth workers have trouble getting inside a community. It is particularly helpful to assess the problems of a community or group that is suspicious of the external observer. This suspicion can lead to a poor understanding of the actual needs of the community. By not trusting the observer, the observed will act a certain way, potentially hiding the problems and painting a brighter picture. By allowing the community to document itself from the inside Photo Voice potentiates a more authentic assessment of the community's needs.

How does it work?

The method is based around the provision of cameras and associated physical and theoretical infrastructure to individual community members. These individuals are then prompted to capture visual representations of their everyday lives so that researchers working with the community might gain insight into previously invisible practices and assets, helping the community to better engage in critical dialogue around the problems and opportunities it faces.

When to use it and what for?

It's more useful to implement this method at the front-end of a project for needs assessment, but it can also be used further stages of evaluation and analysis as a tool to assess success, impact and validity.

Process

Youth workers begin their use of photovoice in a community as active facilitators, but by the end of the program, they should have passed on much of the facilitation role to individual community representatives or young participants.

Many of the steps identified below can be considered creatively, as photovoice employs rapidly changing technology in the context of participatory research in a way that is unique among research methodologies. With the technological advent of smartphone photography it is wise to consider using already available and affordable tools in the community. However, an approach that relies on traditional photography techniques and the experience to use proper photography equipment can give another impact to the project and on participants specifically.

The first step is to identify the community, or group within, which shows interest in improving one or more conditions in that community.



DEMOGRAPHICS

Clearly define the target group (age, gender, economic status etc.)
Create a list of participants that is representative of that group.



BUDGET

Secure the necessary funds to purchase enough cameras and costs like printing and/or projecting photos. Work according to the possibilities (use smartphones if that's all you have)



INTRODUCTION

Gather the group and explore why they have been chosen as representatives. Explain the method, its purpose and process. Establish with the group a mutual understanding of the process and its purpose.



TRAINING

Brief the participants on the technical aspects of the cameras they will use. This includes camera settings but also basic photography concepts. The level of depth in the technical training is up to you. Some sources mention less specific training brings more authentic results, but others suggest that actual training produces more engagement.

Discuss the ethics of the photography process by asking questions:

“When is it ok to take someone’s photo?”

“Should I inform I am photographing someone?”, etc.

It is very important to assure that participants set out on their first assignment with an open mind. This will help both to develop the technical and artistic skill as well as reveal the communities cultural values regarding the chosen subject.



VIEWING

Once the participants have shot their pictures, facilitators should develop them and give them back to them. Additionally each participant should choose a set of pictures they wish to share with the rest of the group and community.



DISCUSSION

Once the images are developed and the photographs are delivered, it is time for the discussion phase of the process. To begin this phase, ask each photographer to choose a subset of their roll that they find particularly interesting or relevant for group discussion.

In a group meeting, all community representatives should view the work of all others. When a photograph is displayed, the photographer should be encouraged to tell the story of and behind the picture: why/when/where was it taken, as well as who/what is doing it. Group discussion during this storytelling process, and the application of captions or written accompaniments to each image, are encouraged. This is the contextualization part of the discussion phase.



ANALYSIS

Photographers identify themes and codes in the images that appear again and again internally (within the work of an individual photographer) or externally (across the bodies of work of many photographers). These themes can then be categorized, making it easier to identify overarching issues and opportunities affecting the community.

In Wang & Burris's (1997) original work in the Yunnan province of China, for example, numerous photographs depicting water-related issues (e.g., a man stooping over a cistern, children climbing poles to replace electrical infrastructure for water purification, women boiling water in front of their homes) led to the realization that constructing clean water reserves in the community was more important and relevant than increasing access to written knowledge.

At this stage, the steps that facilitators and community members will take are more flexible and open to interpretation. If the project was intended as the lead-in to an action-oriented project, then these storytelling series and photographic records may be used to persuade policymakers and government officials of the importance of allowing the community to decide its own priorities. If the research was intended as a knowledge-acquisition activity for the community, then more time can be spent ensuring that community representatives have a sufficient understanding of the photovoice method and process to teach additional members of the community, or even members of other communities.

An important step to ensure that the project's process and infrastructure support potential community-run activities in the future is to make the cameras and other equipment available to the community either free-of-charge or at a price appropriate to the community's economic capability. The continued availability of equipment required for photovoice activities offers significant benefits to the community in terms of action, advocacy, community values and individual empowerment, even after the project's outside facilitators and researchers have departed.



LIVING LIBRARY

Purpose

The Living Library is to be used as a tool against prejudice and discrimination. The process is simple: it works just like a normal library, where you register, borrow books to read, return them and take others. The main twist is that these books are living people and reading is actually having a conversation.

It has been included in the Council of Europe's Programme in 2003, due to the the "realisation that human rights cannot be defended and promoted by legal texts alone". This, more than present, need for raising awareness to the importance of human rights is to be implemented with concrete, on the field, actions.

For being such a simple and flexible method, it has widely spread around the world. However, its original aims of challenging stereotypes, stigma, prejudice and discrimination remain.

How does it work?

The method is simple: Readers visiting the library can take a look at the catalogue of Books and choose wich book they wish to read. This Book is an actual living person who has chosen a topic or story to talk about. Readers will then read the Book, in an interactive way by entering dialogue with them. After reading they return the book to the library and if they wish they borrow another.

When to use it and what for?

The Living Library is a method intended to challenge stereotypes, stigma, prejudice or discrimination. Therefore the Books should be volunteers who have either been subject to discrimination themselves or represent groups or individuals who have. Often the Books have personal experiences of discrimination they are willing to share with Readers. Most importantly, the main idea behind Living Library is that Books allow Readers to dialogue with them, hoping that their experiences will be a challenge of common perceptions and stereotypes, and that this experience will affect the attitudes and behavior of a wider society.

One of the greatest strenghts of this method is the fact it can be applied almost anywhere as long as there are people. It can be very short in duration (2 hours) as well as it can last longer in time (for 2 weeks). It can have as short as 10 books and as many as 100 books. Provided you have space, anything can happen.



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However, the setting you choose can largely influence its success, it will affect the duration of the Living Library, the number of books you can recruit and accommodate, as well as the amount and type of promotion it will need and most importantly the composition of your audience. It is important that you choose a setting that fits with your objectives, but also your possibilities. For example: imagine you are to organize a Living Library in a large scale music festival like SZIGET. The opportunity of organizing a very large library and reaching a very wide and diverse audience is real, however the competition for attention will be increased by a large amount of events and activities the Readers can take part in. On the other hand if you organize a Library in a smaller environment, like a school or a conference you can target a more specific audience, but the levels of promotion might have to be higher to ensure a minimum number of visitors. It is important you realize that whatever which one you choose, organizing a Living Library will be a demanding task either way.

Books

Not everyone who wants to be a Book can be a Book. First of all, Books should consciously represent a groups who are potential victims of stereotype, prejudice and discrimination. Books must be informed and trained how to be a book. They should be ready and able to talk about themselves. They need to be prepared, both mentally and physically to be part of the Living Library. Books must have mature and stable personalities and be prepared to communicate with a wide variety of Readers. Most importantly they need to be authentic, have meaningful and personal experiences within their subjects and be ready to commit fully to the expectations and objectives of the Living Library. *(Find a short guide for potential Books in the next pages)*

Librarians

Librarians are the key point of a Living Library, their task being the loaning of the Books. They connect the Readers and the Books, they are the first people the Readers come in contact with and must have the competence to communicate and work with both Books and Readers and make decisions, even in situations that might get complicated and delicate. Sometimes it might be useful to recruit real-life librarians as they will possess most of the skills and experience necessary to run a Library, in tasks such as issuing books, filling Library cards, updating the available list of books, handing out and collecting evaluation questionnaires, among other administrative functions.

Librarians run the Central Desk where all the records and loans are made as well as evaluations. More than often their main task will be an explanatory one, helping Readers understand the concept and explaining the concept to press members.

In general it is recommended to have a minimum of 2 Librarians and they should be easily recognisable (via t-shirt or badge).

