2021-2-FR02-KA220-YOU-000049250

Project Result 2

Art and culture TOOLBOX for youth workers

Developed by La Piccionaia S.c.s.

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Abstract of the PR	The second project result of ReCAP consists of an **Art and culture toolbox for youth workers**, as an innovative set of instruments to be used for the social inclusion and empowerment of disadvantaged youths in the post-pandemic context: a new and specific-to-the post pandemic social context output for youth work. With this regards, the Toolbox is based upon the first project result (Analysis of needs and local context) through which an analysis of the post-pandemic situation was carried out at the local level, through questionnaires administered in the communities of reference of each partner, and at the national level through a desk analysis referring to each of the countries in which the project partners are based, alongside the identification of the most urgent needs of vulnerable young people in the post-pandemic context. Moreover, the PR1 confirmed that most youth workers consider artistic and cultural tools useful and motivating for youngsters. The Toolbox has been therefore designed, with the contribution of each partner of the ReCAP consortium (10 organisations from 7 European countries, who are all NGOs working directly or indirectly with youth, in the cultural or artistic areas), to intervene specifically in the post-pandemic context and to respond to the specific needs of young people that emerged from the PR1. La Piccionaia, responsible for the project result, coordinated the process of creation of the toolbox through two steps: ● Collection from each partner, through their youth workers,

| | of a series of existing cultural, artistic, creative, and theatrical tools, used or usable with vulnerable young people. The criteria for the selection of the tools to collect had been previously agreed by all the partners. Moreover, the partners were asked to provide different types of contributions (youth worker's direct experience, youth workers' knowledge, relevant theories, and literature in the specific field)

● Adaptation of the collected tools to the specific needs of vulnerable young people in the post-pandemic context, emerged from PR1, along with the individuation of possible solutions for their implementation in the case of challenging situations (e.g., lockdown).

The Toolbox will therefore represent an innovation in the field of youth work in general, and even for the youth organisations, among the partners, which already use art and culture as methods to promote social inclusion, since applying these tools for the specific needs of the post-pandemic context is something completely new for everyone.

The creation of the Toolbox upon the solid preliminary analysis of PR1 allows us to ensure that this tool will effectively and positively impact the quality of the youth work of the partners. They will be trained on the use of the Toolbox through a specific Training of Trainers activity, so that they will be able to design a specific Roadmap for social inclusion (PR3), for each of them to intervene in their specific local communities and to become multipliers of the Toolbox, beyond the consortium. |
|---|---|
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| **Version** | V.1 |
| **Date** | 10/06/2023 |
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Introduction

The Art and culture toolbox for youth workers

The *Art and culture toolbox for youth workers* is the second Project Result (PR2) of ReCAP project. It is an innovative set of instruments, to be used by youth workers for the social inclusion and empowerment of disadvantaged youths in the post-pandemic context: a new and specific-to-the post pandemic social context output for youth work. The Toolbox has been co-designed with the contribution of each partner of the ReCAP consortium: 10 organisations from 7 European countries, who are all NGOs working directly or indirectly with youth, in the cultural or artistic areas.

The Toolbox is based upon the **PR1 Analysis of needs and local context** through which the ReCAP consortium (through a desk research at national level and a questionnaire at local level carried out by each partner) investigated the social problems that the pandemic caused or worsened on young people, alongside the identification of the most urgent needs of vulnerable young people in the post-pandemic context.

The Toolbox is available in Bulgarian, English, French, Greek, Italian, Portuguese, Romanian, Spanish.

Scopes of implementation

The Toolbox is an instrument developed to intervene on the negative effects of COVID-19 pandemic on psychological health and emotional well-being of young people. In particular, the negative effects on their:

- Socialisation
- Cultural life
- Relationships (with the educational environment, with themselves and with their community)
- Education, studies, and training
- Perspective of the future

As confirmed by the PR1, most youth workers consider artistic and cultural tools useful and motivating for youngsters. This is why the Toolbox is based upon the use of artistic, creative, and cultural tools, re-designed specifically to meet the needs of the post-pandemic context, and therefore empower vulnerable youth promoting their social inclusion.

Design of the Toolbox

The design of the Toolbox has been coordinated by La Piccionaia, in virtue of its specific expertise. La Piccionaia is a Social Cooperative, whose activity is focused on the cultural, social, and relational education of younger generations through theatre and performing arts, in a view of "applied theatre", which uses a series of different theatrical, performative and artistic languages, combined with social sciences techniques and pedagogy, as a tool for social inclusion.

All the other partners, who employ creative tools to promote social inclusion, contributed to the process from their angle and with different levels of expertise, and were engaged in the production of this result.

Main steps of the design process:

1. Collection from each partner, through their youth workers, of a series of existing cultural, artistic, creative, and theatrical tools, used or usable with vulnerable young people.

The criteria for the selection of the tools to collect, previously agreed by all the partners, were:

- Replicability
- Adjustability to different contexts and needs
- Combination of elements of creativity and different art forms
- Taking into account the social and psychological sensitive elements and emotional responses that these techniques can generate on its beneficiaries
- Possibility to adjust these techniques in the case of further challenging situations
- Affordability and cost-effectiveness

Through a common template developed by La Piccionaia, the partners were asked to provide different types of contributions, according to their experience and competencies:

- Tools already used by their youth workers (youth workers' direct experience)
- Tools known by the youth workers, yet not directly used (youth workers indirect experience)
- Relevant theories and literature in the specific field, at national and international level (youth workers knowledge)

Each partner therefore provided a toolkit with instructions, examples, and case studies about the tool(s) to be included in the toolbox.

2. Adaptation of the collected toolkits to the specific needs of vulnerable young people in the post-pandemic context, emerged from PR1, along with the individuation of possible solutions for their implementation in the case of new COVID waves of other challenging situations

3. Development of a section regarding the conceptual framework of methodology and non-formal learning approaches

4. Development of a section devoted to additional activities:

- ice-breaking exercises, team-building activities, energizers
- cooldown, debriefing and relaxing exercises
- evaluation activities
- the training of trainers

These have the purpose of supporting the use, replication, and multiplication of the Toolbox contents, on two levels:

- support the youth workers in the design of a full cycle of work with youths
- support the training of other trainers, beyond the ReCAP partners' youth workers

These steps will allow the Toolbox to include the tools for its own replicability and the multiplication of its impact, beyond the consortium and the youth workers directly involved in the project.

Good work, youth workers!

The ReCAP youth workers during the Training of Trainers in Vicenza (Italy).

The ReCAP consortium

Lead partner

ALDA European Association for Local Democracy (Strasbourg, France)

Partners

Rightchallenge Associação (Porto, Portugal)
CESIE Centro Studi e Iniziative Europeo (Palermo, Italy)
La Piccionaia s.c.s. Centro di Produzione Teatrale (Vicenza, Italy)
SSF Solidaridad sin Fronteras (Madrid, Spain)
CSCD Center for Sustainable Communities Development (Sofia, Bulgaria)
Asociatia A.R.T. Fusion (Bucharest, Romania)
CPE Fundatia Centrul Parteneriat pentru Egalitate (Bucharest, Romania)
ALIFS Association du Lien Interculturel Familial et Social (Bordeaux, France)
Cyclisis - astiki mi kerdoskopiki etaireia (Patras, Greece)

Section I

TOOLS

1.1 Overview

Types of tools

Through the process described in the Introduction of this document (see **Introduction, p. 6**), an Inventory of tools (see **Section I – TOOLS > I.II Inventory of tools, p. 15**) have been developed with the contributions of all the partner organisations of ReCAP project, on the basis of their different competences and experience. Altogether, the inventory consists of **43 tools**, and there are **2 different types** of them:

- **30 tools** consisting of **replicable exercises, activities, workshops, or paths**. They were developed either from previous activities directly implemented by the partner organisations' youth workers, or from other local or national level experiences, implemented by a different organisation, reported by the partner organisation as being significant in the context of this project. In both cases, the tools have been developed starting from those existing relevant activities to meet the specific needs of vulnerable youths in the post pandemic context.

- **16 tools** consisting of **relevant literature and studies** related to the specific field of ReCAP project, from which youth workers can draw inspiration to deepen their knowledge and develop new personal paths.

Needs addressed

The tools meet the all the **needs identified in the PR1 Local Needs and Context Analysis**, and in particular:

- employment orientation
- physical health support
- mental and emotional health support
- relationships' advice
- educational support
- culture, leisure, and free time activities
- administrative support
- financial support

Target groups

The tools are aimed at a wide range of possible **target of vulnerable youths** (14 to 29 years-old), including:

- girls / women
- youths not in employment, education, or training ("NEET")
- youths with migrant background
- minorities
- LGBTIAQ+ community
- refugees
- youths affected by war
- youths belonging to families with limited resources and opportunities or very little formal education
- youths living in excluded rural areas
- youths with difficulties in social life and social adjustment
- pre-teens and teens (10 to 19 years-old)

Topics

Moreover, the tools cover a wide range of **topics**, including:

- self-expression and empowerment
- autobiography, personal experience (love, family, work, friends, physical and mental health)
- self-consciousness, body consciousness, mind balance, body-mind connection
- desires, like/dislike, life goals
- relationship, interpersonal communication
- social inclusion
- respect
- interculture
- migrations
- oppression, power, abuse of power
- climate change, environment protection
- gender issues and stereotypes, gender identity
- privilege, human rights, understanding disadvantages
- community assets and concerns
- team building
- literature
- foreign languages
- education
- employment orientation, professional choices
- youth engagement and participation
- risk prevention
- awareness raising

Forms of art and techniques

The tools use a wide range of **forms of art and techniques** as well, including:

- Do It Yourself (sewing, embroidery, moulding)
- visual art (drawing, painting, abstract imagery)
- photography, photovoice
- film and videos, cinematography
- theatre (including masks, non-verbal communication, focus on breath, performance, writing and dramaturgy, pantomime, role playing, theatrical reading, physical theatre, improvisation)
- dance (choreography, improvisation)
- juggling
- writing
- spoken poetry
- reading, interpretation and discussing of literary creations
- debate
- music
- exploration of the space using senses
- visits to museums, cultural visits
- sporting activities
- community social work / community social action
- silent play

- interactive boards
- play therapy
- radio

The tool tabs

In the following pages, each tool is described through a **dedicated tab**, which includes an accurate set of **relevant information** for their **use and replication**:

- **Art form** - it describes which is the main artistic form(s), creative language(s) or technique(s) used in the tool.

- **Purpose of the activity** - it describes which is/are the goal(s) of the tool, and which is/are the personal/social/cultural dimension(s) it works on.

- **Duration of the activity** - it describes the overall time span for implementing the tool. In some cases, these are small, as in the case of tools whose implementation takes place over 30 minutes; in others, they are long paths, taking up to several months.

- **Structure of the activity** - in the case of tools consisting of a single session, it describes the internal organisation of the session itself, e.g., the articulation into 2 or 3 phases; in the case of paths consisting of several sessions, it describes the internal organisation of the path, e.g., the duration of each session and the frequency (weekly, monthly, etc.) of the meetings.

- **How does the tool work?** - it contains all the necessary instructions for the youth workers to conduct the activity which the tool consists of. It describes in detail the contents of the activity, its different stages, the steps to be taken, important observations for its effectiveness and success (both from the point of view of practical arrangements, and attention to emotional and psychological implications), as well as possible variants, if any.

- **Requirements** - it describes the material conditions necessary to carry out the activity, in particular: the characteristics of the space (e.g. indoor/outdoor, dimensions), technical equipment (e.g. sound system, computer), consumables (e.g. sheets of paper, markers, post-it notes, poster board, paints, etc.), and specific objects (e.g. cards with specific words or phrases, blindfolds, photographs, fabric, brushes, etc.). These are always affordable requirements, since one of the criteria for selecting the tools to be included in the Toolbox was precisely their affordability and cost-effectiveness.

- **Impact -** it describes the expected impact on the target group(s), in particular what kind of improvement/ empowerment is experienced by the vulnerable youth after the activity.

- **Recommended target** - it lists the group(s) of vulnerable youth for whom the tool, by virtue of its characteristics, is assessed as particularly suitable and effective.

- **Main needs addressed** - it lists the need(s) of vulnerable youths in the post-pandemic context to which the tool responds as a priority. In each case, these are needs that emerged from the **PR1 Local Needs and Context Analysis**.

- **Adjustments for a challenging situation** - it describes how the activity can be adapted and implemented, without affecting its effectiveness, in the case of situations with limitations (e.g., lockdown, social distancing).

A final, brief paragraph is intended to help **contextualise the origin of the tool**, as well as to provide the reader with elements for possible further study. In fact, it indicates:

- which ReCAP partner organisation the tool is a contribution of
- whether the tool stems from an activity implemented directly by the partner organisation's youth

workers, or rather from a local or national level experience, implemented by a different organisation, that was reported by the partner organisation as being significant in the context of this project.

● where possible, it describes the time and place of implementation of that specific activity, whether it was run in an urban or rural setting, what target group it involved, and, if applicable, under what larger project it was implemented.

I.II   Inventory of tools

1   Create an image with your body
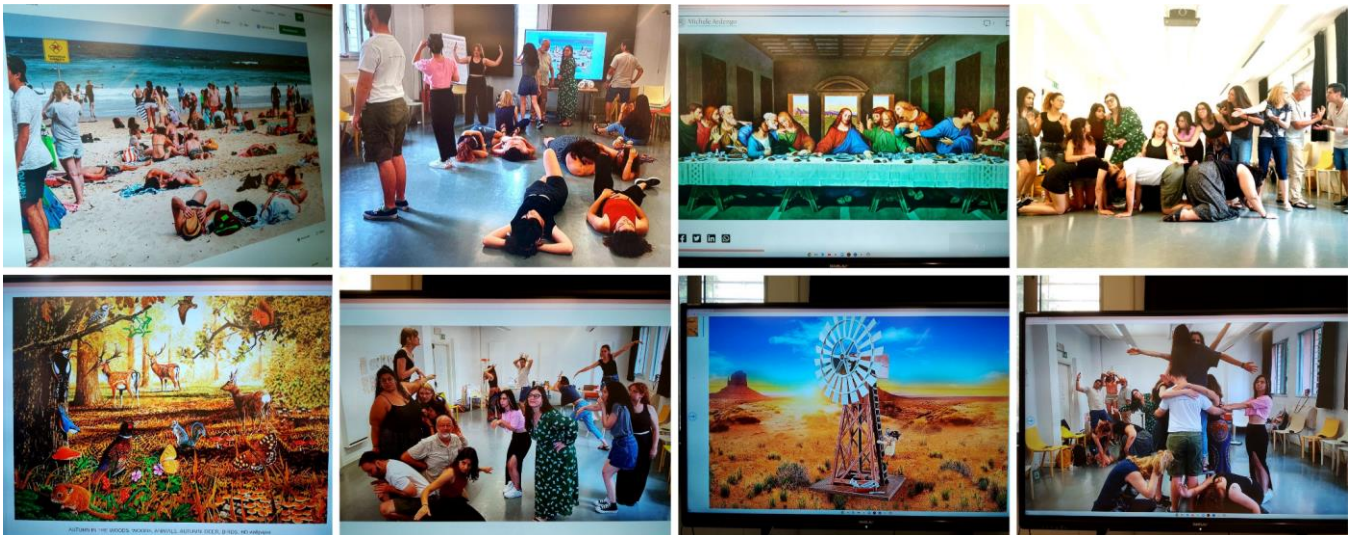
Art form
Physical theatre

Purpose of the activity
The activity aims to create a healthy group environment.

Duration of the activity
20-30 minutes

Structure of the activity
The tool can be used within a wider activity, as an exercise to be repeated during each session.

How does the tool work?
The youth worker shows the participants an image that they must recreate using their body. The images can be unrelated to the experience of the participants, or in reverse they can represent challenging situations that the group may have experienced in their everyday life. Participants have about 4-5 minutes to decide the different roles that each of them needs to do and recreate the picture. At this point, the youth worker takes a picture of the creation, and shows it to the participants, to compare the original to the creation. The activity is repeated 4 times.

Requirements
An indoor or outdoor space, printed or digital pictures, technological device to take pictures.

Impact
This tool stimulates the participants to interact with each other to decide the roles. They learn to work as a team, to reach a goal together.

Recommended target

Girls
Youth not in employment, education, or training ("NEET")
Youth with a migrant background
Minorities
Youths from the LGBTIAQ+ community

Main needs addressed

Mental and emotional health support
Relationships advice
Educational support
Culture, leisure, and free time activities

Adjustment for a challenging situation

It could be transformed into a social instrument or a gaming app.

This tool was developed by La Piccionaia s.c.s. from an activity directly implemented all year long, in indoor and outdoor spaces, with groups of 10 kids (6 to 12 years old) including girls, minorities and kids from LGBTQIA+ community.

2 | CYT (Covid-19 Youth Theatre)

Art form

Mainly theatre, with aspects of dance, spoken poetry, writing and painting.

Purpose of the activity

The purpose of the activity is to form a group of 6 young persons – ideally unknown to each other – and have them share their experiences, debate on them, and transform them into a theatrical play with methods of their choice. This activity was developed with the direct participation of the young actors. Based on the topic they were called upon to cover, they develop the idea they want to talk about, they co-decide the theatre method they want to use, and based on their abilities and interests, they distribute the roles.

Duration of the activity

10 months

Structure of the activity

The phases of the activity are the following:
- defining the scenario
- coming up with the roles and setting
- finalise the performance

The group ideally meets twice a week and dedicates one day to planning and discussions (2 hours), and the other to rehearse and review the structure (3 to 5 hours). During the identified period there can be months or weeks when the team don't meet at all, or also weeks where they would meet more often, especially close to the final rehearsal.

How does the tool work?

The dynamics are very simple: the process follows a specified general theme, and the group must cooperate to present their show, which is the ultimate goal. The team can be in complete control of the entire process and cooperate consistently and transparently, or they can enlist the help of the coordinator/facilitator/youth worker, especially when the participants do not already know each other. Of course, in the second case, the coordinator/facilitator/youth worker must prevent the group from getting into conflict, dropping out, etc. This can be achieved through interviews at the initial stage or preparatory meetings to learn how to cooperate with each other before commitment to the show.