USEFUL HINTS FOR POTENTIAL BOOKS

- Prepare yourself for your role of being a Book. You have to be convinced about the title you are representing.
- It can be useful to prepare some factual information (statistics, research, etc) in order to evaluate the relevance of information some readers might confront you with.
- Be yourself: be honest and open to talk. Listen carefully.
- Do not act another role or invent characteristics for yourself. The reader will eventually realize and you will lose credibility.
- Be ready to share your reflected personal experience. If questions become too intimate, feel free to say that you do not want to answer.
- Accept and remember that your Reader has borrowed your title and is interested mainly in that aspect of your personality. While it may feel limiting, this is normal in the context of the Living Library.
- While you might have to repeat yourself over and over to different Readers, try to treat each of your Readers as if he or she was the first one.
- Readers will be interested in your title for a variety of reasons. A good question to start the conversation is 'Why did you choose my book?'
- It may turn out that a reader is ignorant or for some reason becomes verbally aggressive and/or attempts to hold you responsible for a variety of social problems. Try to remain calm and show understanding, while expressing your disagreement where necessary.
- It may happen that you are borrowed by two or more people. While this can be very interesting, try to avoid being used to sort out differences of opinion between your Readers.
- If you work with a Dictionary, pause after every two-three sentences to ensure that everything you say is translated.
- If you feel uneasy or humiliated by a Reader, recall the rules of the Living Library:
- You have the right to end the discussion if you feel insulted.
- And above all, enjoy being a Book! It can be a very enriching and interesting experience.

WORLD CAFE METHOD

The World Cafe Method pulls from seven integrated design principles. It is a simple, flexible, yet effective method to host dialogue in large groups.

World Café can easily be modified to fit different needs. You can get specific with many aspects, such as the context, the numbers, purpose, location and other aspects are woven into its implementation such as the event invitation, its design and choice of questions.

However we can identify five main components in this model:

THE SETTING:

It is very important to create a special environment around your event. Most often it is modeled after a café i.e. a set of small round café tables with traditional tablecloths, some flowers, papers to write on, colored pens, optionally a “talking stick” to act as a microphone. Ideally, each table should have four chairs, never more than five.

WELCOME AND INTRODUCTION

The event’s host starts by welcoming everyone, explaining the concept of World Café, sharing some Code of Conduct and easing the participants.

SMALL GROUP ROUNDS

At first you will have three or more rounds of conversation for each group at the table, each for twenty minutes. At the end of these twenty minutes, each member of the table moves to a new table. A “table host” could or not be left behind, to welcome the next group and fill them in on the previous round.

QUESTIONS

Each round revolves around a specially crafted question, for the context and specific purpose of the World Café. You can repeat the questions in more than one round or you can create a progressive set of questions building on each other, aiming to guide and focus the conversation.



HARVEST

Once the set amount of rounds are finished, it is time for participants to share their insight and the results of their conversations.

In a large open circle, or keeping the café environment, what fits best your group, the host should ask participants to share some of their thoughts.

Most often, these thoughts are represented visually and it would benefit your event to have someone graphically recording it in a flipchart or digital whiteboard.

As you can see, it is a very simple process and it is up to you to define its level of complexity (the context, number of people, questions and purpose). If you plan a big event or a very specific topic, it is advisable to include an experienced host.



FLASH MOB

Many of us have heard the term Flash Mob before. It's been used extensively in advertising in the past few years. But what makes a flash mob and what can be its purpose when we talk about youth work?

FLASH MOB CHARACTERISTICS:

- Looks like a spontaneous gathering
- Its main action is something very simple and short
- The action doesn't have a beginning, middle and end
- There is no limit to the number of people who can take part (from 1 to 10000)
- It is easy to repeat it
- It is open to everyone to join, even after it already started.

SOME CONSIDERATIONS:

Flash mobs can be used to raise awareness to a topic you wish to explore. The goal is to take the audience by surprise and deliver a message in a very quick way.

In countries where flash mobs are popular they are normally associated with something fun, irrational or atypical (some examples are pillow fights, coreographed dancing, slow walking or freezing, not wearing pants in the metro, etc.). When we apply it to youth work and street campaigning the idea is to use the impact of those actions to deliver a meaningful message.

Where flash mobs can work and raise a lot of impact relies on the surprise factor. The crowd must be surprised. If they know it's gonna happen then it becomes more of a performance, so make sure you keep it a secret.

Although not a rule set in stone, the bigger the number of people, the more impactful a flash mob can be. Just imagine if you gather 10000 people to freeze for a minute at a busy railstation.

A Flashmob is generally more suitable for a team bigger than 15 but if the team is smaller in number, you can easily transform the idea of a flashmob in to a spontaneous theater play.

Whatever you decide, remember to keep it simple, fun and always a surprise.



DURING OUR FIRST TRAINING IN HAJDUSZOBOSZLO,
PARTICIPANTS ORGANIZED A FLASHMOB



WATCH THE VIDEO



FORUM THEATRE

Forum Theatre is a method which uses theatre to achieve social aims. By nature it's a form of theatre that encourages audience interaction aiming to explore different options for dealing with a specific issue. It is often used by socially excluded or disempowered groups.

Invented by Augusto Boal in the early 70s it aimed to help audience members identify their "internal oppressions" and consequently overcome them.

SHORT SUMMARY

At first, the audience is shown a short play where a main character is faced with some sort of oppression or obstacle he can't overcome. This subject/theme should be something that is of importance to the audience. Once the short play is over members of the audience can ask to enter the stage and suggest alternative options for how the protagonists could have acted. The actors then explore how these options would have played out creating a sort of theatrical debate, where ideas and experiences can be explored, generating both solidarity and a sense of empowerment.

GOAL

Forum Theatre takes everyday experiences with violence or discrimination, develops small theater scenes and seeks behavioral alternatives. Everybody is allowed to become involved in the play. The method is well suited for conflict resolution.

PROCESS

Maximum 20 people

1,5 hours

CHOOSE A SCENE

Participants agree on one situation they would like to act out. The situation must be based on a real experience. There is no text, for 10 minutes participants improvise the scene and try to make their characters as catchy as possible.

FEEDBACK

At this moments the audience is called to provide feedback on how they felt the scene and to provide alternative ideas.



REPEAT

The scene is now replayed by the actors, but with a twist. When a member of the audience wants to get involved, they shout “STOP”. The scene stops and the person replaces the character he would like to play different. The other actors react according to the new actor.

Once again the audience gives feedback. And the process is repeated as long as you wish, until all alternative solutions are acted out.

REFLECTION AND EVALUATION

The time comes to evaluate all the different solutions and to have an open discussion regarding their practicability in real life.

NOTES:

A pre-condition for a successful and dynamic play is to develop trust between the players. If that is the case, it can be a very good method for conflict solution.







CHAPTER 2

CONVERSATION STARTERS

WALK AND TALK

This simple method enables us to leave the training room and create an environment that relaxes participants and potentiates meaningful conversations.

HOW TO ORGANIZE IT?

Divide participants in small groups and give them a certain theme of conversation. They go out for a certain amount of time (often 30 minutes to one hour) and they can share their experiences, discuss issues and participate in meaningful conversations.

This method can be used for example at the mid-point of a training to be a short break from the session room and when you need participants to discuss certain issues in bigger depth. However, it can be used everywhere, at different times of the training, as an introduction or even as a wrap-up reflection time to come up with conclusions.

Moreover, this method is a wonderful opportunity to vary the setting, a somewhat forgotten but very important step in non-formal learning. It can be used with smaller or bigger groups and for a shorter or longer time, making it a very flexible method.

Its outcomes include:

- communication skills
- conversation skills
- critical thinking skills
- openness
- collaboration
- curiosity for the other



WATCH THE VIDEO TUTORIAL



BALLOONS

TIME:
20 - 30 minutes

GROUP SIZE:
10 to 40

This method aims to create a positive atmosphere in the group, it can be used to reflect about mechanisms of oppression, discrimination and exclusion and to lead your group to positive action and engagement in follow-up activities.

YOU WILL NEED:

- 2 balloons per participant
- 2 pieces of string (about 50 cm long) per participant
- Permanent felt-tip or marker pens - enough to share
- One block of sticky labels and pencils
- A blank wall or notice board
- The room should be large enough for people to run around and the central space free of chairs and tables.

INSTRUCTIONS

1. Start by asking participants to reflect on their ideal society.
2. Ask them to write two characteristics of it on a post-it and stick it on the wall.
3. Ask them to think about two things, "chains", which prevent them from achieving the two characteristics.
4. With the markers, have everyone write the two "chains" on two filled up balloons.
5. Go around the circle and have everyone saying their two "chains" out loud.
6. Tell the group they now have the chance to break their "chains". Each person must tie one balloon to each ankle. When everyone is ready explain that to break the chains, they have to stamp on the balloons to break them. To add more fun to the game you can suggest participants to try and burst each other's balloons while protecting their own.
7. Give the signal to start.