In the case of youth who have forms of disability and/or psychological trauma, it is important to follow practices that are trauma-informed and that do not lead to any person feeling that he or she does not fit well into the group. Similarly, in the case of working with migrants, it is important for the facilitator to find a way to ensure a good level of communication, including an interpreter (or appointing one of them as an interpreter).

Requirements

It is important that participants have access to at least writing/recording tools to help them record key discussions and decisions. They must also have access to a space large enough to accommodate all participants at the same time and allow adequate personal space for each person to perform. To ensure

that the space is welcoming and safe for everyone's involvement and interaction, other arrangements such as access to adequate light, refreshments, space to sit, clean areas, general accessibility, and space to take a break are necessary.

Impact

The activity develops in participants a sense of well-being and satisfaction resulting from working together and integrating personal experiences and aesthetics in a commonly decided theatre performance.

Recommended target

Any vulnerable group, with appropriate guidance and support

Main needs addressed

Mental and emotional health support
Relationships' advice
Culture, leisure, and free time activities

Adjustment for a challenging situation

Adapting the activity to a context of physical isolation is challenging, but not infeasible. The main requirement would be to ensure access to remote communication technologies or, in cases where it is possible to meet in physical spaces, to ensure that appropriate health measures are considered and practiced consistently.

As for the performance, it might be useful to adapt it to the space the participant has available (the place where they live, for example), or participants could record their own pieces with which the group can then create a composition of all the performances in a final video. Again, the performance could turn into a written story, a spoken word poem, or something else, depending on the group's wishes.

In general, the basic goal is to feel free to express oneself, through a common group sharing similar and/or complementary experiences and based on that use an art form to create a complete story and share it with the world. The important thing is that the process is empowering and emancipating for participants to feel comfortable with their public image.

This tool was developed by Cyclisis, from an activity directly implemented within "Covid Youth Theatre", a project funded under the Erasmus+ EU Programme. The activity took place from May 2021 to January 2022, in an urban context, with youths from 20 to 29 years old. Vulnerability status wasn't considered in the formation of the group, but the premise was to include young people that experienced the lockdowns in a way that made them feel the need to share their experience. Participants: 5 young persons per theatrical group. **Learn more about the "Covid Youth Theatre" project**.

3 Culture luggage

Art form

Theatre based on fairytales.

Purpose of the activity

The purpose of the tool is to use fairy tales as a tool to increase mutual understanding and acceptance between the refugees and the local population. The fairy tale is a short popular story. Through a deeper analysis it is possible to notice that fairy tales include, in a concentrated form, all the elements that constitute the cultural perception of a whole nation.

How does the tool work?

The project has collected more than 60 fairy tales from the countries of origin of the refugees and has compared them with fairy tales from their host countries discovering many common elements and motives. The stories were collected mainly by the refugees themselves through the organisation of workshops and personal interviews. Starting from the stories collected, the project has developed theatre performances developed through the cooperation between refugees and local artists where fairy tales which present common characteristics between the country of origin and the host countries of the refugees are presented both to refugees and the local population. Refugees that could participate in a theatre performance were identified and trained in the framework of the project to be able to perform on stage. More than 40 performances were organised across the partner countries.

If the group includes only adult people, the material can be chosen accordingly (for example, not using fairytales, but rather theatrical plays that participants like).

Requirements

Performances were organised in the theatre but also in refugee camps, in shelters, in NGOs, in multicultural schools and in other places with a high number of refugees. At the same time, workshops (theatre games, mask construction etc) have been organised.

Impact

More than 1.000 refugees have been involved in the project activities as creators or as audiences. For many of them it was their first contact with theatre. The performances were organised both in the refugee language and in the European languages to allow the participation of both groups without any language barrier. In this way the project tried to develop a sense of common belonging between the refugees and the local population which on the one hand has reduced the sense of isolation that many refugees have and on the other hand has increased the acceptance of the refugees by the local communities. You can also check the immediate effect it had in some video performances uploaded in the official site **CREATIVE EUROPE – complete projects**.

Recommended target

Youth not in employment, education, or training ("NEET")
Youth with a migrant background
Youths from the LGBTIAQ+ community

Main needs addressed

Culture, leisure, and free time activities

Adjustment for a challenging situation

Because it involves the making of the whole performance, maybe some rehearsals and readings can be done via videoconferencing. If we try to make the theatre masks, we can use videoconferencing as well. We can ask participants to purchase their own materials etc. but we can also send them to their addresses what they need.

This tool was developed by Cyclisis, from a reported activity implemented in the framework of "Cultural Luggage", a project co-funded under the Creative Europe EU Programme. The project started in November 2017 and ended in October 2019. The activity took place in an urban context with a mixed group, including minorities. More than 40 performances took place, with an estimated number of 10 direct persons per performance. **Learn more about the "Cultural Luggage" project.**

4 Dance and body expression

Art form

Dance in many types (contemporary, modern jazz, pop), creation of a choreography which includes an improvisation part or gesture and movement's brainstorming.

Purpose of the activity

The purpose is to provide physical refreshment and mental inspiration and motivation. This activity starts with a theme, its goal is to express the theme without words. For the students but also adults who live in the suburbs, dance will help them to relate to each other as equal people who have the same opportunities. It also improves physical and mental health and wellbeing, which boosts personal and team productivity, while learning new body skills and a new way of expressing. As this tool is very appropriate for newcomer immigrants, dance will help them express their ideas and their feelings and it releases the stress of moving to a new culture and country.

Duration of the activity

Four months

Structure of the activity

Each session lasts between 1 hour and 1,5 hours, for a total between 12 and 15 sessions.

How does the tool work?

All sessions start with warming up the body and end with a relaxation time, to help the participants feel freer with their bodies we play some dancing games.
During the sessions participants start to learn about the theme and try to express it with movements, with the help of the choreographer (youth worker).
Later, participants will be asked to help find a way to express a specific thought through the movements, until the whole choreography is built.

Requirements

Basically, this activity needs only a big empty room. Some things would make the experience better: mirrors, dance floor and sound system or a speaker.

Impact

The first and the most important impact of Dance on the participants is that they learn that they're equal and capable and it is natural to have the same amount of power or softness, no matter if you are a boy/a man or a girl/a woman, where you come from and where you live.

Normally, a big part from the participants ends the workshop feeling freer and more comfortable with their bodies and surprised to have been able to make certain movements.

It is important to ask the group to participate in the process of the choreography, to help all the participants to know that their opinion matters, and they should always say it. Also, it helps them feel responsible about the project and a part of it.

At the end of the workshop and the choreography, most of the group have learned how dance is a way to express emotion, a physical release. It helps to reduce stress in life and therefore improve mental health.

Recommended target

Girls
Youth with a migrant background
Minorities

Main needs addressed

Physical health support
Mental and emotional health support
Culture, leisure, and free time activities

Adjustment for a challenging situation

Dancing can certainly help reduce mental health problems. Exercise is proven to be beneficial for mental health in case of lockdown situations and it offers much more than mere physical exercise. It is a big stress relief. Dance is an indoor activity and needs just a small place to practise by yourself.

This tool was developed by ALIFS Association du Lien Interculturel Familial et Social, from an activity directly implemented since 2019 in urban contexts, with groups of kids (6 to 12 years-old) and adults (30 to 65 years-old) with migrant background and children who live in the suburbs and can't participate in activities outside of school:

- 2 classes in a primary school per year (20 to 25 participants per class)
- 2 classes in a middle school per year (20 to 25 participants per class)
- A group of adults (newcomers) in a social centre (12 to 16 participants per group)

See an example of a choreography with adults on **ALIFS's YouTube channel**.

5 Dixit activity

Art form

Abstract imagery

Purpose of the activity

The purpose of the activity is to evaluate and prospect on our feelings and opinions on various issues. For example, the Dixit tool can be used at the end of a day of activities with youth to evaluate and process it.

Duration of the activity

Approximately 30 minutes

Structure of the activity

The activity is structured in a single session. The moderator chooses beforehand a set of cards (*Dixit* type, the ones which portray abstract / surrealistic images) to propose to the participants, regarding the activities' themes or questions. Then he/she explains the goals and rules of the activity to the participants and poses them the questions. After that, 5 to 10 minutes are given to the group to choose the one (or two) card that best represents their personal answer to the questions. Each participant is also highly encouraged to explain why he chose such card(s), as well to react to each other's explanation. In the end, the moderator closes the activity by asking the participants how they felt about it.

How does the tool work?

Dixit cards are designed to evoke emotions, thanks to their surrealistic and imaginative pictures. When involved in an evaluation activity or in a debate, through a facilitator-guided focus group discussion, these cards can ease and stimulate a discussion. The issues that can be addressed through this tool are several, for example community concerns, community assets, the group's experience about something, what they liked or disliked, health barriers and supports, the good or bad results of a project, event, or public facility.

Requirements

The activity can be implemented indoors or outdoors. *Dixit* cards (or a similar set of images) are the only elements needed; it is preferable to provide pen and paper for those who wish to write down their thoughts.

Impact

The activity allows participants to express their feelings through images, to explain abstract thoughts in concrete words, to be able to understand and use metaphors and symbolism as a new form of self-expression.

Recommended target

Girls
Youths not in employment, education, or training ("NEET")
Youths with a migrant background
Minorities

Youths from the LGBTIAQ+ community

Main need addressed

Educational support

Adjustment for a challenging situation

This tool is not too difficult to adjust to a setting that involves physical isolation between people. Participants can gather through a communication platform (e.g., Zoom Meeting) and receive their chosen images:

- directly by the mediator, who can expose them one by one during the online meeting
- via private mailing, receiving the photos of the cards/ images

The only downside of an online version of this tool is that there is no possibility for the participants to touch the cards and see them from up-close which has been shown to be helpful to make a choice.

This tool was developed by ALDA European Association for Local Democracy, from a reported activity implemented in the urban context of Marseille, with youths (20 to 29 years-old) and adults (30 to 65 years-old), for groups composed of 5 to 6 participants per moderator.

6 Draw my portrait!

Art form

Drawing

Purpose of the activity

The activity aims to enhance the collaborative work among the group, and to let the participants reflect on themselves from the others' point of view.

Duration of the activity

Around 10 minutes.

Structure of the activity

The activity is divided into two rounds. During the first round, half of the participants draw the portraits of the other half, while in the second round the roles are inverted (the drawers are now drawn and vice versa).

How does the tool work?

At the beginning of the activity, the participants are divided into two groups, both groups composed of the same number of people, and sit on a long table.
One group sits on one side of the table, and the other group sits on the other side of the table: each person of the first group has one person from the other group sitting in front.
Each participant from the first group starts drawing the portrait of the person in front of them, on a blank paper. After 15/20 seconds, the facilitator asks the first group to move, and each person takes the place of the person on their right. Now each of them continues the portrait of the previous person. This pattern is repeated until the end of the foreseen time (about 3 minutes).
The second round has the exact same structure of the first one, but the roles are inverted and the people that were drawing are now the subjects of the portraits.
At the end of both rounds, the participants can observe their portraits, and share their comments with the group on the aspects they find interesting.

Requirements

The materials required for the activity are blank sheets (at least one for each participant), coloured markers or pencils, timer (for the facilitator), table and chairs.

Impact

This tool helps the participants to feel comfortable with each other and grasp the idea of different perspectives merging into one. It is also a fun activity which can get conversation going between the participants. It helps the smooth running of the other activities that will come after.

Recommended target

Girls
Youth not in employment, education, or training ("NEET")
Youth with a migrant background

Minorities
Youths from the LGBTIAQ+ community

Main needs addressed

Mental and emotional health support
Relationships' advice
Culture, leisure, and free time activities

Adjustment for a challenging situation

The participants can be seated with more distance from one another, and each of them can use the same-coloured pen to avoid sharing the same objects with different people.

This tool was developed by ALDA European Association for Local Democracy, from an activity directly implemented in November 2022 in Strasbourg. The activity was addressed to young people from different countries, participating in the event of the project "Cook up my idea".

7 Ethno art

Art form

Painting

Purpose of the activity

This is a leisure activity. This tool aims to bring out the artist in each of us and stimulate artistic expression. The goal is to paint a picture that expresses each participant's different point of view, particularly regarding the recent experience of the pandemic: the silhouette of the man observing through the window speaks of the state of mind that many of us have gone through, expressing the impossibility of living our life to the fullest due to the so-called "trap" in which we have fallen. Each of the participants has the right to choose as many colours as they wish, taking into consideration that each colour carries its own individual symbolism and can express one's mental and emotional state, indeed, usually the colour range is determined according to the emotion of the youngsters.

Duration of the activity

2 sessions per month, 3 hours each

Structure of the activity

The activity proceeds in steps, as follows:

- the youth worker presents the painting and its theme
- colours and schemes are distributed
- the group starts the painting. It is possible to drink lemonade, juices or syrup, and listen to music to relax
- the youth worker gives guidance and monitors the process, while also painting step by step participating to the activity
- the group finishes the paintings and adds the artist's signature
- the whole group takes a photo with the paintings

At the beginning of the activity, all the materials needed to start the process are prepared in advance so that a finished design is obtained at the end.

How does the tool work?

The activity takes place in a relaxed group setting. The contact between people helps to create good interaction and productive teamwork during the process. The dynamics are controlled by the youth worker, based on, and adapted to the general tempo of drawing of the whole group. In this way a successful conclusion to the overall idea of the event is achieved.

Bearing in mind, each organisation can change the conception of the tool. The participants can paint as they please. They can choose to draw something of their own on a separate piece of paper or on the entire canvas individually.

Requirements

The activity can be held in outdoor or indoor spaces if these are equipped with a sound system for background music. It requires canvas 30x40, trainer tripod, table tripods for participants, aprons, palettes, cups, water, acrylic paints, brushes in 3 different sizes, spatulas, pencils, napkins, ready-made painting. Three types of juices or syrups, drink glasses.

Impact

Each one involved in the event goes through different feelings. Initially, there is great excitement as the group experiences something new and different, the white canvas provokes everyone's curiosity. Then, the main question arises of what will happen in the end and what the already finished painting will look like. The main role of the trainer is to make sure that the target group is comfortable and relaxed, to answer questions, and support their work at every moment. The practice has shown that halfway through the session a greater sense of confidence is felt in applying the painting techniques learned so far. At the end of the event, the white canvases transform into finished masterpieces. The moment is captured in a group photo and the time spent is a memory for a lifetime. The painting remains a keepsake for everyone who participated in the activity. The impact of the activity on the target groups is positive, and the proof will be the smiles and the desire to participate in an event again. Through art, a person can express oneself, learn new things, and reinvent themselves.

Recommended target

Girls
Youth not in employment, education, or training ("NEET")
Youth with a migrant background
Minorities
Youths from the LGBTIAQ+ community

Main needs addressed

Mental and emotional health support
Culture, leisure, and free time activities

Adjustment for a challenging situation

In case of a challenging situation involving social distancing, embroidery video-lessons can be filmed by the youth worker and shared with the group.

This tool was developed by CSCD Center for Sustainable Communities Development, from an activity directly implemented in June 2021, in the cities of Radomir, Pernik and Breznik, with mixed groups of people (20 participants per group).

8 Forum theatre

Art form

Theatre

Purpose of the activity

Forum Theatre uses theatre to achieve social aims. It is a form of theatre that encourages audience interaction and explores different options for dealing with a problem or issue. Forum Theatre is often used by socially excluded and disempowered groups.

Duration of the activity

1-2 hours

Structure of the activity

The play itself + the discussion with the audience lasts for a maximum of 2 hours. The preparation process is composed of 4 sessions in 4 consecutive days, 4 hours each.

How does the tool work?

In a Forum Theatre performance, we often see a depicted real-life case (which reflects a concrete situation of oppression), in which the audience is invited to actively participate by coming on the stage to propose solutions to the examples of oppression presented (the type of the oppression must be familiar to the audience members). Based on the proposals, ideas, and interventions of the audience, a discussion (forum) with the audience takes place.

A performance is created, its script being based on a real-life story (that contains a type of oppression) which had a very negative outcome.

Characters: an oppressor, an oppressed person, a preferably equal number of allies on each side (for example, two allies of the oppressor and two allies of the oppressed), and neutral people.

After the performance is being played once, people from the audience can come and change the characters' choices to also change the outcome of the play and turn it into a positive one. All the characters can be changed, except the oppressor.

The activity is being facilitated by a Joker - a neutral person who becomes a bridge between the play and the audience.

When working with youth, the process of developing a forum theatre play has the following steps:

1. team development: introduction, getting to know each other, and team building exercises
2. intro to the Forum Theatre Method and preparatory exercises
3. preparatory exercises 2 (acting exercises)
4. power and oppression concepts
5. oppression exercises - oppression in our community
6. transferring the social problem in Forum Theatre play format
7. improvisation exercises and other preparatory exercises
8. exercises for getting into character and developing the play
9. rehearsals
10. preparing the team for the performance

Detailed steps can be found in the **Image and Forum Theatre manual**.

Requirements

Any space, preferably non-conventional ones (not a professional stage). It can be done with or without props, it depends on the play and on the resources.

Impact

Empowering socially excluded and disempowered groups and creating allies who can support them. People in the audience can explore scenarios and find solutions for abuse/discrimination situations they encounter in their communities or have experienced.

Recommended target

Girls
Youth not in employment, education, or training ("NEET")
Youth with a migrant background
Minorities
Youths from the LGBTIAQ+ community

Main needs addressed

Mental and emotional health support
Relationships' advice
Educational support
Culture, leisure, and free time activities

Adjustment for a challenging situation

A Forum Theatre play can also be created in online sessions and can be presented online, for example on Zoom Meeting.

This tool has been developed by A.R.T. Fusion, starting from an activity directly implemented since 2004 in various contexts, on different topics and with different target groups. For a more

comprehensive guide on how to organise Forum Theatre events, please see the **Image and Forum Theatre manual**.

9 Guidance on employment orientation and social inclusion
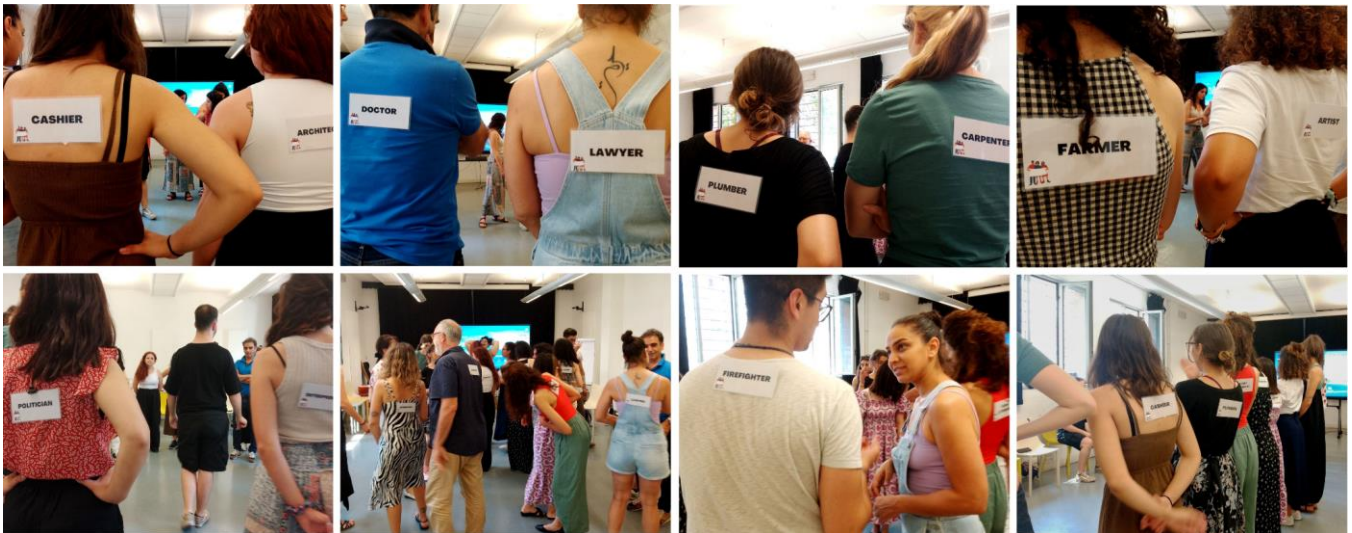
Art form

Theatre-inspired practices like pantomime and role playing combined.

Purpose of the activity

The activity is orientated to the connection between social and professional life. The main purpose is to highlight the socialising aspect of working by presenting the workplace as the core of adult socialising. Furthermore, during the activity is expected to be highlighted that professions are not subject to hierarchy within the social structure. On the contrary, what really matters is the personal will and satisfaction rather than the public opinion. The combination of theatre-inspired practices motivates participants, aid self-expression, encourage engagement and facilitate effective communication in the activity, making it a useful and helpful experience.

Duration of the activity

The activity is implemented in 2 hours, but it can last longer according to the dynamics of the group.

Structure of the activity

The activity consists of 2 activities, followed by discussion and reflection.

How does the tool work?

The whole activity starts with the participants and the youth worker meeting each other and building a safe environment of expression (see Section II – METHODOLOGY (non-formal education) > II.I The participatory creation > Safe space, p. 118). To achieve this interaction, it is required to focus on building a trusting relationship among the participants, and between the participants and the youth worker. With the use of relaxing games, minor trust activities and team-building activities, (see Section

) such as forming a circle and exchanging experiences and emotions, the group will be ready for the main part of the activity.

The activity consists of two major parts:

1. The first part includes a role-playing session upon several different professions. The participants are invited to pick from a "tank" a piece of paper with a profession written on it. Subsequently, they must use their bodies and expressions to successfully reenact the chosen profession without using words (see). The other participants must guess the profession being reenacted. If participants guess too quickly the profession, the youth worker can give a signal, only after which the participants can begin to loudly guess the profession. People tend to draw conclusions and base their views on professions on their external - often stereotypical - characteristics. Upon this assumption, the activity is intended to provide the possibility of reflection on the portrayal of the professions and on their social definition through their relation to social roles and norms. It is important as a facilitator to keep in mind that during the reenactment of the professions certain questions that will give the context of the later discussion:

    - Do you think that we tend to rely on stereotypical representations of professions, e.g., butcher equals macho and "manly" characteristics?
    - Do these characteristics affect our perception on the significance of professions?
    - How do you feel about this external categorization?

2. The second part is mostly oriented to the social characteristics of occupation. Each participant will be assigned with a certain profession without knowing what it is. All the professions are written in pieces of paper and are pinned in the back of the participants. The group begins to walk around in space and interact with each other based on the stereotypical social status associated with each profession. The group needs to feel free to walk around the chosen space for implementation. Simply give them a short and simple instruction: *"Walk around the room and greet each other according to the status and importance of the profession that everyone is assigned with"*. After the interaction, the facilitator is recommended to ask the group the following questions:

    - How did you feel when you greeted someone or been greeted?
    - Did you understand the social status of your assigned profession based on the way you've been greeted throughout this stage of the activity?

    After the short discussion above, the participants are invited to form a human scale/hierarchy of the assigned professions, according to the previous social experience and interaction. The scale needs to be from the least to the most important profession: participants who felt important during the previous interaction go to the beginning of the scale, while those who felt not important go at the end of the scale). Afterwards, the youth worker asks the group to form a circle (a position in which the starting point and the end aren't clear), highlighting again the most and the least important profession. In this case it isn't possible to form a social hierarchy, and each one of the participants finds a unique and necessary position within the social structure.

    The activity concludes with a discussion of the importance of career choices and their significance. The chosen profession is a part of a socialisation process that eventually leads to social inclusion. The facilitator is recommended to keep in mind the following points:

    - How did you decide to form this hierarchy?
    - Do you believe in the social hierarchy of professions?
    - Is it possible to detect the most and least important profession within the social structure?
    - What changes when we form the circle?

It's recommended to consider and include the cultural aspect that accompanies the employment choice and orientation. In that way the activity becomes more inclusive towards youth that face social exclusion due to their migrant background.

Requirements

The activity can be implemented in both indoor and outdoor space with a preference in the indoor space. As for the equipment, the coordinator needs a list of professions written in small pieces of paper for the "tank" (first major part of the activity) and a list of professions written in larger pieces of paper to be pinned on the back of the participants (second major part of the activity).

Impact

By the end of this activity the adolescents come to the realisation that the choice of profession doesn't need to be accompanied with a strict social status. The profession of their preference is much more important to satisfy them rather than the public opinion. In that way it will function as a vehicle during their socialisation. The main goal is the participants to meet in a different way with the potential professional life and to express their feelings and concerns that are attached to this specific turning point of their lives. Through the overview of professions that take place during the activities the adolescents have the chance to reflect on their future and find motivation for better and more functional choices for themselves.

Recommended target

Youth not in employment, education, or training ("NEET")

Main needs addressed

Employment orientation

Adjustment for a challenging situation

for this activity to be successful the physical presence and human contact is required. Bearing in mind that the group of vulnerable youths needs the existence of a welcoming social environment it would be difficult to deviate from this. A possible alternative would be to organise the activity with fewer participants to avoid any physical contact.

This tool was developed by Cyclisis, from an activity directly implemented in urban context, with adolescents (14 to 19 years old) with difficulties in social life and social adjustment.

10 Hand casting

Art form

Sculpture

Purpose of the activity

Hand casting is a technique in which participants in a group therapy session create a physical representation of their emotions by moulding their hands into a particular shape or position. The emotional impact of hand casting on a group can vary depending on the context and the specific participants.

Overall, hand casting can be a powerful group therapy tool as it allows participants to represent their emotions in a specific and tangible way. This can help them better understand and convey their feelings, as well as connect with others in the group who may be experiencing similar emotions.

Duration of the activity

Hand casting can take several hours, which includes the preparation and finishing stages.

Structure of the activity

It can be 1 session of 4 hours or 2 sessions of 2 hours - the first session is the casting of the hand and the polishing of the casting, the second is the colouring and glossing.

How does the tool work?

The first part of the activity follows these steps:

1. Ice-breaking activity/ies
2. Preparation of the area by covering the work surface with foil or newspaper, to prevent plaster spillage
3. Participants apply some vaseline or another release agent in their hands, to prevent the plaster from sticking to the skin
4. The plaster is mixed according to the manufacturer's instructions, using a large bowl or bucket
5. The plaster is added to the water slowly, stirring constantly to make sure there are no lumps
6. Once the plaster is well mixed, it is poured into a separate container that is large enough to comfortably fit the hand

The second part of the activity follows these steps:

1. Participants choose a shape/ sign made with their hand, that symbolises their emotion(s).
2. Then, they put the hand into the plaster mixture, making sure their hands and wrists are completely covered, holding the position for a few minutes until the plaster sets.
3. Once the cast has been set, participants carefully remove their arms from the mould. It is important not to break the plaster mould. Note: allow the plaster mould to dry completely. This may take 30 minutes, a few hours, or overnight, depending on the plaster.
4. Once the plaster mould is completely dry, the participants remove any excess plaster or rough edges using sandpaper or a file
5. The final step is to colour or decorate and glaze the hand cast - the colours too have their symbolism and can help the people involved to express their feelings, whether positive or negative

In the end, a group photo is taken as a souvenir.

Requirements

This activity can take place in an outdoor or indoor space. It requires plaster casting materials, water, a large mixing bowl or bucket, silicone, a bucket to put the hand in, a stirring tool (e.g., wooden spoon or plastic spatula), vaseline or other release agent, some tissues or rags, a bucket, or a basin for washing hands, sandpaper, file, paints, brushes, gloss. Advice: buy a hand-casting kit from a physical or no-line store because it includes around 80% of the requirements.

Impact

Creating a physical image of one's hand can be a meditative and calming activity, allowing the mind and body to focus on the assigned task. In addition, the finished cast of the hand can have emotional significance as a tangible reminder of a particular moment or memory.

Recommended target

Girls
Youth not in employment, education, or training ("NEET")
Youth with a migrant background
Minorities
Youths from the LGBTIAQ+ community

Main needs addressed

Mental and emotional health support
Educational support
Culture, leisure, and free time activities

Adjustment for a challenging situation

Online workshops could be organised by sending a work kit to each young person in advance. During the session, a facilitator would demonstrate the work steps visually, on camera, to the participants. A second option is video lessons to be filmed by the facilitator and shared with the group.

This tool was developed by CSCD Center for Sustainable Communities Development, from a reported activity implemented in August 2022, with 15 youths not in employment, education, or training ("NEET") aged 15 to 29.

11   Literature and creative writing

Art form

Exploration of the space using different senses, reading, interpretation and discussing of literary creations from a psychological, profound perspective, creative writing of texts, participation in small literary contests.

Purpose of the activity

The main purpose is to provide girls and young people in general with cultural education to support their growth and psychological development as public for written culture, their personal development, as well as their openness to diversity. The tool creatively mixes literature and creative writing, providing contexts for learning, self-exploration, and self-discovery, through interactive and friendly tools and methods. These are aimed at supporting teenagers to know themselves better, to value the literary creations of women, minority writers, writers with disabilities, etc. from the past and from the present, and to have access, in this manner, to valuable models.

It is ideal to shape the program after establishing the main needs to address. For example, please find below a series of needs that could be identified and responded to as part of a program that aims at educating girls about women writers:

- the need to build or to consolidate the links between teenagers and literature in an informal, flexible and friendly way that perceives and treats them as potential literature creators and not as passive information recipients
- the need to promote real feminine models, also with the objective to counter stereotypes and stereotypical messages about girls and women that continue to place them and portray them in traditional roles and to limit their aspirations and potential
- the need to approach literature and the literary creations in a manner that is relevant for the lives and development of teenage girls, with real impact in supporting emotional and psychological health, since both reading and writing have the potential to support the elaboration and processing of internal conflicts and of significant life experiences
- the need to creatively approach and dismantle the stereotypes and prejudice existent at a social level and to promote diversity.

Duration of the activity

The timing of the activities is flexible. The activities may be implemented in a 2-hours workshop or in a 2-days workshop, depending on the objectives set. They also can take place in a school or in an informal context. They can be adapted to fit any length of time.

Structure of the activity

The implementation of the tool can be structured accordingly to the specific context. As an example of a potential structure, please find below the way the tool was structured in the framework of a more complex project built around literature and creative writing:

- 2 full days (16 hours) of training on creative reading and writing, where the participant young girls explore poetry and short prose of different kinds and of different women authors (including Roma authors, authors with disabilities, authors of African descent, etc.)
- 2 weeks-period to prepare their own creations, that will be read and selected by a jury composed by women contemporary writers
- 1 full day (8 hours) of participation to the festival of the projects, where they can come and participate in different activities, including creative writing workshops led by Romanian contemporary writers.

How does the tool work?

Ideally, the groups are not very large: a maximum of 25 participants per session, but the best results are achieved with groups of no more than 12-14 participants. Larger groups make it difficult to go into detail in terms of reading and commenting on the literary creation of each participant. A very good initial preparation of the work together is key for ensuring that the participants will indeed participate and not give in to inhibitions and shyness about their creations. This is done by setting up group rules and group trust with very much sensitivity and care for all kinds of anxieties. Participants have usually experienced rather rigid and sometimes harsh school evaluations and not always openness for dialogue and questions on behalf of their teachers. For them to believe that the facilitator will be open to listen to them and will create space for their questions, taking it seriously and treating it in a respectful manner, will take time and it will not happen at once. The building of a safe space is essential in the first half a day and, after that, most participants will open and be able to contribute to the group's work in a valuable and consistent way. Participants are seated in a circle and the work is performed in different types of connections; from working in small groups of 2, 3 or 4 to working in the large group, all together. After each activity, feedback and reflections are essential, and the facilitator will try to involve as many participants as possible in providing their thoughts. To make sure the participants that are shy or have difficulties expressing their concerns or questions and would rather do it anonymously, there will be a Suggestions Box where they will be able to insert notes for the facilitator.

This type of activity provides a safe space where anyone could explore their own profound conflicts, motivations, tensions, anxieties, hopes and capacities through creative writing and through listening to the creations of others. The best option is to have someone who is both a psychologist and a creative writer to manage the workshops, or a team of two different people holding both these qualities. To adapt the workshop to a certain group with a certain type of difficulty or vulnerability, it would be best to search for representative pieces of literary work (prose, poetry, short stories) that could mirror the same difficulties and maybe make it easier for the participants to relate and connect to the written text.

Examples of specific activities:

- Identify a poem that has an interesting and inviting opening line that could allow the participants to be inspired and go further into exploring their inner world through poetry. For example: I *Was four in this photograph* (**Rita Dove, Fifth Grade Autobiography**) or *A thousand years of*

daughters then me, what else could I have learned to be? (Danez Smith, *Waiting for you to die so I can be myself*)

- Make a song out of a fairytale and perform it (group activity)
- Think of a moment that was important to you and that also involves the presence of an animal. Now write a short story about that event from the perspective of the animal.
- Imagine an alien would come to your house and live there for a week. After that week, he would write an article in the alien newspaper about you and your family. Write the story through the eyes of the alien.
- Go outside and explore the space. Find an object that is very interesting to you. Come back inside and write the story of that object.
- Look inside someone else's bag (ask for permission first!) with your eyes closed and pick up the first object that you touch. Then write a story trying to convince a group of 5 years old that this is the most fascinating object they have ever seen in their lives!
- Pick a photograph from a pile brought by the facilitator. Take the one that "speaks" to you. Take your time to write the answer to the question: what happened here?
- Select a short story that is significant for the group. Read it together, paragraph by paragraph, and discuss it as you go. When you reach the end, leave the last paragraph out and ask every participant to write their own ending.

Requirements

A space large enough to allow the efficient delivery of exercises based on movement and the creative exploration of space. A space that has mobile chairs and ideally no tables, or tables that can be moved away from the centre of the room. Prints for each participant, and paper, pens, coloured pencils, big pieces of cardboard, flipchart, and markers. The Suggestions Box, where participants' suggestions and ideas are collected anonymously.

Impact

The impact on the participants could be very complex and it is important to measure it through a specific instrument. In the case of a project developed for young girls with the aim of facilitating their access to written culture and women writers, the impact is:

- a better knowledge of the contemporary and past writers who are women among the teenage girls and at the level of the larger audience/public following the social media pages created as part of the project
- an increase in the percentage of the public for written culture among teenage girls in both rural and urban areas, as well as in the general audience
- the increase of the access of teenage girls from rural areas at feminine role-models in the field of written culture, with an impact on diminishing and combating gender stereotypes
- promoting the values of diversity and acceptance of all people, opening access to literature and other written culture products of minority, marginalised, vulnerable writers
- creating new, non-formal ways of creative expression and self-reflection, as well as a higher level of awareness regarding personal resources and a higher self-esteem
- stimulating the creative and emotional expression of teenagers from rural areas, through the means of creative writing
- increased capacity of teenagers from rural areas to understand and analyse written texts, as well as an increase capacity to create
- access to an alternative way of teaching for language and literature teachers in both rural and urban environments

Recommended target

Girls
Youth not in employment, education, or training ("NEET")
Youth with a migrant background
Minorities
Youths from the LGBTIAQ+ community
Recommended age of target group is pre-teens, teens, and young people (10 to 19 years old)

Main needs addressed

Mental and emotional health support
Relationships' advice
Educational support
Culture, leisure, and free time activities

Adjustment for a challenging situation

It is possible to successfully implement the activities entirely online. Of course, adjustments need to be made, since creativity-boosting exercises (such as the ones involving different patterns of sensorial stimulation and the experiential ones that needed participants to be in a physical space together) need to be replaced with others. But this does not, in any way, diminish the success of the activity.