BALLOONS (CONTINUATION)

DEBRIEFING AND EVALUATION

Start the discussion by asking participants if they liked the activity and what they felt about it. Follow it up with some questions:

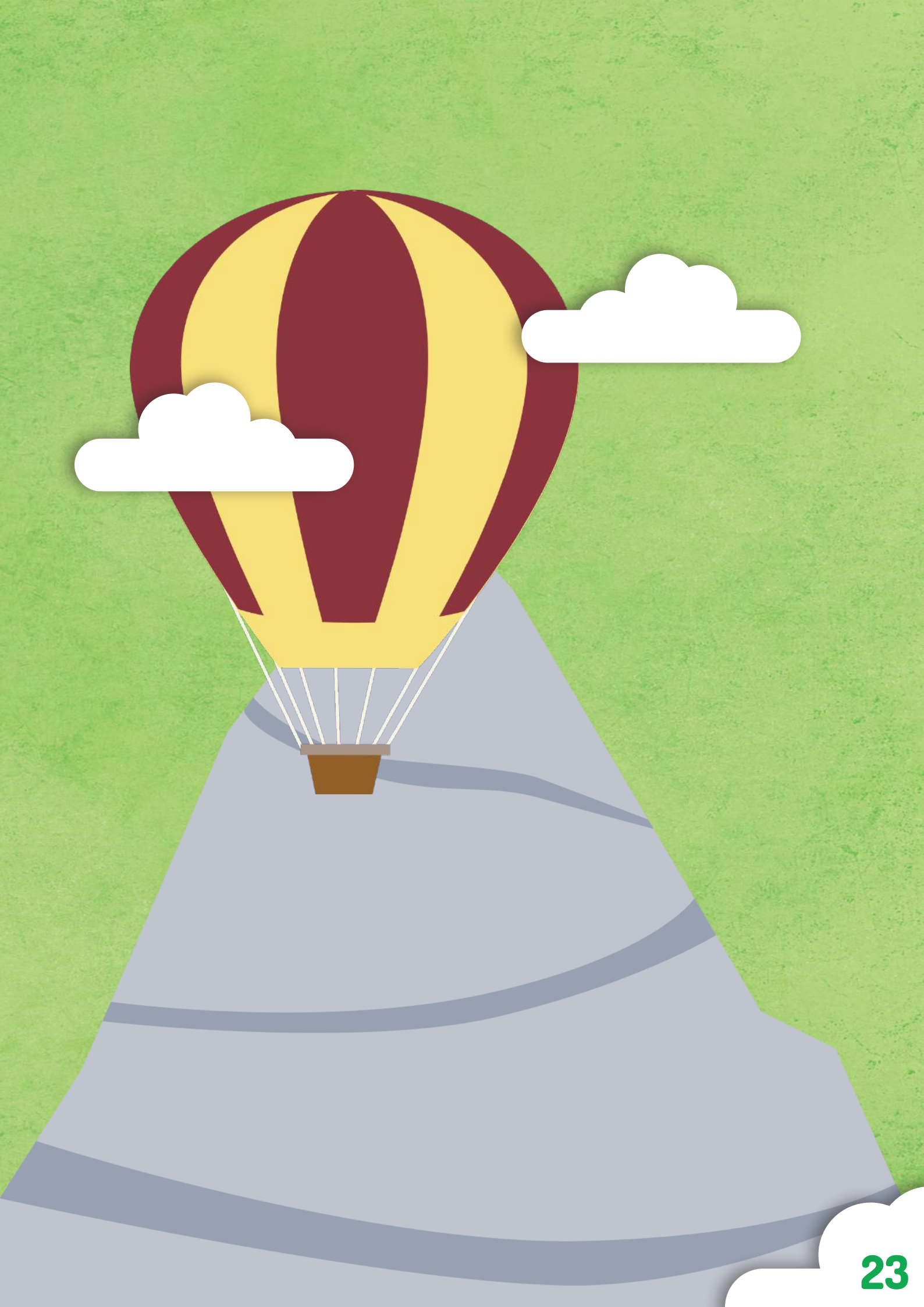
- What makes these chains that “opress” us so heavy? Where do they come from?
- Do you think there are people who carry more chains than others?
- Who are they?
- Is there something we can do to help them break their chains?

TIPS FOR THE FACILITATOR

- What is interesting in “Balloons” is the aspect of fun and excitement that comes with trying to step on other people’s balloons and the sound of them bursting. You should definitely keep this element if you decide to adapt the activity.
- If you feel confident and it feels appropriate, you might consider changing the balloons for condoms. With condoms you get the advantage of it being harder to break therefore making the game more exciting. You should test this so you don’t end up with unburstable “balloons” and an endless game. The other aspect condoms can be an advantage is that they can help breaking taboos when talking about topics such as sexual education or HIV. However, be aware that with some groups it might be counter-productive.
- The same game, simplified, can be used as an energizer or starter.

FOLLOW-UP SUGGESTIONS

This activity has the potential to generate ideas for concrete activities. During the discussion, the group could come up with plans to organize a specific activity they would like to work together and “break the chains”. Another idea is they come up with a possible plan to realize and achieve a specific aspect of their ideal society.



DREAMS

TIME:
1 hour

GROUP SIZE:
6 to 40

This method aims to:

- Stress equality within the group
- To generate solidarity and empathy and create a positive feeling in the group
- To encourage co-operation
- To get to know each other

YOU WILL NEED:

- Flipchart and markers - one set per group

INSTRUCTIONS

- Depending on the group size you should organize this activity differently. If you have a medium size group (up to 10 people) do it as whole group brainstorm. If you have bigger groups, it is best to divide it in smaller groups of 5 to 6.
- Tell the participants to spend the first 5 minutes reflecting on their own, how they would like things to be in their future, in terms of family, job, housing, hobbies, personal development, civil rights, etc.
- Ask the participants to share their dreams and aspirations by saying what they are but also the reason why. At this time, the group should write down or draw their common features in a flipchart. e.g. having a job, travelling, having children, their own house, etc.
- Ask each group to present their drawings or conclusions to the bigger group.
- Continue by asking each person individually or in the groups to identify 3 concrete things that prevent them from pursuing their aspirations and 3 concrete things that, they, as a group or organization could do together to get closer to achieving those dreams.

DEBRIEFING AND EVALUATION

Start by asking people to share the feelings they experienced during the activity and to express what they enjoyed about the exercise.

You can follow up with questions:

- Was there anything that surprised you?
- Do you think that everyone should have the right to pursue his/her own aspirations?
- Do you feel that some people may have more chances than others? Who, why and do you think this is fair?
- How can you support each other in practical ways to overcome these obstacles and make all your dreams come true?

TIPS FOR THE FACILITATOR

- This activity can work as a great stimulus to a group or individuals, if they manage to be specific about their dreams and to identify practical things they can do together. It is important that you stress out that it should be a collective approach.
- The activity will work better if the visions are put together creatively. If your group struggles with drawing, try using other techniques such as collaging with old magazines, scissors and glue, or alternatively with acting (short sketches).
- It is easier to make links with racism, xenophobia and anti-semitism if the group is multi-cultural. Otherwise, the question “Do you think everybody has the right to pursue their dreams?” should help lead the discussion and reflections in that direction.

FOLLOW-UP SUGGESTIONS

Work on concrete ideas that people thought of during the activity or plan another session to think how these can be put to practice and which steps they can take for it.







CHAPTER 3

EVALUATION & REFLECTION

COMMUNITY MAPPING

Community Mapping is a great tool for better understanding the community or group you are working with or where you want to produce change.

TIME:
1,5 hour

GROUP SIZE:
max. 8 per group

GOAL

To capture a visual snapshot of a community or group, identifying its stakeholders, the relationships between them, the risks, available resources and challenges the community face. It works as an X-ray of the community.

MATERIALS

Flipchart Paper
Pens and Markers

STEPS

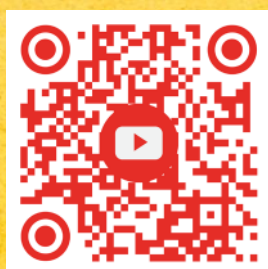
1. Start by asking participants to draw a map of stakeholders. Basically to point out who has say in whatever topic we are working on.
2. Try to influence them as little as possible but if needed give some pointers by asking questions such as:
 - Who is the boss?
 - Who takes care of this?
 - Who do you normally deal with if you need something?
3. In this step we try to understand what are the relationships between the stakeholders. Understanding that the director of the school has a good relationship with the City Mayor can unlock potential activities in policy making, for example.
4. Issue Mapping. Identifying the problems or lacks that affect the community and that we can try to influence.
5. Resource Mapping. Identifying the available resources that can help us achieve our goals. Can be infra-structure, human resources, funding opportunities or other initiatives already taking place.
6. Record the map by taking a picture or even hanging it on the wall. You can use it to make better decisions and later you can use it to evaluate what change you have achieved after your action.



One key aspect of Community Mapping is that for it to work best, it must be done in a participatory way, directly involving the stakeholders of the community.

You can start by encouraging the young people you work with to use it when they want to start or design a project, as a clearer way to identify all the key elements that can affect such project and/or hidden opportunities.

During Youth Exchanges, it's usual to include moments where national groups share the reality in their countries or communities. Using Community Mapping is a great way to facilitate that. Later it's a good way to compare those realities and start exchanging ideas.



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MISSION IMPOSSIBLE

TIME:
1 hour

GROUP SIZE:
max. 6 per group

The name certainly rings a bell, but this widely used method in non-formal education is a very interesting method to use in youth work.

It consists on engaging participants in a series of tasks, in a friendly competition and sending them on a journey of discovery.

GOAL

To create an engaging environment where participants can start breaking the ice, get to know the community and to have a first hand experience with the skills, attitudes and the information they will process later in the training.

MATERIALS

Flipchart paper

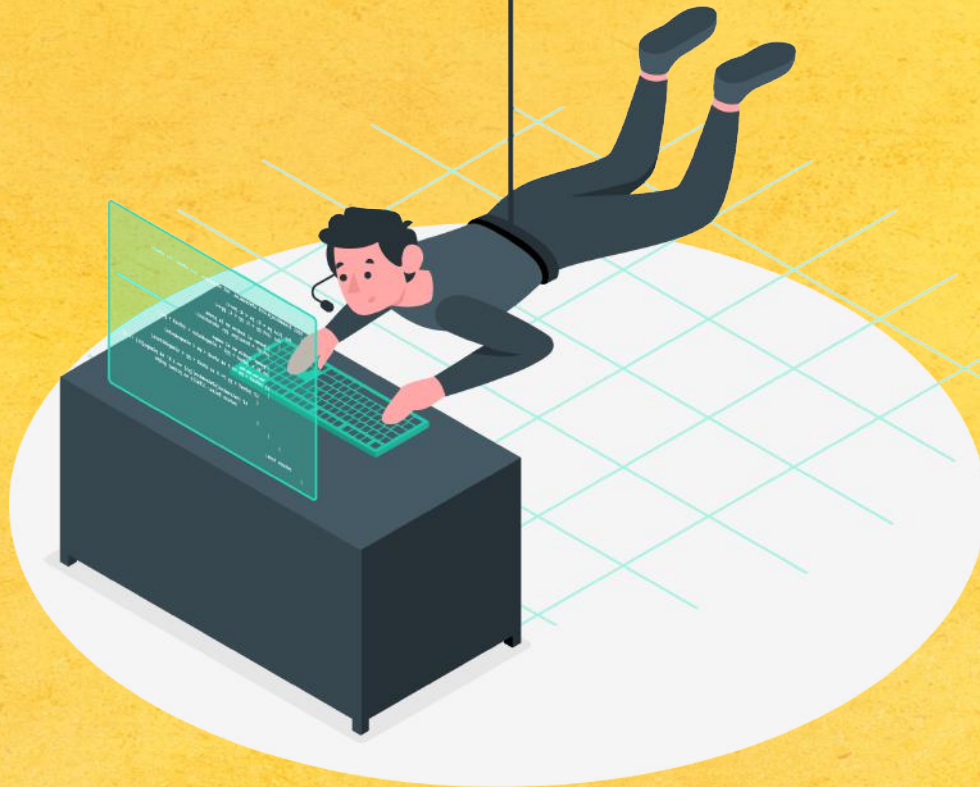
A4 paper

Pens and Markers

Projector (if audiovisual materials are created)

STEPS

1. You can start by telling a story, trying to give context of why participants are there, what are their expectations and the objectives we want to achieve during the training. Make it engaging, by asking questions.
2. Divide the group in smaller groups, we suggest a maximum of 6 people per group.
3. Hand over a pre-designed task lists to all the groups as well as materials for completing and recording those tasks. (you can include tasks such as conducting a survey, interview a local person, take a picture next to a landmark in the community, find out about an important fact in the community, etc.)
4. Start the clock and send off the teams to conclude their tasks.
5. After 1 hour, welcome the groups back into the room and have them make a presentation of their findings.
6. Allow the space for participants to make questions to each group.



It is a very good method for participation. Normally it is used in early stages of a training or youth exchange and it covers all the aspects that will later be detailed in the sessions.

In this way, Mission Impossible tasks could include statistics (conduct a survey in the community) or exchange of objects with the local community, starting a dialogue and engaging in intercultural communication.

But most of all, Mission Impossible, in its engaging way instills in the participants the feeling of trust, of empowerment, the feeling that they can participate, be active in a meaningful way.



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ACTION PLAN

When young people you work with have an idea of the type of projects they would like to get involved in, it's time to put it into a document. This will allow for their ideas to be more structured keeping both planning and implementation on point. This type of record will make it easier to decide by having an always available document to consult. An Action Plan is the most accessible way to do this.

GOAL

To record, document and structure project ideas

STEPS

An action plan can be as complex as more information you want to put on it, but when working with young people we suggest we keep it simple. It is after all, a simplified plan, from which the actual project will grow.

It should contain very key information:

- Name of young person responsible by the plan
- Name of the Project

And answer a few questions:

- What is the goal of my project?
- What are the objectives of the project?
- What are the activities I will conduct?

You can also include as it's very important to think about this:

- What would I need in order to reach that goal
- What kind of assistance or who I would need to help me from the outside.

Below you can find an easy template you can use within your projects.



DOWNLOAD TEMPLATE



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PROJECT CHARTER

A Project Charter is a tool that springs from best practices in Project Management. It can therefore be easily adapted to youth work. It can build on the simple action plan and make it a bit more complex and detailed.

GOAL

To empower young people to work more professionally.

STEPS

The project Charter usually consists of an A4 paper (altho it could use other forms), including information that is the most vital about the project:

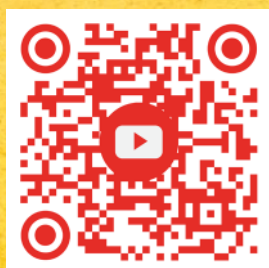
- Project Name
- Project Manager
- Project Mentor
- Start and End Date
- Goal of the Project
- Results of the Project
- Potential Risks
- Key Activities
- Estimated Dates
- Project Budget
- Plan for Budget Spending

It is a very useful document that not only records and documents the actions and activities the young person will embark on, but will also hold the person accountable in a later stage when you monitor and evaluate the project.

Below you can find an easy template you can use within your projects.



DOWNLOAD TEMPLATE



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PERSONAL HEROES

TIME: 1,5 hour

GROUP SIZE:

10-40

(5 to 6 per group)

This method approaches the topic of Heroes as elements and symbols of socialisation and culture, how there can be different readings of history as well as preferences and tastes. It also focuses on the aspect of differences and similarities between people from different cultures and/or ethnic backgrounds.

GOALS:

- To get to know each other better
- To raise curiosity about other people's heroes
- To raise levels of self-critique regarding ethnocentrism
- Make participants aware of differences and similarities in the group.
- To reflect on the role of history teaching and media in the making of heroes

STEPS

1. If a large group, make sure you divide it into smaller groups from 5 to 6.
2. Ask participants to start thinking about who are their personal heroes
3. Five minutes later, ask participants to share their choices and explain why and what they admire in those people. Make sure there is time for everyone to share their stories but also for others to question them.
4. Ask participants to record the names of their heroes in a flipchart. They should write their name, their nationality and if applicable their field of expertise.
5. Reunite the groups and have them make a presentation of their flipcharts to the other groups.

DEBRIEFING

During the presentations you should make sure you record the names of the heroes who show up more than once or frequently. After asking participants how they felt about the activity start the discussion using questions such as:

- Was any of the chosen heroes a surprise for you? Why?
- Did you notice any trends according to traits such as gender or nationality? If yes, then why are most heroes from the same nationality or gender?
- Are these heroes from the same nationality as the group or are they foreigners?
- What do you think makes us like some heroes and not others?
- Would you consider that your heroes are somewhat universal? Why?