This tool was developed by CPE Centrul Parteneriat pentru Egalitate, from an activity directly implemented from 2017 to 2020, as a part of 3 projects funded by the Administration of the National Cultural Fund (a public institution subordinated to the Ministry of Culture, with the main objective of managing the National Cultural Fund and to finance cultural programs, actions and projects): *Write your own story* (2017), *Girls – readers and writers* (2019), *The journey of girls in literature* (2020). The activities were implemented in Bucharest, and small cities and villages, with youths from 10 to 20 years old. The pre-teens and teens from most small cities and villages were economically and socially vulnerable, and some from Bucharest, girls and minorities, and pre-teens and teens belonging to families with very limited resources and opportunities, with very little formal education, from Roma minorities, living in secluded rural areas etc. In total, the activities involved 350 pre-teens and teens, all girls (beneficiaries of the three projects, from both rural and urban areas).

12 Make a wish though your body

Art form

Dance

Purpose of the activity

The tool can help participants express themselves freely through the intelligence of the body, without worrying too much if they are doing it in a right or wrong, nice, or ugly way, but rather focusing on their free movement and on collaboration with peers. The purpose of the activity is:

- to reflect on what our deepest desires are
- to explore the body's ability to be a valid mean of communication
- to explore the ability to express our wishes and feelings though the intelligence of the body
- to feel freer to move around
- be more confident in ourselves and in the way we communicate through our body

Duration of the activity

The activity is structured in a 2-hour session, but it can take more or less time, if a deeper work is needed, according to the needs of the group and the duration of the warm-up.

Structure of the activity

One hour and half, up to two and half

How does the tool work?

The activity follows a flow of phases:

1. The youth worker introduces the activity with some warm-up exercises: he/she puts the music on and begins naming body parts one by one, asking participants to move them.
2. The youth worker allows people to explore freely their own movement without correcting or judging it.

3. The youth worker invites one participant at a time to choose a personal combination of movements of body parts, and then asks the group to follow those combinations.
4. The youth worker names 2 body parts together, and then 3, 4, and so on, and each participant is invited to move the parts named, until everyone is moving their whole body.
5. The youth worker now invites people to write their name in the air, indicating the part of the body to be used. Then, each participant can choose which part of the body to write with. The group spends some time exploring the "name movements".
6. Similarly, each one is asked to choose a word that represents a personal desire (love, friendship, communication…) and to write it in the air using the same movements as before.
7. The group is then divided into smaller groups, which must combine personal movement compositions to create one.
8. Each group shows their work to the other participants.

If participants are not feeling comfortable to work individually and explore their movement by themselves, keep the group in a circle and then split it into smaller groups. This will help to feel a sense of support to explore. If participants are not ready to find a word connected to their own personal wish, ask them to work in pairs (point 8). If someone has physical challenges and they cannot move, you can invite them to work sitting on a chair.

Requirements

The activity can be done both indoors and outdoors. Sound system is required.

Impact

This activity gives participants a sense of strength and self-awareness.

Recommended target

Girls
Youths not in employment, education. or training ("NEET")
Youths with a migrant background
Minorities
Youths from the LGBTIAQ+ community

Main needs addressed

Physical health support
Mental and emotional health support

This tool was developed by CESIE Centro Studi e Iniziative Europeo, from an activity directly implemented with a group of people of different ages (about 12 people, including girls, women, and people with migrant background).

13   Migrations, citizenship, and video

Art form

Video and short films, which involves other forms: writing, drawing, reading.

Purpose of the activity

The main goal is to engage participants in a collective work on immigration history by carrying out research and storytelling that enhances varied archival sources. The result of the work is the production of one or more short films (about 2 minutes each) portraying a person or group of people with migration stories.

Duration of the activity

10 months

Structure of the activity

For an optimal organisation, it is recommended to divide the activity into major phases:

- 2 months: choice of subject by the participants and validation
- 2 months (and more): search for archival resources about the chosen character
- 2 months: writing a script and an audio narration
- 1 month: recording of the voices of the participants-narrators in a studio
- 2 months: proposal of the treatment to a professional video studio, with details of the editing intentions, as well as the desired sound and visual effects
- 1 month: final editing by the professional video studio

How does the tool work?

To be able to carry out this ambitious project and be sure that all groups manage to create their own film, there is a need for:

- supervision by pedagogical teams composed of different group leaders, educators, teachers, or others
- technical supervision by professional directors-editors dedicated to the program, in charge of the final editing of each film
- assistance in the search of archives by various specialised actors
- materials and professional skills for audio recording

Requirements

Access to archives; professional recording studios; hiring of professional directors and editors.

Impact

This activity promotes group work, and everyone can find his or her proper place. Sure, it is very rewarding for the participants to create their own short film – it can increase self-confidence, pride.
With public screenings of the short films, the participants may become "ambassadors of citizenship", by discussing with the spectators the importance of highlighting the history of immigration in the territory they are living.

It helps to show that cultural and linguistic diversity can unite us rather than separate us, can be a strength and a source of inspiration rather than an obstacle.

Recommended target

Girls
Youth not in employment, education, or training ("NEET")
Youth with a migrant background
Minorities
Youths from the LGBTIAQ+ community

Main needs addressed

Mental and emotional health support
Educational support
Culture, leisure, and free time activities

Adjustment for a challenging situation

Different phases of the project can be done even in challenging situations as a lockdown: search for archival resources, writing the script together in a remote classroom. Even more, it can be a project that unites a group and helps to keep social ties with common activities.

This tool was developed by **Rahmi** and ALIFS Association du Lien Interculturel Familial et Social, starting from a reported activity implemented from September 2021 to May 2022, in urban and rural contexts, with adolescents (14 to 19 years old) including girls, youth with a migrant background, and some from priority neighbourhoods: 19 school classes (middle school and high school), 15 to 25 participants per class. Examples of short films on this **YouTube playlist**.

Art form

Performance and debate.

Purpose of the activity

The activity aims to lead the young participants to reflect and exchange their points of view on specific topics, encouraging the debate among pairs.

Duration of the activity

Around 1 hour

Structure of the activity

The activity can be structured in a single session of an hour or more, depending on the number of questions proposed and the length of the related discussions.

How does the tool work?

The participants are placed in a circle and the facilitator stands in the middle and explains the rules. On the two opposite sides of the room, two different paper posters are placed with two opposite answers written on them (e.g., *I agree* and *I disagree*).

The activity begins when the facilitator states the first sentence or question. After listening to the question, the participants must move toward the poster corresponding to the answer they want to give. When the participants reach their answers, the facilitators encourage the debate and the exchange asking the group to explain the reasons why they chose that answer. After all that, the facilitator states the following questions/ sentences, and the pattern is repeated. The answers placed on the two sides of the room can stay the same for all statements or they may change according to the statements or questions, in fact, various responses can be prepared, for example "yes" or "no", "I agree" or "I disagree", or even more specific ones.

If desired, the session can be introduced by a brief presentation of the topic, to give participants some input. For a more dynamic introduction, the technique of the "word cloud" can be used (one of the most common is **Mentimeter**).

Finally, the questions and statements should be related to the context that needs to be addressed (like, for example, civic engagement and social inclusion) and they should underline its main aspects.

Possible variation: To make the activity more challenging, a line can be drawn in the middle of the area (using chalk or tape) to allow participants to position themselves not only at one of the two poles, but also somewhere in between. The element of the central line can be added in case of some challenging statements, to which the participants may want to choose a more neutral or nuanced response. For example, if the two possible answers for the statements are "I agree" and "I disagree", participants can decide to put themselves in the "agree" area but near the central line, indicating that they agree with the statement, but not completely.

Requirements

Depending on the number of the participants, a bigger or smaller space is required to facilitate their movements. Response panels with the answers should be prepared in advance. Moreover, at least two facilitators are needed to read the answers and place the two panels on both sides of the room. If the element of the central line is added, adhesive tape or a piece of chalk are needed to visualise the middle.

Impact

The activity gives the participants the chance to reflect on specific topics and encourages the dialogue among pairs. The group is invited to share their opinions and to debate on issues that are relevant for them. Through physical movement, the team visualises the number of people on both sides of the space, and this helps them to better explain their points of view.

Recommended target

Girls
Youth not in employment, education, or training ("NEET")
Youth with a migrant background
Minorities
Youths from the LGBTIAQ+ community

Main needs addressed

Employment orientation
Relationships' advice
Culture, leisure, and free time activities

Adjustment for a challenging situation

The most interesting aspect of this activity is the physical movement of the participants, but there are several online platforms simulating the movement of the participants that could be used in the case of a situation that requires their physical distance. Moreover, this activity can be easily implemented outside and with the use of face masks.

This tool was developed by ALDA European Association for Local Democracy, from an activity directly implemented in November 2022, in the urban context of Paris. The activity was targeted to approximately 40 youths (20 to 29 years old) from all over Europe, in the framework of a project event on climate change, environmental protection and gender issues.

15 Newspaper theatre

Art form

Theatre

Purpose of the activity

Stimulation of critical thinking and critical consumption of media content, to encourage engagement and interest towards issues raised through the performance (linked with oppression).

Duration of the activity

1-2 hours

Structure of the activity

The activity can be structured in about three sessions of 3h each to rehearse the play and organise. IF the group starts from scratch, it may take more sessions to find the article you want to work with and build the play.

How does the tool work?

The main characteristic is that the core sources of information (which are later used in its process) are newspapers or media materials (articles, advertisements, etc.). These can be used as inspiration or provide the main material for the artistic outcome. Newspaper Theatre is quite loosely shaped and implemented based on the way newspapers inspire the working team. It can also make use of black humour and irony to trigger deeper reflection and debates on various topics. The topics raised by the media materials are examined from alternative perspectives through Newspaper Theatre, to bring them to the relevant audiences in a different light and angles and to trigger critical reflections.

Newspaper Theatre practitioners can use different techniques to work with the news content they select (which can be one or more articles from the same or different sources). The techniques are the following ones (by "Story" we refer to the story or events depicted in *one* single article):

- Basic Story
- Story out of the context or in a different context
- Story exactly in the context, Story with the missing information
- Story with parallel action
- Contradictory Stories / Cross-Stories
- Story with exaggerated elements
- Story with advertising elements
- Story with historical approach
- Story with field interview
- Story with the corresponding emotions

Participants may use one or a combination of different techniques to develop the final performance, there is no strict requirement in this sense.

In the preparation process they may use any type of props, space, technology, and they can be concrete or metaphorical/abstract in their approach. Many of the listed techniques offer a lot of space for using humour, irony, sarcasm, etc. in the theatre play which may be suitable for some audiences (and not for all). No matter the final "shape" of the performance, it is Theatre of the Oppressed, and it should be interactive and participatory. It is up to each team to decide how to organise the process, in which moment

of the performance to engage the audience members in conversations and in the acting process; how to structure the flow of the discussion, to challenge the audience and to achieve the aim of the performance (in relation to the oppression tackled).

Once the group is formed, first sessions will be of accommodation with and within the group, creating a safe space, getting to know each other, and doing some preparatory exercises (introducing the discussion about critical thinking towards media). After these introductory and preparatory sessions, you can proceed and choose the article that you want to work on.

When the play is ready and the volunteer actors are also ready, you can have the play with the audience (you will need a Joker - the person that will facilitate the discussion with the audience, getting them to explain what they saw, forming connections with their personal realities and asking what they would do next time in a situation like that - what you just showed on scene).

Requirements

Indoor or outdoor space for preparation and rehearsals. Also, props if needed/ available, sound system for the play if needed. The scene should be a non-formal scene.

Impact

On top of raising awareness on a specific chosen issue, Newspaper Theatre also raises people's critical thinking in relation to how the media portrays that certain issue.

Recommended target

Girls
Youth not in employment, education, or training ("NEET")
Youth with a migrant background
Minorities
Youths from the LGBTIAQ+ community

Main needs addressed

Relationships' advice
Educational support
Culture, leisure, and free time activities

Adjustment for a challenging situation

It can be adjusted for an online play.

This tool has been developed by A.R.T. Fusion, from an activity directly implemented since 2019 in various contexts, on different topics and with different target groups. For a more comprehensive guide on how to organise Newspaper Theatre events, please see the **Newspaper Theatre manual**.

16   Non-verbal communication theatre exercises

Art form

Basic theatre techniques, related to a non-linguistic communication between the participants.

Purpose of the tool

The purpose of the tool is to improve the relationship of vulnerable youths with their own body, allowing them to feel the connection between the body and the mind. Each participant has the opportunity, in their own time, to get to know themselves better and, at the same time, to convey ideas and communicate them without the use of their voice. This allows them to build a better confidence in their decisions as what first might seem as a "game" of sorts is actually a method to teach them how to trust their own intuition.

This tool is also useful when approaching or having to deal with a language other than the mother tongue. In fact, a foreign language represents an obstacle to someone whose proficiency in the language itself is still partial or imperfect. Working on communicating an idea through the body, it has been observed that when voice is then used, even though the pronunciation may not be the best, the idea or context surrounding what is being said reaches the listener better. With this regard, the purpose of the tool is also to allow participants to express themselves in a carefree manner, allowing them to discover in their own time how to convey and express an idea or an opinion. Moreover, since it is forbidden to speak, every member of the group is put on the same level, increasing the possibility to integrate participants who come from a different cultural background, or from a difficult situation.

Duration of the activity

Each exercise takes 5 to 10 minutes. To appreciate the benefits of the tool, the wider workshop in which the tool is used needs to have a duration of, at least, 6 sessions of 1 or 2 hours each.

Structure of the activity

This tool can be used as part of a larger workshop, which can be related to theatrical reading, to the use of foreign languages, or to self-expression in general. In particular, the tool is recommended at the beginning of each session, to facilitate subsequent activities, as it is composed of different exercises related to non-verbal communication, each giving new knowledge of different techniques that may be useful to the activities of the wider workshop. This allows the participants to gradually reach a better understanding of themselves, allowing them, in turn, to experience more and more complex exercises that require a higher level of self-consciousness.

How does the tool work?

A few examples of exercises to be performed during a workshop is provided hereunder:

- Starting ritual - "A movement that represents you".

  Forming a circle and maintaining a neutral stance (feet open as wide as the shoulders, the hands hanging on the sides and the gaze / the attention, always directed towards the "point of focus"), one participant at a time, each one takes a single step to the middle of the circle, looks into the eyes of all the others and then performs a small movement that *represents them*. It could be as simple as a hand gesture or a more complex movement that requires the whole body. The trainer can also give tasks to the group, if necessary: for instance, he/ she can ask to perform a

movement that represents something the participants like or dislike, a dream they have, a memory they treasure, etc.

- Imitation game

    Forming a circle and maintaining a neutral stance all participants must concentrate on what the trainer does. This activity consists of two parts. First, starting from a neutral stance, the trainer proposes a small movement to the group (a clap, a greeting, etc.). When the trainer finishes the movement, and only once the trainer has returned to the neutral stance, everyone may perform the proposed movement. It is fundamental that the whole group starts and finishes the movement at the same time (they need to be aware not only of themselves, but also of the whole group). Once the concept has been understood the trainer may start proposing harder movements that require using the whole body and even add sounds or phrases.

- Invented language

    This activity requires the trainer writing a phrase in an invented language beforehand. All participants need to be given the phrase and once having read it by themselves for a few minutes, they may read it aloud together. Again, it is important that everyone starts and finishes at the same time reading the text. The purpose of inventing a language is to give the phrase whatever meaning we prefer through the usage of vocal inflections (tone, pace, modulation, etc.) and the body. We may read the text using different emotions and watch how differently we all communicate these feelings through hand gestures, our stance, the changes of the muscles in our faces and, again, through our voices. A small discussion between the participants at the end of the activity is important to acknowledge how we react physically and mentally to different emotions.

If, for example, the wider workshop is focused on theatre, or even on theatre in a foreign language, after the starting exercises each session continues with standard theatrical exercises and the use of the theatrical text. With each session, starting exercises can become more and more complex, as the subsequent activities. The youth worker needs to make sure that his/her directions are given not as a judgement, but as an advice. By the end of the workshop, 1 or 2 scenes from the theatrical text are portrayed in front of the other participants, and each has complete freedom when choosing how to represent the characters and how to move onstage. The main concern the youth worker has by then, is to give each participant suggestions as to how to portray completely what their own intuition tells them to do on-stage.

Requirements

The activities need to be done in a large indoors space, to avoid any distractions and to allow each participant to have enough space to move around. A sound system is needed, to create a calm environment through music. Depending on the exercise, props might become handy, as well as paper and pens, if writing is necessary.

Impact

With each encounter, participants demonstrate a better understanding of themselves and their emotions and show more confidence about their decisions. A carefree environment develops, where people can find the space to express themselves however they find adequate. At the end of the workshop, participants demonstrate to be more assertive and confident, when speaking in front of their peers. Some who might have been uninterested in the beginning are more open-minded, and some others demonstrate an interest in the arts.

Recommended target

Girls
Youth not in employment, education, or training ("NEET")
Youth with a migrant background
Minorities
Youths from the LGBTIAQ+ community

Main needs addressed

Employment orientation
Mental and emotional health support
Educational support
Culture, leisure, and free time activities

Adjustment for a challenging situation

In a normal situation, the activities that are proposed require physical interaction between the participants, e.g., holding each other's hand, or even just standing closely. If this is not possible (e.g., in the case of a lockdown), exercises can be adapted with no use of physical interaction, and sessions can also be performed online.

This tool was developed by La Piccionaia s.c.s., from an activity directly implemented since June 2021, in urban contexts, especially schools, with adolescents (14 to 19 years old) including vulnerable youths (minorities, youth with migrant background, neurodivergent students). The activity was implemented in different classrooms, up to 20 students per time, in the framework of workshops focused on learning Spanish and English through theatre: before concentrating on the languages, priority was given to the relationship of the students with their own body.

Art form

Photography

Purpose of the activity

Photovoice is a participatory method where participants use photography and stories about their photos to identify and represent issues of importance to them. The main purpose for the participants is to narrate their living/working environment (or any type of subject/matter concerning a predefined theme) through one or more photos taken by them, without forcing any boundaries regarding privacy. In the second place, photovoice aims to raise awareness on specific issues through photography (such as the living conditions of participants), empowering them to inform others about their stories and to be actively involved in decisions that affect their own lives and their community's development. For that reason, at the end of the activity the photos are often showed or put on display in an exhibition. **Photovoice** is commonly used in the field of community development, public health, and education.

Duration of the activity

The activity is spread over different sessions:

- an introductory session (45 minutes)
- the activity itself (flexible amount of time: il can last several days/weeks to allow participants to take the photographs)
- feedback session (2 hours, more or less)
- optional exhibition (2-3 hours) + preparation if any (for example, 3 session of 2-3 hours each)

How does the tool work?

The introductory session should explain the aim of the activity, measure the interest of the participants in it, and start an exchange about what this activity could mean to them.

- First, the youth worker can start by asking the participants whether they have heard of photovoice before, or if they can imagine what photography can be a vector for, or even if they have any personal experience with photography or even technical expertise in it.
- Then, the moderator explains the purpose of the photovoice activity and the subject of the photovoice. The subject/ theme should be suitable for the context and the participants: for instance, it could be the favourite part of their city or their day-to-day life. In this phase, it is also fundamental that the youth worker teaches the group about the ethics of photography: for example, the agreement of a person who appears in a photo is always to be asked; one must always be aware of what a picture conveys from an outside point of view; etc.
- After that, the youth worker gives the instructions: for example, the number of days/ weeks to take the photos is defined.

After the actual activity is carried out, participants and the youth worker reunite to debrief, show each other the photo(s), and discuss about their own experience. The youth worker can follow two ways:

- either starting with the group's reaction to the photo that is presented from time to time (what they see, what it evokes to them, comments on colours/ shades/ use of space, etc.) and then continuing with the author's presentation of the picture (why did they chose it, what it means to them, how did they capture it, etc.)
- or the other way around, starting with the author's explanation and ending with the group's reaction.

Finally, the participants and the youth worker can jointly think about a way to disseminate the photographs: either through an exposition, online or in-person, or through other outputs. During the activity, it is important to maintain a basis of ethicality and avoid any kind of discrimination, such as potential disparities regarding the level/ equipment for photography that can exist among participants.

Requirements

Participants should have a device that takes photographs, such as a phone or more professional cameras.

Impact

Photovoice is a tool strongly capable of giving voice to vulnerable groups of people and to shed light on the difficulties of their daily life. It can also be empowering for the community, as it allows it to better understand and narrate its characteristics.

Recommended target

Youths with a migrant background
Girls
Youths not in employment, education, or training ("NEET")
Minorities
Youths from the LGBTIAQ+ community

Main need addressed

Educational support

Adjustment for a challenging situation

For this activity, it is very important that the right context is provided and that all the participants are in the appropriate mindset and feeling supported. Because of this, it would be much better if all the sessions were face-to-face; if this isn't possible, the first session can be done remotely, while it would be important

for the group (and the moderator) to reunite at some point, especially for the restitution session and ideally one or two times more).

This tool was developed by ALDA European Association for Local Democracy from an online training activity implemented by ALDA+ in cooperation with PhotoReVoice, in January 2021.

18 Poitiers' Bear

Art form

Theatre, more specifically theatrical games.

Purpose of the activity

This exercise/ game provokes the exact opposite reaction from its purpose. It starts with a little story: if the lumberjacks manage to numb their senses, if they pretend to be dead, the bear obviously (by its nature) will not attack them. The first thing the coordinator needs to do is to command the participants "not to feel a thing". By doing so, he/ she will bring out the exact opposite reaction: all the participants' senses will be overstimulated. They'll see more, hear more, the slightest movement will be noticed: the "fear" of getting caught by the bear makes the participants super sensitive.

Duration of the activity

Up to 2 hours

Structure of the activity

This activity can get the team busy for almost two hours. After each game is completed, the group and the moderator sit around in a circle and do a small evaluation. "What did we expect to happen and what really happened?", "What was the purpose of the game? Did we achieve it?", "How can we make the experience better for everyone?", "Was there something that made us want to change the structure of the activity?" are some of the questions that can help the evaluation.

How does the tool work?

One actor is set to play the bear of Poitiers (a city in France). They turn their back on the others, who play the lumberjacks. The lumberjacks are pretending to work. The bear makes a loud roar, and all the lumberjacks fall to the ground or stay motionless, perhaps they stand, sit, or even strike a pose, completely petrified. The bear approaches every one of them and tries to get a reaction out of them. The bear can roar, touch, or tickle them, push them (lightly) and in general can try some things to make them move, laugh, force them to show that they're alive. If this happens, the lumberjacks become a bear as well and do the same to the other lumberjacks until the bears become three, four etc.

To prevent the participants from feeling uncomfortable, the pair bear-lumberjack can be changed (maybe a person from the group had a traumatic experience). Another possible variation is to not lie down, especially if we have people with disabilities. Other than that, we can think of variations with the group to be in their own measurements.

Requirements

A big indoor space, a big room like a dance studio.

Impact

This is an integration game. It is used to make teams feel more comfortable with each other's bodies, movement, and train of action. After playing the game, the group should definitely evaluate. If it's a newly formed team, it might be better to play a game with less touching.

Recommended target

A mixed group

Main needs addressed

Culture, leisure, and free time activities

Adjustment for a challenging situation

If needed, the tool can be developed through a Zoom Meeting call, where all the participants have their cameras open and instead of touching the "bear" could say jokes and funny stories. When the youth worker says, "Stay still", the "Bear" randomly puts a person on the spotlight mode on zoom. They will try not to move, to laugh etc. This change will be as quickly as possible and the participants most likely will be startled and might react to that.

This tool was developed by Cyclisis, from a reported activity implemented in urban contexts (Thrace, Greece) with a group of kids (6 to 12 years old) with difficulties in social activities and social inclusion, as well as kids with migrant background.
Source: **Boal, A. (2005).** *Games for Actors and Non-Actors.* **In Routledge eBooks.**

19 QuedaT.com

Art form

It depends on the activity being carried out. There are visits to museums, sporting activities, dance competitions, manual activities such as DIY, painting, writing, etc.

Purpose of the activity

The main objective of these integration spaces is to facilitate the integration of young people. However, there are more objectives which include the development of skills and attitudes for personal and group growth. They seek to prevent risk and health situations while generating spaces for positive socialisation. They also promote and develop spaces for intercultural coexistence in the districts. They aim to encourage the participation, initiative and commitment of young people and adolescents.

Duration of the activity

It depends on the activity being carried out. There are visits to museums, sporting activities, dance competitions, manual activities such as DIY, painting, writing, etc.

Structure of the activity

The space is open on certain days of the week at specific times. The activities are distributed throughout the month at different times. There are days when there will be several activities and days when there will only be one.

How does the tool work?

The integration space is a place where young people from a particular neighbourhood can come together for different activities. There are participatory activities where young people can come to present ideas for workshops or activities that interest them. Others include group drawing, DIY for the maintenance of the integration space, educational workshops on specific issues affecting young people such as drug use or mental health, board games, live board games such as *Cluedo*, *yinkana* of the senses, group puppet making, candle making, etc. In some integration spaces there is always a dynamic of emotions for each young person to tell how they feel that day or how their week has been. At the end of each activity, they spend some time reflecting on how they felt doing the activity, how they felt at the beginning and at the end of the activity and exchange experiences. All the centres have a space at the end of the school/institute for young people to go to for educational support and to do their homework.

Requirements

Each activity needs specific materials. People sign up for the activity they are interested in, and groups are created. Normally they try to do activities that can reuse the materials used in other activities to recycle them. They often record the activities so that young people who have not been able to attend can do the manual activities at home.

Impact

Cultural activities allow young people to socialise and educate themselves by going to museums or sometimes to amusement parks. On the other hand, manual activities allow them to develop new skills and creativity. Sports activities allow them to maintain a healthy lifestyle and to interact with other young

people. Participatory activities such as talks allow them to create safe spaces where they can share their concerns, learn more about certain topics and reflect on issues that concern them.

Recommended target

Girls
Youth not in employment, education, or training ("NEET")
Youth with a migrant background
Minorities
Youths from the LGBTIAQ+ community

Main needs addressed

Mental and emotional health support
Relationships' advice
Educational support
Culture, leisure, and free time activities

Adjustment for a challenging situation

This space is complex to adapt in case of lockdowns as the idea is to serve as a meeting place. Some of the activities can be adapted online, such as workshops by videoconference or the resource they already use of recording how to make certain handicrafts so that young people can do them at home. If, for example, they stopped receiving subsidies, it would be more complex to carry out some manual activities and the cultural outings would have to be covered by the families, which could mean less youth participation as many families would not be able to assume this expense.

This tool was developed by SSF Solidaridad Sin Fronteras, from an activity directly implemented in 2021-2023 in Madrid, with a group of youths aged 14-20 years (including NEETS - youths not in employment, education or training, youths with migrant background, minorities). In total, the activity involved 88,966 participants in 16 different integration spaces.

20 #respect

Art form

Theatre, and other expressive language of any kind, depending on the participants' abilities.

Purpose of the activity

The purpose of the activity is fostering social inclusion of the vulnerable youths and empowering them about their own personal story. Helping them to discover their skills and talents, included non-formal ones. This tool is particularly recommended in the case the goal is also the presentation of a final performance to an audience, with the purpose of empowering the participants and involving more recipients (the audience) in the process, for a wider impact.

Duration of the activity

3 days

Structure of the activity

Immersive workshop (4-6 hours per day)

How does the tool work?

The tool is composed of 4 phases, in each phase, a series of group exercises are proposed.

- An inventory of objects and stories about respect

  Everyone chooses and then writes a short story about respect (about one time they felt respected). Then everyone writes down their own story, in the form of a short message (about 120 characters). Moreover, everyone chooses an object that is meaningful for them and that they think can accompany the narration of their story. The action foresees that the narrator delivers the object to someone among the audience, and then that she/he starts telling her/his story, in her/his own language or in a common language previously chosen by the group. In case she/he uses her/his own language (which is not known by most of the audience), another person in the group translates the story into the common language.

- The mask that unmasks

  The group split into two: one is composed by the "performers", the other is the "audience". After the activity, the groups exchange the roles. While music is playing, the "performers" wear a mask on, and start doing a rhythmic common action. In turn, everyone gets close to an audience member and involves him/her in a playful action. This action can be repeated many times, always changing the common action. It can involve theatre, music, singing, dance, painting, and any other expressive language that participants will bring into the group as their skill or talent. The youth worker will need to encourage this process.

- An inventory of objects and stories about disrespect

  Everyone chooses and then writes a short story about disrespect (about one time they felt disrespected). Then everyone writes down their own story, in the form of a short message (about 120 characters). Moreover, everyone chooses an object that is meaningful for them, and that they think can accompany the narration of their story. The action foresees two readers, who read stories of disrespect in the common language. While the reading proceeds, the person who wrote the story that is being read presents his/her object and gives it to a person among the audience. Or he/she

can put the object on the floor, as to create a barrier between the two performers and the audience. The scenic action ends with the composition of such a monument of disrespect objects, while, in the first case, when the action is over, the youth worker tells the audience that whoever received the object will return it to the performer who gave it to him/her.

- Break the cage.

    While music is playing, actors create an action to remove the mask. Also in this case, the type of action is generated from the group and the music and can involve different kinds of expressive languages.

The exercises collection and its re-proposition generate a simple performance, composed of 4 scenes. In fact, each phase of the tool generates a reproducible stage action, which requires minimal preparation and can be played on the spot, without the need for many repeated rehearsals. The scenic actions need to contain elements (texts, actions, music) generated by the group, and on which the youth worker performs a work of editing and artistic choice.

Requirements

Indoor or outdoor space, theatrical masks (both neutral or not), sound system, pen, and paper to write, other materials depending on the expressive language involved.

Impact

The participants feel included and empowered. They feel comfortable to share their life experiences, which are welcomed by the group. A sense of reconciliation grows. Their abilities and skills are enhanced. They find a stronger voice to stand up for themselves. They can promote respect and solidarity among other people.

Recommended target

Girls
Youth not in employment, education, or training ("NEET")
Youth with a migrant background
Minorities
Youths from the LGBTIAQ+ community

Main needs addressed

Mental and emotional health support
Relationships advice

Adjustment for a challenging situation

The tool can be used online, using the different "windows" of the conference call instrument as the personal space of the participants, and the screen as the medium for their interaction. A unique window can be turned on, when one participant is performing a solo action, while all will be turned on in the case of group actions. The youth worker will be the technician for the management of the conference call use, as well. The final performance can be also performed online and will reproduce the same process of the workshop.

This tool was developed by La Piccionaia s.c.s., from an activity directly implemented in November-December 2020 with a group of youths composed of migrants and local citizens together. The implementation was online, during the lockdown in the Covid-19 pandemic. The final

performance was also represented online and the recording is available **here**. This activity was the local path of a larger project named **IMPACT Inclusion Matters: using Performing Arts towards Cohesion and Tolerance**, co-funded by the Erasmus+ Programme of the European Union. See **IMPACT Guidelines**.

Art form

Theatre, performance. But also: dance, music, painting.

Purpose of the activity

The purpose of the tool is using art as a means for young people who have been influenced in some way by the pandemic, to find skills that can help them in the future. To make them gain communication skills, socialisation, cooperation, and self-confidence through theatre. The goal is to guide the existence of a personal sharing space by making it a motto for the participants and for those who can identify with it. It is possible to choose a joint theme to work on, or to link the different shared stories. The goal is to build a final product, a performance, based on all the experiences of the participants without deconstructing or highlighting their problems or their different ways of life. Our purpose is to connect with each other.

Duration of the activity

6 months

Structure of the activity

The activity is composed of 9 phases, which develops through sessions held twice a week (for example on Tuesdays and Thursdays) and lasting 1 hour and 30 minutes/2 hours each. During the week prior to the performance's presentation, the rehearsals may become daily sessions, with the same duration. It is recommended to split the phases by months of work: during the first 3 months working essentially on the first 6 phases; during the last 3 months doing the necessary work for the construction of the 3 last phases.

How does the tool work?

The 9 phases are carried out in the following way and with the following objectives.

Phase 1 – Set of energizers/ice-breaking exercises to make the participants relaxed and allow them to present themselves to the group in a creative way (see **Section III – ADDITIONAL ACTIVITIES > III.I**

).

Phase 2 – Set of group connection exercises to develop teamwork and create emotional connections and inclusion between them and their stories. For example:

- Group synchronisation: the whole group starts walking through the space, at a certain point and when they feel it, two people hug each other and stay that way for 40 seconds, while everyone else in the group must stop where they are and freeze. As time goes by, the coordinators of the exercise add rules to the exercise that make the participants interact, to create bonds between the participants.

- The sculpture: the group divides into smaller groups, who must try to create a sculpture using their bodies, together as one. Later, the moderator can increase the difficulty by asking the group some specific sculptures, without letting them decide which one to make.

- The translator: an actor comes on stage and describes an entire object in a completely invented/unknown language. He gives a detailed explanation. Simultaneously we have another actor who acts as a translator and translates everything the other actor says. The idea is that the translator needs to try and understand the other actor's expressions and get as close as possible to the description that is being made.

Phase 3 – Creation of a sharing space where participants, through dramatic exercises and in a subtle way, begin to talk about themselves and share their positive and negative experiences. This phase is also the beginning of the content creation for the performance. For example:

- Reflection and Sharing Exercise: the goal of this exercise is for each of the participants to write something about themselves or their lives. These writings are all put in a box. Each participant draws one of the papers from the box at random, trying to guess who might have written it. At the end, the person must state their feelings about what they wrote.

- Two truths and a lie: all participants sit in a circle. Each of the participants must tell 3 truths and 1 lie about themselves. The lie should be as realistic as possible. The rest of the participants must guess what the lie is in the middle of the statements and get to know a little bit more about the members present.

- Freedom Writers - draw a line on the ground or create it with some duct. Participants will write something personal on a paper, then they read it out loud. Who identifies with what the person said, takes a step forward approaching the line. If the participants are not comfortable to share, the same game can be played by answering some random questions the moderator does. Participants will find out that they are not alone in their experiences and sensations.

Phase 4 – Discovering the body, reproducing feelings through movements. Discovering possible movements to represent something. Create rhythmic movement. For example:

- Body expression/auditory interpretation: all the participants, at the signal from the game coordinator, should spread out in the space and close their eyes. Music is played, and the goal of the exercise is to make each participant externalise, with their eyes closed, through their body and their body expression, what the music makes them feel. As the exercise progresses, the coordinator asks the participants to open their eyes, creating a bodily and emotional connection with the other participants. Initially, the exercise continues to be done individually until the coordinator orders all participants to connect with others with whom they feel a connection through what is being passed on to them.

- Shoal: all participants, arranged as if they were a school, explore various movements and body expressions according to what they are feeling. Just like in a real school, each participant can at their own pace move away from the group and do what they feel with the only rule being that they end up back together as a group.

- Snake: one participant goes to the centre and does a movement that represents what they are feeling, then, one by one, the participants join them and complete their movement, by connecting two parts of their body. At the end, when everyone is moving, each participant leaves their position and goes to see the whole picture, which is already telling a story.

Phase 5 – Construction of the emotional journey, through specific exercises that help participants find an organised path of the ideas and feelings they wish to demonstrate and work on. For example:

- Exercise of Pulling Feeling (Crinkling of the paper): the activity begins with the participants lying on the floor with their eyes closed. It is important that the moderator(s) tries to create the right environment and atmosphere to stimulate the participants' sensations. Each one of them has a piece of paper in their hands, with a text written on it, they read it and they are thinking about it. This exercise is good for the group because it enables it to recognize their limits, fight their fears and weaknesses. It is based on the expositions of feelings and emotions that we usually hide. At the end of the exercise, each participant should feel the need to crumple the piece of paper. Finally, the group starts to move into space and to walk. Occasionally, when the moderator gives them the signals, they stop in couples, look each other in the eyes, touch or hug each other.

Phase 6 – Connection of the body with the emotional. Exercises that transport you through each other's lives, through the personification of feelings and through the creation of a character in its entirety. For example:

- Role-play exercise based on feelings and situations a group wants to explore. In this exercise the participants are challenged to create a short scene with whatever they want, the only rule is to use all the mechanisms from the previous exercises to create it. They can include lines, a background, other characters, they can create something based on an experience or on someone, the idea is that dynamic and creative scenes emerge. Initially the performance created is individual and then evolves into a group performance testing the working and creative abilities of all participants at the same time.
- Slogan: each participant chooses one of his/her objects, something that they have with them. The object becomes one of his/her fears and the person must sell it to someone else, convincing them that it is something good and useful. The speaker also must create a slogan (short and funny) to sell it. If the participants want to buy it, they need to scream "I buy it" - that participant will be the next to sell their object.