SUGGESTIONS FOR FACILITATOR

The activity itself is extremely engaging as young people talk about something very personal to them. However, you can make the activity even more exciting if you brief participants before the activity and ask them to share photos, news articles or any other media that refers to their heroes.

The general aim of the activity, to find that our choice of heroes depends of our culture or, is increased if the group is multi-cultural. Factors such as age or gender differences can also be an interesting factor to explore.

For Follow-up you could identify a hero that stands out on the group and organize a celebration of this hero and involve the local community. Try to focus on heroes that had a relevant role in society, perhaps in the field of human rights or any other pressing issue. Use the celebration to launch questions and calls to action such as:

- "Heroic people have shown great courage to say what they think when facing prejudice or discrimination. Do you have the courage to do the same?"
- "What is your thought about things?"
- "Do you have an opinion?"
- "Where do you stand on this topic?"



STREET WISDOM

TIME:
20 min to 2 hours

GROUP SIZE:
Any size

This method is extremely simple to implement. It allows us to explore concepts and to filter the concepts through our own thinking. It builds on the idea that wisdom is available everywhere and all the time and all it takes is knowing how to look for it.

GOALS

- To promote reflection in a certain topic.
- Better understanding of certain concepts.
- Engage participants in open discussions.

STEPS

As we said before this process is extremely simple:

- It always starts with a question. You either ask the participants a pre-determined question or you ask them to find their own questions. These can approach many different topics but should always be open questions.

As an example we can consider topics such as:

- "What is diversity?"
- "What is multiculturalism?"
- "What is inclusion?"

or topics more directly related to the participant's life such as:

- "What is my inspiration for the future? Or future job?"

- You then give participants some time (20 minutes to 2 hours) to go around and try to find the answer in their surrounding. They simply walk, either in a pre-determined route or freely, and when they believe they have found an answer they should take a picture and capture that moment.

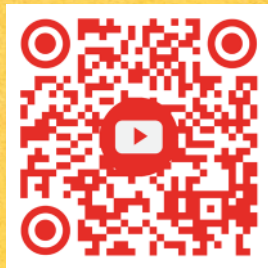
- The last step is to gather in the large group and share their findings.

DEBRIEFING

- Start by asking participants how they felt during the activity.
- What do they think they have learned?
- Did the walk make their thinking clearer?

TIPS FOR THE FACILITATOR

This is a very simple method to implement in Youth Exchanges and an opportunity to escape the conference room as well as engage participants in some physical activity.



WATCH THE VIDEO TUTORIAL

CHANGEMAKER STORY CANVAS

The Changemaker Story Canvas is a powerful tool to empower young people in their decision making. As all youth workers probably know, young people can be very undecisive sometimes. In one moment they know what they want and in the next moment they don't know what they want anymore. This tool can help them decide better by painting a clearer and more structured picture.

GOALS

- To structure ideas and define objectives
- To empower informed decision making

STEPS

You can start by downloading the Canvas from the link on the next page.

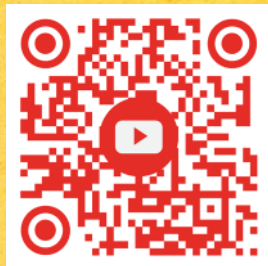
- The first part of the Canvas focuses on a retrospective approach (by answering to a series of question about the participant's past) to help define their identity and answer the question "Who am I?"
- On a second step they move on to think about their present and focus more on the problems they would like to solve (once again by asking a series of questions) but also identifying their motivation, the available resources and the opportunities they have to be able to solve those problems.
- The last step is the most important as it focuses on the future. The participant can project himself in a time frame that can vary depending on the complexity of the problem and what are the things they can do in the future.
- You can complement this canvas by asking additional questions such as "What would be next once the initial project has been solved?". "What new problems might popup and you might be interested to work with?"

TIPS FOR FACILITATOR

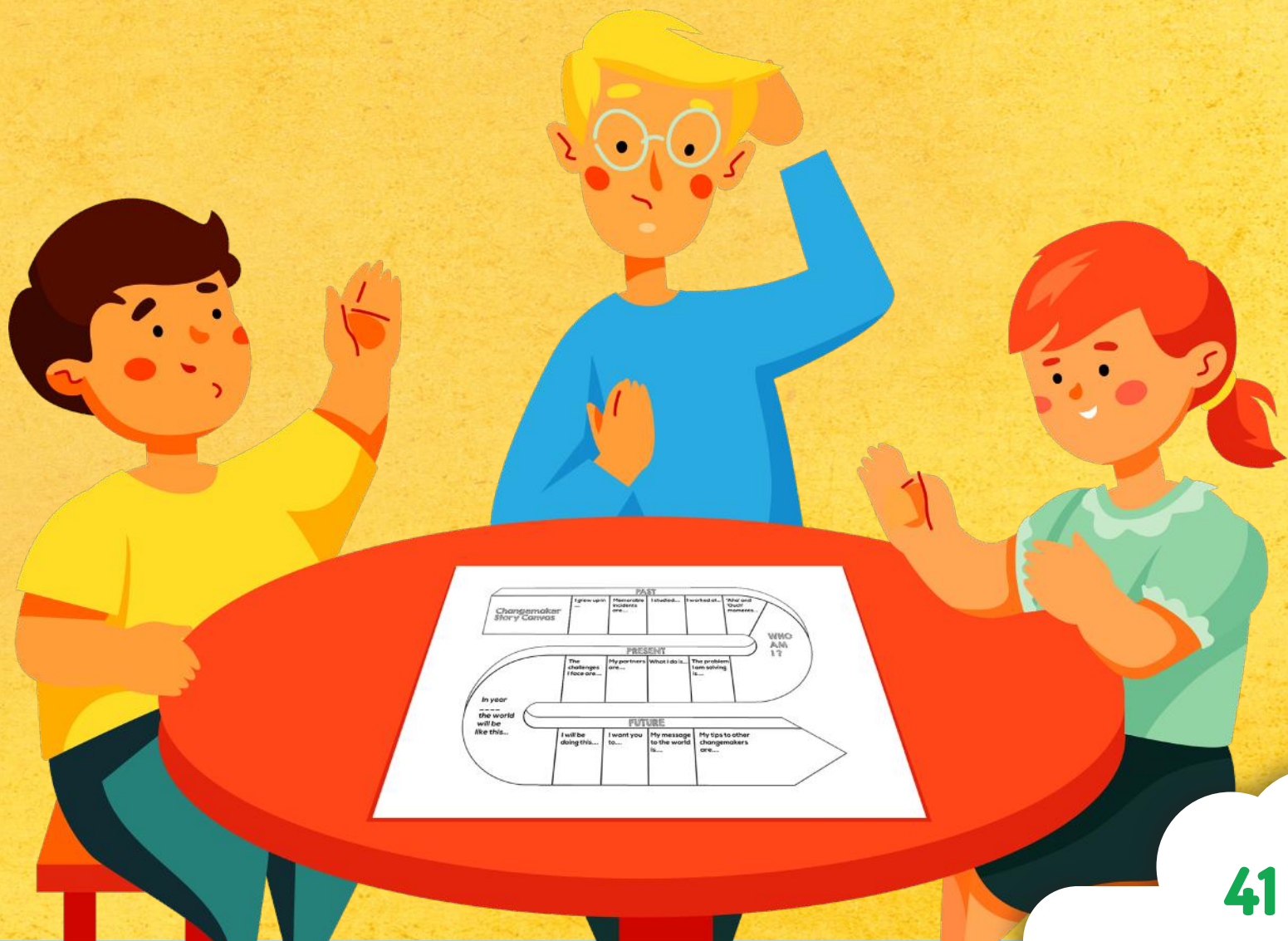
The Changemaker Story Canvas is mainly an individual tool but you can easily adapt it to group work by including some different questions. The immediate benefit a method like this brings is the development of a structured thought and eventually clearer ideas.



DOWNLOAD TEMPLATE



WATCH THE VIDEO TUTORIAL







CHAPTER 4

HUMAN RIGHTS

EVERY PICTURE TELLS A STORY

This method focus on decoding the fact that our perceptions are biased by our past experiences, our culture etc. It also focus on the fact that we tend to base our decisions and/ or judgements using limited information.

TIME:
30 min

GROUP SIZE:
Any Size

GOALS:

- To show how our perception of other people influences how we interpret their behaviour.
- To become aware of the way we fill up the gaps in our knowledge.
- To understand the power and influence that our images have on other people.