Phase 7 – Discussion of the theme to be addressed after carrying out all the previous exercises and phases, using the results of these to define the theme/story for the performance.

Phase 8 – Beginning of the construction through exercises given by the participants and by the youth workers to reach a final product. Also take advantage of the improvisation technique to develop the performance. This phase is the longest, because the goal is to achieve a joint creation with what the participants can offer/ provide us. We want to build a performance as dynamic as possible with moments of music, interpretation, and body expression.

Phase 9 – Presentation of the final product.

Requirements

Sessions will be held in an indoor space, like a rehearsal room, but sometimes it is possible to work in an outdoor space, to energise the creations achieved in rehearsal. Sound- and light-system for the rehearsals and the presentation of the final performance are required. Different objects are needed for the different exercises, as well as paper and pens for writing, make-up and costumes for the characters, and different sets for the final performance.

Impact

The impact on the young people who participate in this activity is the development of skills for the professional world, and on an emotional level for everyday life and in the face of different situations that it brings. It allows them to gain capacity for reflection, communication, cooperation and understanding towards each other. It brings creative development and argumentation skills, as well as social inclusion. In the safe space they can be themselves and discover their abilities, as well as discover how much they can boost their self-esteem. Valuing others and their stories and taking advantage of them to grow as a human being.

Recommended target

Girls
Youth not in employment, education, or training ("NEET")
Youth with a migrant background
Minorities
Youths from the LGBTIAQ+ community

Main needs addressed

Employment orientation
Physical health support
Mental and emotional health support
Relationships' advice
Educational support
Culture, leisure, and free time activities
Administrative support

Adjustment for a challenging situation

Despite being more complex, this project could be adapted and adjusted in the case of a confinement. We would start working remotely, through online platforms, which would still allow contact between everyone, even though it would be through a different path. All the working phases of the activity would be adjusted for this distance work, we would make the exercises adapted to digital platforms, and we would find a way to condense all the phases into an online work ending in the same final goal. For example, we could have video calls to discuss the activity.

This tool was developed by Rightchallenge, from a reported activity implemented in 2023, in urban and rural contexts, with adolescents (14-19) including girls, youth not in employment, education or training ("NEET"), youth with a migrant background, minorities, youths from the LGBTIAQ+ community.

22 Sewing the mandala of my life

Art form

Sewing

Purpose of the activity

This tool helps participants to reflect on where they are in their lives, what goals they want to achieve and which ones they have already achieved. This reflection is carried out while sewing pieces of cloth into a mandala that is drawn on a cloth bag. It also allows the participants to develop their creativity and socialise with their peers.

Duration of the activity

Between 120 and 150 minutes.

Structure of the activity

The activity can be carried out in a single session of minimum 2 hours, so that participants have enough time to make their mandalas. The activity may last longer in case of an introduction to sewing and the use of a sewing needle.

How does the tool work?

The activity starts with the youth worker distributing a cloth bag to each participant and explaining them the objective of the activity. Meanwhile, a large mandala of life must be displayed (in a digital whiteboard or similar medium) to expose the areas composing the mandala, which will be the areas that participants are asked to reflect on.

If the group does not know how to sew, a short introductory session will be necessary so that they can learn basic sewing techniques. This part would follow the introduction of the Mandala of Life activity.

The mandala is a circle divided into sections/ areas (i.e., love, family, friends, health, work, studies etc. They may be more or less, depending on the needs of the target group).

The youth worker then gives the participants a paper sheet to write down the life goals associated with each area of the life mandala (these thoughts won't be shared: they will be used for later work with the fabrics). They will have 10 to 15 minutes to reflect and write down the objectives. To help them think, they will be asked some questions to help them in their reflection:

- Have you ever thought about setting goals in the areas considered?
- Are these short-term or long-term goals?
- Are they realistic compared to your current situation?
- If you have never thought about it, what goals would you set?
- Do you need help from other people to achieve them?

Later, the group will proceed to use the fabrics, which were previously arranged in the centre of the room. In this moment, everyone is encouraged to reflect on their progress in each section of the mandala, considering the goals they have previously set. It is important for everyone to let their creativity flow through sewing (in addition to needle and thread, fabric glue can be provided), focusing more on reflection than on the quality of the work. Participants can use as many fabrics as they want, they can put them in different shapes, use pieces of the same fabric, decorate other parts of the fabric, etc. It is useful to put on relaxing music during the session.

Finally, a circle is formed to proceed with the reflection part. Several questions are asked to guide the group's reflection:

- Did you find it easy to reflect on the objectives of each section?
- Did you find it easy to think about these objectives?
- How did you feel during the process?
- Is your reflection equivalent in all aspects?
- Do you think about the steps to reach these objectives?
- Do you write these objectives down or are they an abstract idea in your head?
- Are they usually changing objectives or are they static?
- Do you feel like you have the capacity to take the necessary steps to achieve them?
- Do the chosen fabrics and colours mean anything?

Lastly, participants are asked to share with the group their mandalas and explain their significance.

Requirements

This activity can take place indoors or outdoors. The materials required are fabrics of all kinds (printed, plain, different textures, etc), fabric bags, needles, threads, and a life mandala template. If the group does not know how to sew, fabric glue can be brought. Moreover: sound system; projector or white board to show the image of the mandala or, alternatively, a large piece of paper on which to draw it.

Impact

This activity allows participants to reflect on their progress in life. It makes them think about where they are at the present time, where they want to go and what they have achieved so far. As the life mandala can have different sections depending on the group (for example, we can add sections such as love, family, work, friends, health, etc.), it is an activity that fits what is most important to the group, focusing on the emotional aspect. Moreover, as this activity is done in a group, the participants can exchange experiences or ideas among them, they can connect and get to know each other better thanks to the final reflection, also, they will develop creativity and some people might learn to sew for the first time. If some participants already know how to sew, they can help other participants to take their first steps in sewing, which helps to create bonds within the group and promote community participation.

Recommended target

Girls

Youth not in employment, education, or training ("NEET")
Youth with a migrant background
Minorities
Youths from the LGBTIAQ+ community

Main needs addressed

Mental and emotional health support
Culture, leisure, and free time activities

Adjustment for a challenging situation

This activity can be adapted to different contexts. Ideally, it should be done in a face-to-face group to exchange experiences while sewing. However, it can be done online if the situation requires it, and participants are asked to use pieces of fabric they have at home. In case the participants do not have a printer to print the mandala template, they can draw it freehand.

This tool was developed by SSF Solidaridad Sin Fronteras, from an activity directly implemented in 2022-2023 in the urban context of Alcorcón, with a group of 7 youths, aged 25 to 35 (including youths with migrant background, youths from the LGBTQIA+ community, minorities).

23 Street campaigning

Art form

This tool can use different art forms, such as theatre, visual art, interactive boards, juggling, writing, painting.

Purpose of the activity

Awareness raising and/or information of the general audience regarding specific topics. The purpose of a street campaign is to generate a positive change regarding a specific issue.

Duration of the activity

A street campaign can take a few hours (recommended: at least 2 hours) to a full day, a couple of days, and even a full month. The duration of a campaign is heavily influenced by the available resources, financial or human ones. It is also influenced by the objectives of the campaign and number of activities. The preparation process should take at least 8 hours.

Structure of the activity

A street campaign is an organised process, with a variety of actions and activities, which targets a specific problem that affects people from a certain community directly or indirectly. The team involved in preparing and delivering such campaigns should be motivated by the change they want to bring about. It has to take place on the streets - mean public places that could be parks, sidewalks, markets, central squares, shopping areas, bus/train/metro stops/stations, campuses, beach, parking lots, etc., any area that is public and has a good enough traffic of people.

How does the tool work?

The preparation process duration depends on the group of people involved in the project.
The objective and goals of the campaign are set by the facilitators and based on the needs of the target group.

A street campaign is composed of 3 phases:

1. Attracting attention (through methods such as object manipulation, clowning, energizers, music and dance, balloon modelling, etc.)
2. Spreading the message (through methods such as theatre, educational games, visuals, demonstrations/tasters, flashmobs)
3. Link-up (a group of assigned volunteers - called Communicators - conduct deeper conversations on the street campaign's subject with the passersby and helps motivate them to engage in the activities)

Requirements

The activity requires an outdoor space, banners, a music instrument, canvas, writing paper, markers or paints, and props for the preparation process.

Impact

Generally, the impact is raising awareness regarding the chosen topic and changing harmful behaviours people can have or experience.

Recommended target

Girls
Youth not in employment, education, or training ("NEET")
Youth with a migrant background
Minorities
Youths from the LGBTIAQ+ community
Others: it can be used as a tool to raise awareness about problems facing by most vulnerable groups

Main needs addressed

Mental and emotional health support
Relationships' advice
Educational support
Culture, leisure, and free time activities

Adjustment for a challenging situation

If the weather permits, the preparation process can also take place in an outdoor space. Activities created can ensure minimal physical contact between participants. It can also be replaced by an online awareness raising campaign.

This tool was developed by A.R.T. Fusion, from an activity directly implemented in various contexts, on different topics and with different target groups. For a more comprehensive guide on how to organise street campaigns, please see the **Street Campaigning Manual**.

24 Take a step forward

Art form

Art is used in this activity with a more open approach. This tool borrows techniques from theatre playing regarding expressing emotions and practising compassion and empathy.

Purpose of the activity

This tool is based on the idea of understanding various and different identities to cultivate empathy towards minorities. The main goal is for participants to put themselves in another person's shoes and, thereby, to move toward understanding the minorities' point of view. During the activity, concepts such as privilege, human rights and disadvantages are addressed.

Duration of the activity

1 hour

Structure of the activity

The tool is implemented within one session. It is divided into two main parts:

a) the main activity
b) the reflecting discussion that follows

How does the tool work?

The youth worker begins with a short reference on identities, diversity, and empathy. After the introduction they must follow the steps described below:

1. The activity is introduced by asking youths *if they have ever imagined that they were someone else*. The youth worker asks for examples. Then he/she asks the participants to also imagine that they are playing the role of someone else, another young person who is probably quite different from themselves.
2. The youth worker explains that everyone is going to get a piece of paper with their new identity. They should read it silently, and not mention to anyone else who they are.
3. In this case, youth workers mustn't encourage participants to ask questions: even if they don't know much about the person described, they should use their imagination. To help them get into the role, the moderator should ask them a series of tasks, like for example: *give yourself a name; make a label with that name to remind you of who you imagine yourself to be; …*
4. To stimulate the participants' imagination, some quiet music can be played. Participants can also sit down, close their eyes, and imagine silently. The youth worker then asks a few questions.

   - Where were you born?
   - What were things like when you were young?
   - What was your family like when you were young? Is it different now?
   - What is your daily life like now?
   - Where do you live?
   - What makes you happy?
   - What are you afraid of?
5. The moderator asks youths to remain completely quiet and then stand next to each other, as if in a starting line. When they do, explain that you will describe some statements that describe living situations, everyday life, hopes and dreams, social life, wealth, emotions, way of thinking etc. If a

statement corresponds to the person, they imagine they are embodying, then they should take a step forward. Otherwise, they should not move.

6. Read the statements one by one. Pause at each statement to give them time to step forward. Ask them to look around and see where others are.
7. At the end of the activity, we invite all the participants to sit in their final position. We ask each one in turn to describe their assigned role. After each participant identifies their role, we ask them to observe where they are after completing the activity.
8. Before debriefing questions are asked, the role play needs to be clearly completed. Participants are asked to close their eyes and bring back their real selves. It must be explained that we will count to three and then they will call out their own name. In this way, we will symbolically complete the activity and make sure they don't get stuck in their roles.

Evaluation and assessment

We take stock of the activity by asking questions such as:

- What happened in this activity?
- Describe the steps this activity followed
- How easy or difficult did you find it to perform your role?
- How did you imagine the person you played was? Do you know someone who is like this person?
- How did you feel as you imagined yourself being that person? Was this person like you?
- Are the people who eventually went further than you more privileged? Define privilege. Now change the point of view by using the term "right"
- In what conclusion or realisation can we get regarding social structure?

Note: It is very interesting to lead the participants in relating the experience of the game to the social context and its characteristics. In that way a whole conversation could begin on whether the game and its form are a clear analogy of the social hierarchies, where the privileged ones "step" onto the disadvantaged in order to gain more. The discussion can be continued by mentioning the duality "right-privilege", the concept that in our society we have lowered the standards of human rights and started to call privileges some basic rights such as shelter, food, public and free education, and health.

This tool can be applied to various and diverse children, youth, or adult groups. But it is essential to make adjustments and changes to the written material included so that they are always relevant to the target group.

For example, below you can find examples of written identities used during the implementation of the tool:

- You were born in this city, but your parents moved here from Asia. They run a restaurant and you live in rooms above the restaurant with your sister. You don't have a job.
- You are 30 years old. You are an influencer. You have nice body and clothes. You live in a large apartment in New York. You have multiple collaborations on Instagram that bring you a lot of money.
- You are 30 years old. You are a gay man. You and your partner recently were victims of homophobic assault. You are afraid of walking together on the street.
- You recently got out of a drug rehabilitation programme. You are 35 years old. You are trying to reintegrate into society and get used to the new rhythms of everyday life.
- You are a Romani 14 years old-girl, and you recently became a mother, and you are part of a nomad Romani group.

Below you can also find examples of the statements read during the implementation.

1. You live in a comfortable house with a telephone and TV
2. You are always welcomed in public places
3. You aren't afraid to present yourself the way you are

4. You have been to theatre or a concert at least one time in your life
5. Your environment is supportive and understanding when you are dealing with a personal issue
6. Your rights are not violated
7. You have dreams and ambitions

Requirements

The tool is implemented in an indoor space that is configured according to the group's needs. The space must be friendly, cozy, and capable of promoting and facilitating expression. To implement the tool, it is required to have pieces of paper depending on the number of team members with various identities written.

Impact

The activity promotes empathy towards those who are different and understanding of the possible consequences of belonging to minority groups. Of course, it can also inform about the inequality of opportunities in the social structure. The main goal of this activity is making the group of participants reflect on different identities and situations apart of their own and in that way to acquire an essential and critical consideration of the social reality.

Recommended target

Girls
Youth not in employment, education, or training ("NEET")
Youth with a migrant background
Minorities
Youths from the LGBTIAQ+ community

Main needs addressed

Mental and emotional health support

Adjustment for a challenging situation

This is an activity that can be modified according to the needs of the participants group. Of course, human contact and physical presence is required, so that each participant can listen and understand the dynamics of the group. However, we should consider the current situation and build the activities in a more inclusive and non-abusive speech. Each identity description and statement shouldn't fall on stereotypical representations but to promote the building of a safe environment for expression.

This tool was developed by Cyclisis, started from a reported activity implemented in urban contexts, with 20 youths (20 to 29 years old).
Source: ΜΑΘΗΤΕΣ ΧΩΡΙΣ ΣΥΝΟΡΑ/ STUDENTS WITHOUT BORDERS (CONNECTING CLASSROOMS). The activity comes from Compasito. Educational Manual in Human Rights for Children of the Council of Europe.

Art form

Theatre: theatrical reading workshop, technique of improvisation and interpretation

Purpose of the activity

The tool relates to acting and theatre as a way of learning, and art to educate citizens. Its goal is to create for the youths the possibility of thinking through acting. This tool is very appropriate for newcomer immigrant students. For these young people, theatre makes it possible both to better appropriate the local language - included spoken words, self-confidence, attention, and mutual aid, but also the cultural heritage of the hosting country. The choice of texts to adapt and the discovery of theatre performances allow them to initiate discussion times on the codes and values of the hosting country, to clear up misunderstandings as well as to express their own culture.

Duration of the activity

Five months

Structure of the activity

Each session lasts approximately 2 hours, for a total of 30 hours of intervention. The first sessions are devoted to initiation, self-discovery, of others to build a working group where everyone brings their originality, their creativity, their talent, their own resources. During the second step, the group establishes a theme and brings artistic proposals to feed it and create together an original show. The last sessions are devoted to designing and setting up the end-of-year show that the students will perform at the theatre for their parents and friends but also for a larger number.

How does the tool work?

Each session starts with a little relaxation to refocus everyone's energy. This continues with a warm-up related to the chosen work theme. Then various games and exercises feed the imagination and allow to tame the means of expression, to discover the capacities of each one. Finally staging and acting are

approaching thus allowing the concretization of the work. It can be asked sometimes at the end of the session for a little work for next time: research, text to learn, exercises on the characters.

Dance class may be proposed during the project: these two arts coexist, complement each other. Some sessions include theatrical and dance exercises at the same time.

Requirements

A wide indoor space is required, with a sound system. Depending on the final show, props (costumes) may be useful.

Impact

By going to the end of the adventure and presenting their show on the stage in professional conditions, the participants overcome their fears and take great pride in it. The practice of theatre has proven its unifying aspect.

This activity allows to establish a meeting, to make the participants discover the richness and the multitude of the means of expression of which the dramatic art abounds. It allows them to test for themselves, in an active way, the possibilities and the difficulties of the profession of actor, circus artist, performing artist.

This activity allows to build equal opportunities, which go through art and culture because cultural democratisation, an eternally open project, must be experienced as soon as possible. It is a question of remedying cultural inequalities, training in self-knowledge and others, strengthening the family bond. It is also a question of creating a habit of frequentation, learning to bring together artists and works in all the diversity of expressions.

The project combines a civic impact and a cultural impact.

Recommended target

Youth with a migrant background
Minorities

Main needs addressed

Employment orientation
Educational support
Culture, leisure, and free time activities

Adjustment for a challenging situation

Human contact is very important in this project, as in all projects related to performing arts. If the situation allows, face-to-face workshops are favoured, as well as the performance of young people on the professional stage. But it is possible to consider not having an audience during the performance. This can be filmed for distribution to young people, their families, and friends (situation that we have already done).