THINGS YOU WILL NEED

- Pictures:

Select a picture that relates to the theme of your session or project. You should cut this picture in two pieces in a way that you can read "one story" on each half, but when put together tell a completely "different story". Make enough copies of both photos so that there is one photo per participant

- Pen and Paper for each participant

STEPS

1. Brief the gorup that you will give a photo to each of them and that they need to write down, individually, what they think the picture is about, who are the characters, what is happening and where this action is taking place.
2. Give each participant the first half of the photo and give them five minutes to think and write their story down.
3. Five minutes later, ask participants to share what they wrote. If you have a big group, divide the groups in smaller groups of 6-8 people, to speed up the process.
4. Once everyone has presented their story handout the second half of the photo and ask people to rethink the stories they wrote and their impressions about what they have seen.

DEBRIEFING

You should orient the conversation and discussion to an analysis of how we organize and review information. The following questions can help:

- "What was the picture about?"
- "Who were the characters in the picture?"
- "What were they doing?"
- "Where were they? And why were they there?"
- "Why do you think you imagined the story in that way (and not other)?"
- "Were there differences in the meanings found between the group members?"
- "When you saw the full picture, did you change the way you had thought before?"
- "What do you think happens if you look at it again in a wider context and get even another point of view? Do you change your mind or you stick to your original position?"
- "Why do we find it hard to be honest about changing our minds?"

SUGGESTIONS FOR FACILITATOR

Make an attempt to find a picture that has a relevant meaning to the group, to their lives or at most to the topic or issue you wish to explore.

To follow you can encourage the participants to make an oath to be more aware and critical of what they hear, what they read or of pictures they see, specially in the news and in advertising,



DEAR FRIEND

TIME:
1 to 2 days

GROUP SIZE:
5 to 30

This method can be used to discuss any issue related to the project.

GOALS:

- Encourage the participant's expression of views and feelings
- Promotion of understanding and empathy towards different points of views.
- Encourage participation of problems with difficulties in public speaking
- Engage in a discussion about solidarity, equality and mutual respect.

THINGS YOU WILL NEED

- Pen and Paper for each participant
- Photocopier.

STEPS

Part 1 (30 minutes)

Select two to 3 participants and give them the task of writing a letter to another specific group member. The letter should be about a specific issue such as being a member of a minority, racism, Europe or any other relevant issue. The letters should end with an invite to reply (a question or a call to action), for example, "Can you help me with this?", "What is your opinion?"

Part 2 (15 minutes)

At the beginning of the next session, have the writers read their letters to the whole group.

Part 3 (30 minutes)

Ask the people who received the letters to write their replies,

Part 4 (45 minutes)

In the next session ask the participants to read their own replies.

DEBRIEFING

Initiate the discussion by asking the participants who wrote letters to say what they learned during the activity. Then ask the rest of the participants what did they learn from listening to the letters. Lead the discussion within the whole group to the issues mentioned in the letters.

TIPS FOR FACILITATOR

This is an activity that brings an outstanding opportunity to have participants think clearly about what they feel or wish to say about a specific issue. It is also a great opportunity for participants with more public speaking or verbal difficulties to be able to contribute to the group discussion.

This exercise can be used with any type of group but is specially effective in international groups.

Try to relate the theme of the letters with the issue and purpose of your session or project.

During Part 1 you should take in consideration that the first writers should reflect the diversity of the group. Try to include one person from the majority and another from a minority; different kinds of minorities; genders etc.

It is important that it is clear who are the first writers and that they don't write to each other, but target other members of the group instead.

You should leave the contents of the letters to their writers but press lightly that these should be as personal as possible, in a way that the writers should relate to their content.

Be aware of how some participants might be affraid or feel like they "can not write" and that some encouragement might be necessary.

As a Follow-up suggest that participants write a letter about an issue that troubles them and address them to the appropriate authorities, politicians or even local media.



THE REFUGEE

This method addresses issues related to refugees and asylum seekers, empathy towards displaced people and in general stereotypes, prejudice, xenophobia towards foreigners.

TIME:
1,5 to 2 hours

GROUP SIZE:
Any size

GOALS:

- Understanding the reality of refugees and immigrants
- Raise awareness to problems that they face in a host country
- Promoting empathy and solidarity towards their situation
- Dive into issues such as exclusion, integration and intercultural understanding
- Bring to discussion the topic of North/South dicotomies, their imbalances and how they relate to day-to-day problems of people.

THINGS YOU WILL NEED

- Refugee story
- Photocopier.

STEPS

1. Hand out copies and read the following story:

“Emina is a refugee in our town. Two months ago she arrived here, leaving her country where she was affraid for her life due to her political beliefs.

2. Ask people to form smaller groups (4-6 people) and to write a short news article about Emina’s escape from her country and her current life living here.

Consider:

- What is Emina’s life like?
- What type of difficulties is she facing?
- Does she have any type of support? Which?
- How can she learn the language?
- Is she allowed to work and doing what?
- Would you say she’s having an easy time?
- What are her thoughts about us?
- How was the travel here?
- How did she managed to leave? What did she have to do?
- How did she pay for it?
- How is the administrative procedure?
- What did she have to leave behind?

3. Ask each group to present its story. Record the main points of each story in a flipchart.

DEBRIEFING

You can start the discussion by proposing groups to analyse one another's conclusions. Ask the whole group which were the most "realistic" or "unrealistic" assumptions. If the discussion is somehow stuck or blocked ask questions like "do you think it's fair?", "do you know any people who went through this?", "did you ever think this could happen to you?". Conclude the discussion and invite the group to think how they can help and support refugees in their town or what kind of support they need to integrate.

TIPS FOR FACILITATOR

The activity is good to any group, but it can be specifically effective in local groups, and generate concrete action and solidarity.

It is very important that you are well informed and updated with relevant information. Participants might ask you about specific facts about refugees in the country or in town. Printed handouts with statistics, graphs and other info relating to refugees in different countries for comparison. This can be easily obtained from National Agencies or UNHCR and UNICEF local offices, as well as from other NGOs (Amnesty International, Red Cross, etc.)

You can make some variations, like groups make a short theater play of one of Emina's episode on her journey. You can consider inviting an actual immigrant to tell his story. You can also read a story, if it is not easy to find a refugee, read or distribute a story of a real one.



For follow-up organize a session to reflect on the ideas developed and to decide what concrete actions can be pursued to support immigrants locally.

Try to be more active in promoting good relations in your country.





CHAPTER 5

CREATIVITY BOOSTERS

MEDIA BIASES

TIME: 1,5 days
GROUP SIZE:
10 to 25
(> 13 years old)

This method is good to work with topics such as media, information, the access to it and the way they influence our stereotypes and prejudices.

GOALS:

- Allow for participants to explore the different images society has of people from different cultures, origins or groups.
- To realize that not every culture different from ours carries a negative image.
- To analyse the role of mass media in creating and developing stereotypes and social prejudice.

THINGS YOU WILL NEED

Part 1 - Flipchart and marker pen

Part 2 - Depends on the available resources. Any type of media (newspapers, magazines, video recordings of TV programmes, radio etc.)

Part 3 - Flipchart and markers.

STEPS

Part 1

- Make small groups of 4 to 6 people
- Brief the groups that for the next week, they will be analysing different mass media outlets (TV, radio and specially, written press) in order to discover how foreigners are portrayed.
- Discuss exactly what they will be looking for, such as the type of language used, the amount of time or space given to each of these news items, the priority given to it (Is it in the first page, does it open the news broadcast? etc.) and the type of photos or images are used.
- For last decide together which types of media will be analysed and allocate them to each group. At this moments you can choose to make a it a general group task or to divide the groups per medium.

Part 2

- Allow at least 1 day for participants to work on their task.

Part 3

- Give each group 20 minutes to present their research results.
- Record the main aspects and findings of their research in the flipchart

DEBRIEFING

Once all the results are presented and compiled, make a brief summary of the information each group reported. Stress out the most common findings but also those who contradict each other.

To facilitate the discussion ask questions such as:

- "What were the main features the media decided to portray about some of the minority groups?"
- "Did you find any minority or ethnic group that was portrayed positively?"
- "Which ones were portrayed negatively?"
- "Do the images presented rely on facts and data or are they fruit of assumption or pre-judgement? Are they built from real knowledge about groups or minorities or based on stereotypes and manipulation of information?"

TIPS FOR FACILITATOR

During Part 1, both options in the choice you have to make have advantages and disadvantages. If you prefer the whole group analyses the whole range of news this will require a great effort in organization and in team work, asking each team to dedicate to a specific medium will limit the global vision of each group but will be easier to organize and can allow for groups to go more in depth.