Social distancing connected to sanitary measures is not completely against the construction of a show with young people, in fact it can create comical situations.

This tool was developed by ALIFS Association du Lien Interculturel Familial et Social, from an activity directly implemented yearly, from January to May, in urban context, with groups of adolescents (14 to 19 years old) with migrant background - 4 or 5 school classes per year (25 participants per class)

26   Theatrical masks

Art form

Basic theatre techniques related to a non-linguistic communication between the participants. Basic theatrical masks usage techniques.

Purpose of the activity

The tool is a particular case of "non-verbal communication theatre exercises". Therefore, the purpose of the activity is similar: improving vulnerable youth's awareness of their own body, and the connection between body and mind. Especially, they become aware of the power of their body connected to their mind, learning how to convey ideas and emotions and communicate them through their body. This allows them to build a better confidence in their decisions, when later using their voice (and even a theatrical text). What first might seem, as a "game" of sorts, is actually a method to teach them how to listen to their own intuition and to get to know themselves better. It is important that during these kinds of activities the trainer reiterates that there are *no wrong answers*, only different interpretations, each coming from our different experiences in life. Moreover, by being unable to speak, every member of the group is put on the same level, increasing the possibility to integrate participants who come from a different cultural background, or come from a different difficult situation. The variable represented by the use of the mask lies in this: the mask represents both an obstacle for the wearer (because he/she can't use facial expressions or their voice) and a barrier that protects him/her from the world, so that it becomes easier for him/her to express him/herself.

Duration of the activity

The activity takes 30 to 60 minutes, depending on the exercise. To appreciate the benefits of the tool, the wider workshop in which the tool is used needs to have a duration of, at least, 6 sessions of 1 or 2 hours each.

Structure of the activity

This tool can be used as part of a larger workshop, that can be related to play a theatrical text or to self-expression in general. Especially, it is recommended at the beginning of each session, to facilitate

subsequent activities. During the workshop, different exercises with theatrical masks are proposed to the participants, each giving new knowledge of different techniques that will be used in the continuation of the activity. This allows the participants to gradually reach a better understanding of themselves, allowing them, in turn, to experience more and more complex exercises that require a higher level of self-consciousness.

How does the tool work?

A few examples of exercises performed during a workshop will be provided hereunder:

● A game of interpretation - What is…?

This is an introspective activity in which in front of a mirror, right before wearing the mask, the participants must think individually of an emotion and express it however they think fit (through their body, voice, facial expressions, etc). After this, they must wear the mask and show the same emotion they thought of before, but this time with the limitation the mask represents. The youth worker must then ask them a series of precise questions that ought to demand an escalation of critical thinking from the participants, and to which they shall only answer using their bodies. Here are a few examples:

First, we start with easy and known concepts to them, as in physical manifestations: *What is Hunger? What is Pain?* Then we move to feelings: *What is Happiness? What is Anger?*
After this, we can ask them to play and use their imagination with known facts even children may understand: *What is a Pet? What is a Building? What is a Door?*
Then we start challenging them with more subjective and even surreal images: *What is Big? What is a Triangle?*
And even go further by making them question their last answer: *If that is Big, then what is Huge? If that is a Triangle, then what is a Pyramid?*
Finally, the last questions they must answer are totally subjective concepts they may or may not be familiar with, but it is important they try answering:
What is Art? What is Wisdom? What is Nostalgia?

● Story time!

Each participant, in turn, wears a mask, so that his/her face is covered and hidden. Talking is also forbidden. The youth worker stimulates the participant wearing the mask through different variations of the exercise, encouraging him/her to improvise and think out of the box. The youth worker will start asking him/her to express simple emotions (e.g. being scared, happy, doubtful, surprised, etc.) and gradually move to more articulated proposals: telling a complete short story (e.g. a walk in the park, driving home through heavy traffic, etc.) which all have to be understood by the others, or collaborate in groups of 2, to tell tougher short stories - these tougher stories require the explanation of who the characters are, where they are and what is the problem they have to solve. It is up to the participants to find their own conclusion to the story - and all must be done only using their body, imagination, and improvisational skills. If necessary to make the activity simpler, each scene may be accompanied by music the youth worker has carefully selected for each story. The selected music must define the energy the participants must show during their performance (calm music = calm scene, vibrant music = vibrant scene, etc). Other variations are to make participants react through improvisation to sound stimuli directly (either to music or nature sounds), directions from the youth workers or from other participants as well. The activity almost becomes a game, allowing the participant to express in a fun way their interpretation of the different directions they are given.

Going on with the workshop sessions, the youth worker will need to make sure to give each participant suggestions on how to portray completely what their own intuition tells them to do when reading a theatrical text or portraying a character onstage. If, for example, the wider workshop, in which this tool is used, is focused on theatre.

Note: In cases where a mask cannot be used, either because the individual finds it demanding or is physically unable to use it, the youth worker can accompany the participant and help them to still take part of the activity while still addressing the understanding of oneself and having fun with the others.

Requirements

Theatrical neutral white masks. The activity needs to be done in a large indoor space, to avoid distractions and to allow each participant to have enough space to move around. A sound system is needed and, depending on the exercise, props, paper, and pens for writing might become handy. It is advisable to sanitise the masks after each use with an appropriate product.

Impact

Being unable to convey ideas through their voice or facial expressions, the participants become more and more in tune with their bodies. They display greater confidence whenever they are onstage and in front of their peers: both in front of their workshop-mates, while "performing" their scenes, and in front of other youth, outside the workshop, while, for example, simply speaking to them. Normally, participants who might have been uninterested in the beginning are more open-minded in the end, and some others demonstrate an interest in the arts.

Recommended target

Girls
Youth not in employment, education, or training ("NEET")
Youth with a migrant background
Minorities
Youths from the LGBTIAQ+ community

Main needs addressed

Employment orientation
Mental and emotional health support
Educational support
Culture, leisure, and free time activities

Adjustment for a challenging situation

In a normal situation, the activities that are proposed require physical interaction between the participants, e.g., holding each other's hand, or even just standing closely. Should this be not possible (e.g., in the case of a lockdown) exercises can be adapted with no use of physical interaction, and sessions can also be performed online.

This tool was developed by La Piccionaia s.c.s., from an activity directly implemented since 2022, in urban contexts, especially in schools, with adolescents (14 to 19 years old) including vulnerable youths (minorities, youths with migrant background, neurodivergent students). It was implemented in different classrooms, up to 20 students per time.

27 The effects of labelling

Art form

Writing

Purpose of the activity

The aim of the activity is for the participants to understand that all people, consciously or unconsciously, categorise (or are categorised by) each other, and what the consequences of categorisation can be.

Duration of the activity

45 minutes to 1 hour, plus evaluation.

Structure of the activity

The activity is structured in 2 main moments:

1. The group writes the labels and puts them in common
2. The moderator guides the group discussion

How does the tool work?

This is a well-known practice which can involve many different groups. The ideal group is composed of 10 to 20 people max.

Part 1

- Some sticky notes and pens are distributed to the participants. Each person writes on two different sticky notes two labels that they believe people put on them at first sight.
- The sticky notes are collected and put on the wall so that everyone can see them.

Part 2

- Discuss the fact that all individuals belong to many different groups. We choose to belong to some of them, but we are categorised into some others, whether we want it or not. By considering which groups you belong to, you could become more aware of how you categorise others and what the effects of doing so are.
- Explain how we group and categorise people, and how we label them as "homo", "foreigner", "retiree", etc. When we label people, many stereotypes come to the surface. For example, a person may choose to wear a rainbow flag to show that they are lesbian, gay, bisexual, trans or queer, just as another might wear designer clothes to show that they are wealthy. In cases where a person's physical appearance differs from that of the majority, they often find themselves labelled against their will.
- Discuss one label at a time. The youth worker sticks a label at a time to him/herself and have the group consider:
    - How is this label defined? How is a person with this label viewed? What is assumed by the word? How is the group perceived?
    - Are males and females treated differently in this group?
    - Is the label positively or negatively charged? How is this group received and treated? Which labels are narrow, and which could contain pretty much anything?
    - Which labels are very rarely used? How often is the label "straight" used for example?

- Are you and others labelled against your will? Which labels do you choose to have put on you and which are forced?

Depending on the group, the labels can first be discussed and adjusted, so as not to make anyone feel uncomfortable.

Requirements

A classroom or just a big room. You can also implement this activity outside the classroom.

Impact

During the implementation of the tool, students understood that all the people, consciously or unconsciously, categorise or are categorised. This activity has been selected as a useful example through a multitude of educational materials related to inclusion. In general, it can help promote dialogue and set an example for school subjects. It is recommended to integrate it, together with other activities, into the curriculum, instead of implementing it as a separate teaching subject with occasional appearances in the school curriculum, so that children realise that inclusion is related to their everyday life and improves the quality of communication between them.

Recommended target

Minorities

Main needs addressed

Mental and emotional health support

Adjustment for a challenging situation

It is possible to implement the activity online. **Miro** can be used to connect to it with the email and "distribute" the labels there, instead of using post-it notes.

This tool was developed by Cyclisis, from a reported activity implemented from 2017 to 2019, in urban context, with adolescents (14 to 19 years old) belonging to minorities.

28   The wind blows and takes away...

Art form

The art form used for this activity is performance, but music or dance can be added to make the activity more interesting and challenging.

Purpose of the activity

This activity has the purpose to help a group of individuals to discover their similarities and create micro communities. It can help them have a good time together and learn new things about each other. The activity can be structured according to various levels of complexity, based on how deeply the characteristics of the participants must be investigated. It can be proposed also in the framework of wider workshops, at the beginning of a work session as an icebreaker, but also as a light activity after an intense work session.

Duration of the activity

From 10 to 30 minutes

Structure of the activity

The activity is conceived as a unique session that can be adapted according to the needs: it can be very short (around 10 minutes) or longer (around 30 minutes).

How does the tool work?

At the beginning of the session, participants are in a circle; they can simply stand or seat on chairs. A person stands in the middle and says: *The wind blows and takes away everyone who…*, completing the sentence with a feature that applies to him/ her. All those who recognise themselves in that characteristic must leave their place and exchange it with someone else in the circle (with those who had to move). The person in the middle tries to take the place of those who are moving within the circle. At the end, one person will be left standing without a seat and will be in the middle of the circle (s/he can be the same person as before).
Now, the person in the middle starts again with: *The wind blows and takes away all those who…*, ending the sentence with another characteristic, and the same pattern is repeated several times.
If the statement does not apply to any participant, s/he will not move. Several kinds of features can be used for the sentences, e.g., physical characteristics, characteristics of everyday life, feelings, desires and beliefs.

This activity asks the participants to show personal characteristics to the others, so it is important to consider that some people could not feel comfortable with this. It is essential to explain the rules at the beginning of the session and to encourage participants to take part in this activity without prejudices, and with a respectful and non-judgmental attitude. If someone does not want to react to a call - even if they should, due to their characteristics - they cannot be forced by others to exchange their place. The activity needs to be implemented in a safe space and no one should feel uncomfortable.

Requirements

No material is needed. The activity should be implemented in a room or an outdoor area that is big enough to ensure the presence of all participants and their movements. Participants should have basic language skills.

Impact

This activity creates cohesion among the participants by bringing out their similarities and differences and, at the same time, making the participants have a good time together.

Recommended target

Girls
Youths not in employment, education, or training ("NEET")
Youths with a migrant background
Minorities
Youths from the LGBTIAQ+ community

Main needs addressed

Mental and emotional health support
Relationships' advice
Culture, leisure, and free time activities

Adjustment for a challenging situation

This activity can be easily implemented outside and with the use of face masks.

This tool was developed by ALDA European Association for Local Democracy, from a reported activity implemented in January 2018 in the urban context of Marseille, in the framework of the project **Art 4 Act**, funded by the Erasmus+ programme of the European Union. See the **Art-based educational practices and methodologies for an inclusive society. A guidebook for the youth workers**.

Art form

Embroidery

Purpose of the activity

The aim of the activity is providing an opportunity for an interesting activity that can turn from a hobby into a job and, at the same time, creating a calm and therapeutic atmosphere through a deep focus on embroidery. Needlework is beneficial for mental health: the repetitive movements of working the stitches can be meditative and soothing and can give you confidence, and it has been recognised as an effective way to reduce stress and release anxiety, thanks to the focus on one action. It's also a very good way to disconnect from the digital world and connect to your inner self. In addition, there is a sense of achievement when a piece is completed which can boost mental health and improve one's well-being.

Duration of the activity

It depends on the design's complexity and the participants' willingness. Typically, sessions are between 2-5 days of 4-8 hours per day.

Structure of the activity

The structure of the work is divided into:

- pre-creation of the schemes by a professional
- introduction
- instructions
- scheme selection
- active work
- asking for help
- finalising

1. First step - participants choose a scheme/theme that they want to work on, something that symbolises their emotion at the moment.

2. Second step - demonstration of the tool by the facilitator who has worked out the schemes beforehand.
3. Step three - participants begin to embroider, under the constant guidance of the facilitator.

How does the tool work?

Schemes can be symbolic of each participant's character or of the needs of the target group. For example, if a person is feeling sad, he/she might want to use dark-coloured threads to represent the emotions. Alternatively, the schemes could be pre-designed to relate the young people's attitudes to the topic they are working on (past, future, social theme, etc.). For example, if the topic is "What are young people's attitudes about the future?" facilitators could have participants choose one scheme from the following: sun (optimistic), wings (freedom), or black heart (sadness).

Requirements

The activity can be held in indoor or outdoor spaces. It requires canvas, needles, threads of different colours, scissors, ready-made scheme to work on, millimetre paper.

Impact

The impact on the target groups is mainly emotional, which can be both positive and negative. Embroidery needs extreme focus because of the pickiness and precision of the work. Participants learn perseverance.

Recommended target

Girls
Youths not in employment, education, or training ("NEET")
Youths with a migrant background
Minorities
Youths from the LGBTIAQ+ community

Main needs addressed

Financial support
Mental and emotional health support
Educational support
Culture, leisure, and free time activities

Adjustment for a challenging situation

In case of a challenging situation involving social distancing, embroidery video lessons can be filmed by the youth worker and shared with the group.

This tool was developed by CSCD Center for Sustainable Communities Development, from an activity directly implemented in November 2021, in the town of Breznik, in the framework of workshop **Raise Graovo** with a group of 10 vulnerable youths aged 15-29 years (NEET – youths not in employment, education or training).

30 ViewN'Act

Art form

Cinematography, film

Purpose of the activity

The purpose of the activity is to use films dealing with social issues and have the participants create their own ending to the story all together. The participants can use simple cinematography techniques with the help of their own smartphones or equipment provided by the coordinators. At the end, once the activity is ended, the group can watch the actual ending of the film and discuss their results in relation to the actual movie. Alternatively, for more brief sessions, the participants can watch the movie together and use it as a basis to discuss a relevant social matter, exchange opinions and views and generally enter an argumentation circle. The goal is to give space for everyone to speak and add their input, but also to get them actively thinking about art and life.

Duration of the activity

Small discussion sessions can last from 4 to 6 hours. Larger sessions that include cinematography can last a week.

Structure of the activity

The coordinator/facilitator/educator chooses a movie/film with a specific focus and plans the screening. Part of the preparation is to inform the participants of the movie they will be watching, as well as creating a list of key questions that could better help facilitate the discussion. During the screening, the role of the facilitator is mainly to ensure that the discussion is progressing and to take action in cases of standstills or conflicts.

Making the movie

In case the participants choose to film their own interpretation of the film's progress, the educator must keep the first session as already described but will cut the movie before the end. The discussion will follow as foreseen. The next day the participants will start working on their scenario - they will also be given some introduction to the scenario making techniques. The next day will be dedicated to learning some filming basics. The fourth day will be the actual filming and recording sessions, whereas the 5th day is dedicated to the editing and final export of the movie. If the time is adequate, then it can also include the public viewing, otherwise it will take place the next day or on any other future day.

How does the tool work?

The methodology follows a very simple approach and mainly focuses on promoting discussion and exchange in a diverse group. The main focus of the activity is to promote active citizenship through the use of film, since the films of choice aim to present a specific situation or social issue and often share perspectives that are not easily considered in the public discourse.

The dynamic of the activity of course can be challenged during the discussions and co-creation of the movie, so it is important to offer common ground for all to be included and support the discussion by implementing de-escalation techniques where needed. For the activity to work, it requires the active involvement and contribution of all participants. It is important that the film of choice addresses a topic that is relevant to the group and that the youth workers can communicate possible aspects that could be triggering or unacceptable by the participants, for ideological/religious/experiential reasons.

Requirements

Space and equipment to support the screening, adequate sitting spots but also space to move around if needed. The space should be easily adaptable to facilitate the discussion, meaning that the participants should be able to face each other and have a feeling of discussing in equal terms. Writing material would be helpful. As for the filming aspect, it is good to ensure access for all, by using either smartphones or recycled old filming devices, which can also add a "vintage" look to the end result.

Impact

Throughout the different implementations, participants feel satisfied with the process and the discussions. Other than that, there are no other indicators put in place to assess the long-term impact of the activity.

Recommended target

Any vulnerable group, with appropriate preparation, guidance, and support

Main needs addressed

Mental and emotional health support
Relationships' advice
Educational support
Culture, leisure and free time activities

Adjustment for a challenging situation

The activity is very easily adjustable to challenging situations such as lockdowns, if there is a way to ensure digital access for all participants.

This tool was developed by Cyclisis, from an activity directly implemented since 2011, in urban and rural contexts, with youths (20 to 29 years old), including youth not in employment, education or training ("NEET") and adults (30 to 65 years old). The method was used both with young participants and adult educators and facilitators. Participants: 4 to 8 participants per group.

I.III Relevant literature, studies, and manuals

1 Animate the global change. Street campaigning manual

This tool was created as a dissemination publication in the **Animate the Global Change** project, funded with the support of the Erasmus+ Programme of the European Union, implemented by Casa do Povo de Camara de Lobos (Portugal), A.R.T. Fusion (Romania), Innovaform (Hungary), SNRDIMU (Poland), Hopespring (Ghana), ACDR (Nigeria), ACET (Togo) and TAYCO (Tanzania).