Being that Part 2 takes a whole day, we suggest you organize Part 1 at the end of a session and leave one full session for Part 3.

It is best if you conduct this activity within a group of participants that already knows each other and have worked together before, for example the regular volunteers at your organization.



For Follow-up you can try to organize a "watch dog" group who will regularly analyse media and check for examples of bad reporting, discrimination or racism.

They can write collective letters stating pointing out the "mistakes" done by news mediums.

OPEN SPACE TECHNOLOGY

The method of Open Space Technology is an incredible tool that allows people, all kinds of people to have inspired meetings or other group events. It is a practice that is also used extensively in many other fields and it's considered a good practice to empower leadership, inspire organizations and boost cooperation.

When you organize an Open Space you leave to the participants, the task of creating and managing their own agenda, normally through a series of parallel working sessions or workshops around a central theme or issue of importance.

FORMAT

You can use this method with groups as little as 5 up to 2000 or more people. The idea can be applied to a one day workshop, a three day conference or even in your own organization's regular weekly staff meetings.

One of the key aspects is that everyone in the Open Space event has been either invited or at least is there because they want to. The topic or the solution the group is supposed to find is important to every participant. This passion for the topic is key, and most of the times its lack is the main reason why an Open Space fails. It is therefore extremely important that the invitation you make (in every way you do it) comes well in advance and is as clear as possible when it comes to topics or issues to address.

Another key aspect is that nobody tries to control the process to achieve pre-determined outcomes. It is to be a completely open and honest process. If done properly the facilitator quickly becomes invisible.

HOW TO DO IT?

So, at this moment you have gathered your group, everyone is excited to be there and with a passion to solve whatever issue is at hand. What next?

It's at this moment that the facilitator steps in, a good method is to ring a bell, for example, breaking up the conversations that are taking place and focusing the attention to the facilitator. The facilitator greets everyone, takes the word to briefly remind the people of the topic, perhaps make some context that everyone is there for passion or wish to resolve that topic.

AGENDA

The next step is to focus the group on a big empty wall and make them realize that empty wall is going to be our agenda. At this time people will be a bit afraid but the facilitator makes sure they know that within one hour that wall will be full of discussion topics and that all of them will be proposed by every person in the group.

The facilitator then explains a simple set of rules that basically say “Work hard, pay attention but prepare for surprises”



FOUR PRINCIPLES

1. “Whoever comes is the right people”

- The only people qualified or able to do great work on any issue are the ones who really care and freely choose to be involved.

2. “Whenever it starts it’s the right time”

- Creativity doesn’t abide to schedules. Great ideas can happen at anytime.

3. “Whatever happens is the only thing that could have”

- Eliminate the could haves, the what ifs and focus on the reality of what is happening, what works and is possible at the current time.

4. “When it’s over, it’s over”

- Accept that you can never know or estimate how long it will take to solve an issue.

THE LAW OF TWO FEET

States that only you, know where and you can learn and contribute the most to the work that will take place. So it’s up to you to use your two feet and go where you need to go and do what do you need to do.

ACTION

Once the ground is set, the facilitator asks everyone to come to the center and write down their question, issue or idea on a sheet of paper. Once they’re done they read it out loud. They then stick their paper to the wall (following a pre-arranged set of space/time choices).

The next step is to sign up for a session. Each person moves to the wall and signs up to the sessions they want to attend. And minutes later, the sessions begin, everybody knows what is happening and where they need to go because they designed it themselves.

RESULTS

The result is a succession of sessions about the topic with the individual responsibility of each person to deliver the topic they want to deliver. Some might go straight to the point, others might wander through topics and ideas. It is important to record the main aspects of each session and that will be your greatest result, a list or record of ideas you can work with in the future.

AN A-Z OF ACTIONS FOR A CAMPAIGN

This is a simple tool to start a discussion or as a guide of things that can be done do work against racism, xenophobia, anti-semitism and intolerance.

Print this as a large poster and add your own ideas.

You can variate this and adapt it to whatever issue you are working on.

A is for action against anti semitism

B is for being informed

C is for combating oppression, co operation and caring

D is for diversity and difference

E is for equality

F is for festival, family and friendship

G is for growing

H is for humanity and combating homophobia

I is for intercultural learning

J is for justice

K is for when you keep on trying and don't give up

L is for learning another language

M is for making up your own mind

N is because nobody is perfect

O is for opening your eyes to oppression

P is for participation in your local community

Q is for asking questions and never taking anything for granted

R is for respect for those who are different

S is for starting now and sharing

T is for tolerance

U is for being unique

V is for valuing the difference

W is for working for a fairer world

X is for campaigning against Xenophobia

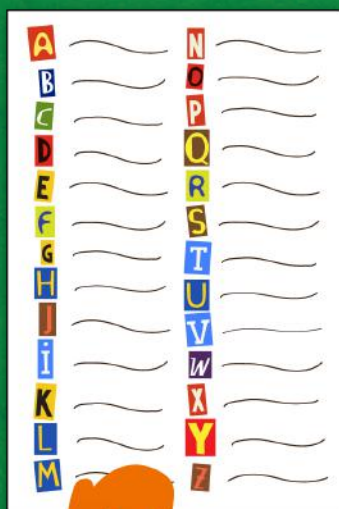
Y is for the courage to be yourself

Z is for Zebras because you can't tell whether they are black or white





DOWNLOAD TEMPLATE







CHAPTER 6

SIMULATIONS

TOWN HALL

During this method, participants will simulate the process of a town hall meeting, of a fictitious town that is facing some sort of issue and needs to make a decision. Simulation methods can extend variably in time. This one is no different. You could easily organize this during one session or two or actually take the time to make it during a full day.

GOALS

- Understand that all issues have various sides and perspectives.
- To be aware that our pre-determined perspective can limit the facts we have at our disposal and our opinions.
- Listening to different perspectives can broaden the understanding of the world we live in.

WHAT WILL YOU NEED

- 4 to 6 readings on the same topic that represent different perspectives.

STEPS

- Start by dividing the group in smaller groups. If you have a small group (4-6 people) then each participant will work alone, which can also be more engaging and immersive.
- Hand out to each group one reading. Have everyone in the group read or at least hear the text. This group reading should lead to a discussion on the topic answering questions like: “what is this reading about?”, “what are its main ideas or facts?”, “whose perspective does it represent?” and “how does that influence the ideas in the text?”. One person is then chosen to read each group’s conclusions.
- In the second part you lay all the chairs in a circle and invite the assigned people to sit at the circle (make sure participants understand everyone will have a chance to talk but only when seated in the circle).
- Each person reads their group’s conclusions. To make it more immersive, you can actually select one participant to play the role of Mayor and lead the meeting.
- Once all readings are done, the Mayor opens the floor for discussion, comments and questions. To enter the circle, the students need only to tap the shoulder of the person sitting in the circle and take their seat.
- The last step is for the Mayor to open a voting on the topic at hand. Participants will cast the vote for their group and a decision will be collectively decided.



DEBRIEFING

Start a group discussion by asking participants a few questions:

- “What did you learn from the activity?”
- “Did your own ideas on the topic changed during this activity? How and what caused it?”
- “What do you think of the word “perspective”?”
- “What does it mean to you?”
- “Where do you think “perspectives” come from?”
- “How do we build them?”
- “And how do they shape the way we look at the world?”

TIPS FOR THE FACILITATOR

To make it even more immersive if you have time you can turn this into a full day activity, where in coffee or lunch breaks people can keep discussing the topic (perhaps make alliances and reach compromises), you can include a media team to ask questions and report the meeting.



WATCH THE VIDEO TUTORIAL

IN OUR BLOCK

TIME:
1,5 to 2 hours

GROUP SIZE:
10 to 25

With this method, participants will address issues such as conflict management, the way we look at conflict depends on our social and cultural background and that our own interests might distort our perception of the problem and escalate it.

GOALS:

- Make an analysis of our reactions towards people from different social groups.
- Explore and consider strategies in problem solving.
- Have a reflection on how we relate discrimination and conflicts of interest.
- Have a reflection on what are the limits of tolerance.

THINGS YOU WILL NEED

- Role cards (copies)
- Observers' Notes (copies)
- Clue sheets - for clues in helping finding a solution
- Pens and paper for observers.

STEPS

- Start by telling the group that they will engage in a roleplay situation that could easily happen to any of us in everyday life.

- Read them the situation:

"In your neighborhood there is an apartment block. One of the apartments is currently being rented to a group of foreigner Erasmus+ Students. They regularly receive visits of friends from back home who stay at the apartment and frequently they organize parties. The neighbours, specially the closest ones, complain that the students and friends make a lot of noise, not letting them sleep properly as well as they don't take care of the building. They have decided to organize a meeting to discuss and resolve the problem."

- Find volunteers in the roles of neighbours (minimum 6, maximum 9). The rest of the participants will act as observers.
- Distribute the role cards between the volunteers and the Observer's Notes to the rest of the participants. Allow participants to read their instructions and realize what they have to do.
- Remind the group that the aim of the activity is to find an actual solution for the problem and then start the roleplay.
- Allow the discussion to go on freely for about 10 minutes and then start handing out Clue Sheets. Allow 10 more minutes of the roleplay, but feel free to interrupt it or allow it to be prolonged.

DEBRIEFING

Gather all participants in a large circle and start a discussion, focusing on two different parts.

THE ROLEPLAY

Start a discussion about the roleplay itself using questions such as:

- “What were the Observer’s findings? What do they think happened during the roleplay?”
- “And the actors? What are your feelings? Was it hard to get into the role? What exactly was hard and what was easy?”
- “What arguments were used and were they based on facts, reason or emotion?”

IN REAL LIFE

Proceed to a broader discussion to analyse and reflect on the issues involved. Use questions such as:

- “Do you think the roleplay represented a possible episode in real life? What are the differences and similarities between them? Did you find anything to be exaggerated?”
- “Which character do you feel was the most genuine and reflects most common attitudes in our societies?”
- “Do you believe that when we engage in a conflict with someone from different cultural background, we look for a solution that pleases all sides, or we try to impose our point of view and ignore those who feel differently from us?”

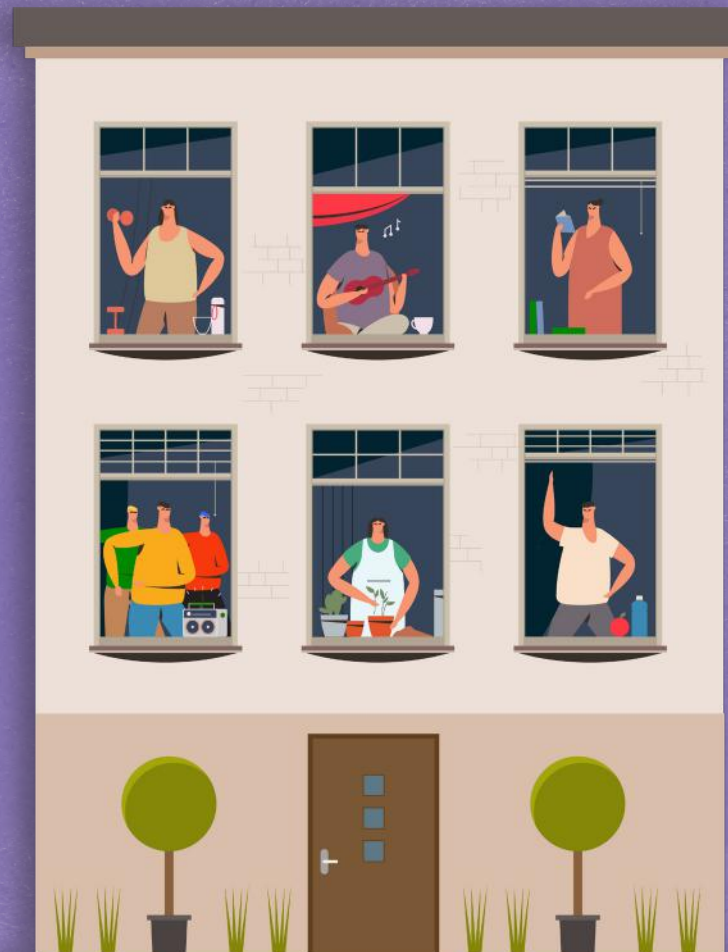
You can find more questions as well as the rest of the materials in the link below.

TIPS FOR THE FACILITATOR

- Be aware of how the roleplay is evolving as this will influence if you need to give out the clue sheets for example.
- Keep in mind that there are 2 different clue cards, 1 for the “chair” person and 1 for the other players. Who is the “chair” depends of how the roleplay will play out. If no chair has been appointed you should give the “chair card to the “Leader of the Resident’s Committee”



DOWNLOAD
MATERIALS



MAKING THE NEWS

TIME:
1,5 hours

GROUP SIZE:
10

In Making the News participants will have a chance to explore topics such as the different interpretations people can have of the same events and hopefully broaden their perspective of the world.

GOALS:

- Experience what it is like to report an event.
- Better understand how a report can become biased.
- Raise awareness to the fact your own perceptions could be distorted.

THINGS YOU WILL NEED

- Flipchar paper and markers

STEPS

- You should start by dividing the group in two smaller groups.
- One of the groups should develop a short 5-minute roleplay based on an incident or event. They can use a real event or they can make one up but it should reflect a conflict between two different cultural groups.
- When everybody is ready the first group will perform their sketch and the second group will play the roles of TV reporters.
- As soon as the sketch is over, the reporter are to leave the room. Give them five minutes to think about what they saw and mentally prepare their news report. It is important that they don't take any notes and that they don't communicate with each other.
- Invite the reporters into the room one at a time. Give 3 minutes to each one to give their report.
- Using flipchart papers, record each report separately.
- Once a reporter finishes his report he is allowed to sit in the room and listen to the other reports but is not allowed to comment.
- In the end, once all reporters are done, stick the flipchart papers all across the room.
- Ask participants to compare reports and talk about what they have learned.

DEBRIEFING

Star the discussion with the actors asking questions such as:

- "What were the easiest aspects to remember and report?"
- "What were the hardest?"
- "What was your solution when you couldn't remember something?"

Proceed to the actors:

- “Did you find the reports forgot any relevant facts?”
- “Were all the reports of the event accurate?”

Then focus on an open discussion about the real life:

- “What is it you expect to see in the news? Do you expect only facts or also comments and opinion?”
- “Do you think that in general, reporters make clear distinctions between facts and comments?”
- “Do you find the news we watch on TV are reliable?”

TIPS FOR THE FACILITATOR

Prepare yourself with examples of biased news or stories.

To make things more immersive design a large TV frame or a proper TV set environment. If everyone agrees and you have the resources you can even film everything.

As variations you can assign specific media to specific reporters (right wing, left wing, tabloids, foreigner correspondent etc.) and have them report the story accordingly. Include that fact in the discussion by asking if it influenced the reports.

As a follow-up you can engage the group to look at their local newspaper or TV news and discuss which events were covered and which wasn't? If they find some misreporting encourage them to write the local editor of the media outlet and state their point of view.



USEFUL LINKS IN THE CREATION OF THIS MANUAL

During the elaboration of this manual we used various sources to compile the non-formal methods that best serve the purpose of engaging youth and promoting active citizenship.

Some of these derive of an exchange of ideas, they are methods known by a youth worker or volunteer shared with the rest, some derive of the insight of expert trainers and some are fruit of online research of the whole team.

Below you can find some of the most useful links and references where we based our work.

- [SALTO Toolbox](https://www.salto-youth.net/tools/toolbox/) - an amazing compilation of non-formal methods.
(<https://www.salto-youth.net/tools/toolbox/>)
- [Education Pack “all different - all equal”](http://www.eycb.coe.int/edupack/00.html) another great compilation.
(<http://www.eycb.coe.int/edupack/00.html>)
- Valuable insight to our adaptation of Community Mapping.
 - [Community Mapping](https://www.wvi.org) by [World Vision International](https://www.wvi.org) (<https://www.wvi.org>)
 - [Community Mapping](https://www.usaid.gov) by [USAID](https://www.usaid.gov) (<https://www.usaid.gov>)
- [Street Wisdom](https://www.streetwisdom.org/) an interesting concept by [David Pearl](https://www.streetwisdom.org/)
(<https://www.streetwisdom.org/>)
- [Changemaker Story Canvas](https://www.yourstory.com) designed by [Your Story](https://www.yourstory.com)
(<https://www.yourstory.com>)
- [Simulations](https://crisp-berlin.org) by [Crisp Berlin](https://crisp-berlin.org)
(<https://crisp-berlin.org>)
- [Town Hall Circle](https://www.facinghistory.org) by [Facing History and Ourselves](https://www.facinghistory.org)
(<https://www.facinghistory.org>)

DISCLAIMER

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