Street campaigning comes with many challenges. It is not the easiest methodology to embrace, because it comes with a package of emotions you need to deal with, situations and reactions (of yourself and others) you don't expect, or you don't want to deal with, or even if you do, you still get surprised and you have to activate and use many competencies. It is quite a demanding methodology to work with, but it's very rewarding, for the people you target with this work, and for yourself (since you will grow as you have never thought you could).

This manual aims to offer a pathway to follow to become a street campaigner and deliver powerful street campaigns in your community. It will tackle most of the aspects you need to know, providing you with enough details and, also (in the same cases), with sources for getting additional information. We envision this material as a guide, with steps, tips, explanations, examples, and sufficient inspiration or motivation to start your own street campaign. You need to be in the street, delivering a street campaign, to get "hit", to get "the bug of street campaigning", but this manual will hopefully make it happen faster. This manual is designed for activists, members of different non-profit organisations or, generally, parts of the civil society structures, interested to use street campaigning for social and global change in their communities.

Animate the Global Change. Street Campaigning Manual

2 Art-based educational practices and methodologies for an inclusive society. A Guide Book for youth workers

This tool was developed in the framework of the project "Art4Act – Art in Action for an Inclusive Society", co-financed by Erasmus+ Programme of the European Union" is a ERASMUS+, coordinated by Les Têtes de l'Art (Marseille, France) with the partner organisations Art Solution (Tunis, Tunisia), Rock in Faches (Lille, France), Centro di Creazione e Cultura (Florence, Italy), SMouTh (Larissa,Greece), Subjective Values Foundation (Budapest, Hungary), Stichting ROOTS & ROUTES (Rotterdam, Netherlands) and ROOTS & ROUTES Cologne e. V. (Cologne, Germany).

The Guide Book is aimed at those who want to fight discrimination and racism through artistic means, and are interested in finding ways to transfer your idea into a quality inclusion project or performance, but also to youth workers and teachers that wants to do innovative activities with his*her group.

It tackles the following topics:

- Chapter 1: Discrimination, diversity, and the arts
- Here the context and the theoretical framework of the Art4Act project are presented
- Chapter 2: Art4Act – Art practices for an inclusive society
- Art is a tool for social transformation! We selected a set of energisers/practices that we believe can be applied in your youth work. For each activity presented, you can find clear instructions, practical tips and hands-on information
- Chapter 3: Resources for anti-discriminatory arts projects
- For those who want to explore some of the issues more in depth we inserted links to other projects which show the variety of effective art-based approaches to combat discrimination and racism in the different EU contexts.
- Chapter 4: Art4Act – The project

It also includes the frame in which the proposed practices were tested and validated in each country, and the partners involved.

Art-based educational practices and methodologies for an inclusive society. A Guide Book for youth workers.

3 Children and young people's desires after pandemic

Source

Le stelle dei desideri (The stars of desires) cured by Carlo Presotto, 2023, Pensa Multimedia

Description

After the research conducted in 1997 by 21 artists involved in theatre for children and young people, in different Italian realities, and gathered in a network promoted by the Piedmont region: the Osservatorio dell'Immaginario (*Le stelle nascoste, mappa del desiderio nell'immaginario infantile*, cured by Mafra Gagliardi, Marsilio), a new research on the subject of children's and young people's desires, which started within the Salesian University Institute of Venice (Italy) in 2021 and developed over about two years, after almost a year of exceptional physical distancing measures due to the health emergency caused by the Covid19 pandemic. A condition that was already beginning to provoke the manifestation of personal and relational discomforts, and above all a change in the temporal and spatial horizon of people's lives. Confined to the home, awaiting public measures linked to the statistics on the course of the contagion, several elements that had hitherto accompanied the younger generations in their growth process were suddenly thrown into crisis: non-verbal interaction, the experience of the peer group, living a large part of one's time in the school community, the bodily practices of sport, play and sociability.

Is there a link between the formulation of their deepest desires by children and young people and the cultural and social changes in the context in which they live?

Giving voice to the imagination of children and young people is also a way of making a small contribution to the reopening of an artistic, cultural, and educational look at the idea of the future. Reinforcing the importance of creative languages within those processes of sharing representations of reality that are at the basis of both learning and the ability to project oneself, through desire, into the future.

This book was created to document this new qualitative research work about children's and young people's desires, within the Salesian University Institute of Venice during 2021-2022. The different chapters are each edited by a different author and are divided into two large parts.

In the first part, the scientific team recounts the different phases of the project and gives an analysis and commentary of the research results from different points of view. Carlo Presotto introduces by presenting the design of the research and summarising the chronology of the actions carried out, starting from the research question: is there a link between the formulation of children's and young people's deepest desires and the cultural and social transformations of the context in which they live?
Claudia Puzzovio develops a reflection on the theme of education to desire, how research reveals a gap between children's desires and what they imagine adults' expectations of them to be. Federica Zanetti takes stock of the theatrical activity as a space for relations between adults and children, the relationship between theatre and education, between culture and citizenship… With Laura Elia we delve into the planning of the theatre workshop that accompanied the collection of the children's texts.
With Pierangelo Bordignon and Alessia Anello we encounter an analysis and a commentary respectively on the texts and drawings collected.
The second part contains a series of commentaries collected on the sidelines of the conference presenting the results of the research, accompanied by the theatrical text produced to return the results of the research to the children and young people involved. The theatrical expert Paola Rossi recounts the historical course of one of the 1997 workshops, enabling us to read the common thread between the two research projects. The comments of the three students from the psychology area, who accompanied

the analysis work by Alessia Anello and Pierangelo Bordignon, each deal with one aspect of the material collected. They deal respectively with how children think they can realise their desires in relation to their parents (Nicholas Russo), the scenarios of possible worlds prefigured by the interviewees (Sara Mazzaro) and the need for recognition that emerges Sara Manfredi). Finally, introduced by a greeting from the playwright and director Silvano Antonelli, one of the fathers of Italian children's theatre, the text of the play *Stelle*, by Antonelli and Presotto, which returns the results of the course in poetic form.

4   Community social work/ community social action

Source and author

Marco Marchioni, *Trabajo comunitario y democracia partecipativa* (Community work and participatory democracy)

Description

Through the principles of this methodology, many different techniques can be applied. The Community Work proposed by Marco Marchioni is aimed at setting up processes to improve the living conditions of the population, which can be defined as processes of community intervention in which the community (its territory, its population, its resources, its leaders, etc.) is the centre. It gathers reality through listening, Community Listening, which is always linked to history, traditions, experiences, values, and way of being, starting from what already exists -never starting from scratch, because it is absurd and impossible-, as well as rescuing and making visible what is hidden by the dominant culture. Community work focuses on building collaborative solutions and a new narrative that enhances identities and the unique value of each person and, above all, each community in the construction of their path, their culture, their way, their knowledge, and their history. Thus, following Marco's proposals, in the process of community intervention, the stories of citizens are listened to without any kind of restrictions or preconceived schemes; the stories are compiled in the community monograph; and the stories are shared in community meetings, where the art can have important role (cultural and artistic events made by the people to share, for example, their different cultures and backgrounds).

The main methodological elements are:

- Community teams. Professionals in charge of strengthening participation and the associative network, to facilitate meetings, exchanges, collaboration of everyone in processes and projects of general interest, to contribute to a better and more shared knowledge of reality and promote processes of improvement.

- Community relationship spaces. Technical relational spaces, citizen relational spaces, institutional relationship spaces and community relationship spaces from an integrating perspective, which take the form of community meetings.

- The three circles of social participation and their different levels of involvement. Not everyone wants to and can participate in everything, but the conditions must always exist for those who want to be able to do so.

- The three actors of participation: citizens, professionals, and institutional and social decision-makers. If any of these actors is not present, community progress is not possible. All of this from an inter-sectorial, inter-institutional and transdisciplinary point of view.

When implementing a Community social work process, concrete activities that are going to be implemented arise from the voice of the community. It means that the tool is completely flexible and adaptable to the content and the specific target groups and needs. The important thing is to take into consideration the main elements, such as listening processes, community monograph and community meetings.

It is completely necessary to implement this process "on the streets", community activities must be implemented in recognisable and popular local places, such as a square, public theatre or a park. Some intermediate processes could be done online (elaboration of the monograph, some online workshops) in between, until *normality* is restored.

Target group

All the community, including, of course, vulnerable youth. Following this methodology, young people have the chance to talk about their narratives, as individuals, as youngsters and as members of the community. They are part of the construction of democracy and solutions to improve their lives. Their empowerment is sought so that they feel that they are members of society and the community, not mere recipients of services or aid.

Impact on the target group

This methodology aims to facilitate communication, dialogue, collaboration, and positive interaction between neighbours from different backgrounds to improve relations, promote intercultural coexistence in neighbourhoods and municipalities and prevent conflicts. This kind of projects promote the establishment of links at the community level and in a way implies that a feeling and an identity emerges of recognising the projects as something that belongs to everyone and not just to one person.
Specifically for vulnerable young people, these processes allow them to recognise themselves as equal members of the community, to interact with other neighbours, local institutions, and associations, to learn about existing resources and to increase their civic participation.

Recommended target groups

Girls
Youth not in employment, education, or training ("NEET")
Youth with a migrant background
Minorities
Youths from the LGBTIAQ+ community

Main need addressed

Mental and emotional health support
Culture, leisure, and free time activities

5 Dance Movement Therapy (DMT)

Source and author

Mira, A. M., & Neto, C. (2019). *Dance movement therapy for youth at risk of social exclusion in Portugal: A qualitative study. The Arts in Psychotherapy*, 63, 84-92.
https://doi.org/10.1016/j.aip.2018.12.004

Description

DMT It's a form of psychotherapy that uses movement and dance to promote emotional, social, cognitive, and physical integration and well-being. The approach is based on the belief that movement and dance can serve as powerful tools for self-expression, communication, and personal growth, and can be used to address a wide range of psychological, emotional, and social issues. In this way, the focus is not on the quality of the movement or dance itself, but on the individual's subjective experience and meaning making of their movements and dance expressions. The goal is to promote holistic healing and wellness by integrating the mind, body, and spirit.

Target group

Youth (12 to 18)

Impact on the target group

The study suggests that DMT can be a valuable tool for promoting social inclusion and well-being among youth at risk of social exclusion in Portugal. By providing a safe and supportive environment for movement and emotional expression, the program was able to foster personal growth, communication, and social connectedness among participants.

Recommended target

Girls
Youth not in employment, education, or training ("NEET")
Youth with a migrant background
Minorities
Youths from the LGBTIAQ+ community

Main needs addressed

Employment orientation
Physical health support
Mental and emotional health support
Relationships' advice
Educational support
Culture, leisure, and free time activities

Adjustment in the case of further challenging situations

Although the lack of physical presence can make it hard for therapists to provide adequate support and build trust, in case of lockdown we can adjust the tool through:

- online group sessions by using video conferencing software to conduct group sessions where participants can engage in movement and dance activities, express themselves, and interact with others in a supportive environment
- solo movement practice, where participants can explore movement and dance on their own while adhering to lockdown restrictions. This can include improvisational movement practice, mindful breathing, or guided meditations.

6 Drama therapy

Source and author

Leite, P., & Almeida, A. (2019). *Drama therapy with at-risk children and youth: a qualitative study in Portugal. The Arts in Psychotherapy*, 62, 61-68. **See more**.

Description

This tool it's a form of psychotherapy that uses theatre and drama techniques to promote emotional expression, communication, and personal growth. According to this study, drama therapy is based on the idea that the use of theatre and drama techniques can provide a safe and supportive environment for participants to explore and express their emotions and experiences, and to develop social and interpersonal skills. It can be used in a variety of settings, such as schools, community centres, and clinical settings, and can be adapted to different age groups and cultural backgrounds. The therapy can involve a range of activities, such as improvisation, role-playing, storytelling, and theatre games, and can be delivered in individual or group settings.

Target group

Children and youth

Impact on the target group

As the study suggests, Drama Therapy can be an effective tool for promoting social inclusion for at-risk children and youth in Portugal. By providing opportunities for emotional expression, communication, and social interaction, drama therapy can help to address the social, emotional, and psychological needs of vulnerable youths and promote their overall well-being.

Potential target among the vulnerable youth

Girls
Youth not in employment, education, or training ("NEET")
Youth with a migrant background
Minorities
Youths from the LGBTIAQ+ community

Main need addressed

Employment orientation
Physical health support
Mental and emotional health support
Relationships' advice
Educational support
Culture, leisure, and free time activities
Administrative support

Adjustment in the case of further challenging situations

Although adapting drama therapy during lockdowns presents challenges such as technical difficulties,

lack of physical presence, difficulty in building trust, and limited space, using online platforms and other creative approaches can help to overcome these challenges and continue to promote social inclusion and well-being.

7 Image and Forum Theatre manual

This tool was created as a dissemination publication in the **Animate the Global Change** project, funded with the support of the Erasmus+ Programme of the European Union, implemented by Casa do Povo de Camara de Lobos (Portugal), A.R.T. Fusion (Romania), Innovaform (Hungary), SNRDIMU (Poland), Hopespring (Ghana), ACDR (Nigeria), ACET (Togo) and TAYCO (Tanzania).

Image and Forum Theatre manual

It is based on years of experience of the A.R.T. Fusion Association (Romania) in working with Theatre of the Oppressed methods but inspired by the first Africa-Europe youth cooperation project focused on Forum Theatre: "Act for What You Believe" (details about the project will follow as well).

The reality is that in the world there are a huge number of practitioners in the Theatre of the Oppressed field (as it will be highlighted in the specific chapter) and maybe even a higher number of various institutions, organisation representatives or individual activists that will desire to work with the methods. What are missing from this huge invisible network are standardisation and a common methodological approach that could be easily shared and introduced to the newcomers in the field. As by "wireless phone", these methods have been transferred, replicated, adjusted, and adapted in multiple ways everywhere in the world in the last 30 years.

In every capacity building project (focused on Forum or Image Theatre) implemented by A.R.T. Fusion we were confronted with requests (based on genuine needs) for more specific guidelines and tools that could give more support for becoming Independent Multipliers.

Based on these aspects, in this manual the reader will get to know in detail the following:

- Description of Forum Theatre and Image Theatre Methodology as it was developed and applied in the last years by A.R.T. Fusion groups (small warning in this regard: it may certainly differ from how other practitioners use it)
- Concrete examples of FT and IT (for a deeper understanding of what the methodology looks like in practice)
- Detailed Curricula for working with Forum and Image Theatre (with specific instructions for beginners in the field)
- Detailed guidelines for the role of Joker
- Contact details of experienced multipliers from Europe and Africa that can provide free consultation in working with these methods for beginners.

This represents an ambitious initiative not only because it is first of this kind that will be freely shared with anybody interested but also because it includes considerations related to different cultures where the methods could be used. The inspiration for this product came from an intercontinental project that provided a reasonable number of reflections related to what can work or not in very different cultural settings.

Who are the persons that this toolkit is addressed to?

- Practitioners in Theatre of the Oppressed field (to enrich their toolbox, to diversify their understanding of these methods, to deepen their methodological competencies, to get inspired)
- Beginners in the field (to have a concrete hands-on manual that could guide them in their work, to fill the gaps in their understanding and approach, to sharpen their facilitation skills, to contribute to their independence as users)

- People interested to work with these methods (it will provide an almost complete understanding of how the authors work with the methods, a detailed curricula designed to help newcomers to the field as well and free consultation opportunity)
- Curious people (it might inspire them to start working with these methods BUT a mention needs to be made: this is not a novel, it is quite a technical material- not quite a before naptime reading option)

The readers are invited and encouraged to share their views, opinions, feedback, comments, criticism, etc. after exploring everything that this toolkit includes, and we thank you in advance for taking the time to do that.

8   IMPACT guideline

Source and author

La Piccionaia and IMPACT partners, in the framework of the **IMPACT project**. Read the complete **IMPACT Guideline.**

Description

This Guideline includes the results of *IMPACT Inclusion Matters! using Performing Arts towards Cohesion and Tolerance* project and aims to allow the design and implementation of workshops for social integration of migrants and local citizens, using theatre and performing arts.

The project made it possible to develop and test in different local contexts an innovative methodology born from the contribution of artists active in the field of social inclusion through arts and coming from seven different countries: Bosnia and Herzegovina, Denmark, Italy, North Macedonia, Montenegro, Serbia, and Slovenia.

The challenge of IMPACT project was to develop an innovative and an effective methodology which could meet four main needs:

- bringing together migrants and local citizens in a context of self-expression mediated by performative languages.
- implementing a meaningful path over a very few meetings, in order to be able to intervene even in transit contexts that sometimes constitute a very short stage within the migration path, as often happens in the Balkan countries; being able, even after just two or three meetings, to present a simple performative restitution to be presented to the public, capable of raising awareness among a wider audience of local citizens and thus multiplying the impact of the action.
- being adjustable to any local context, in the Western Balkans region as well as at European level.

The project IMPACT was funded by the Erasmus+ programme and is implemented by VIFIN – Videnscenter for Integration – Denmark as lead partner, in cooperation with the Coalition of Youth Organizations SEGA – North Macedonia, the European Association for Local Democracy - France, La Piccionaia Centre for Theatre Production – Italy, Local Democracy Agency Nikšić – Montenegro, Local Democracy Agency Mostar – Bosnia & Herzegovina, Association for Developing Voluntary Work, Novo Mesto - Slovenia and the Urban Development Center – Serbia.

9 *Inclusioff. Let's turn it on.* Manual for facilitators, social inclusion, exclusion and connecting topics

Source

A.R.T. Fusion provides, on their website, a handful of **online resources and educational materials** (for multiple areas of interest - Theatre of the Oppressed Methods, Living Library, Street Campaign, Global education, Diversity and Community development).

Description

This manual is suitable for any youth worker, non-formal educator and so on because it provides suggestions on what techniques one could use (e.g., TOP methods - forum, newspaper, legislative theatre), and also provides detailed activities and exercises to do in groups where you want to tackle topics like social inclusion or if you work already with vulnerable groups. Implemented with adolescents (14 to 19 years old), youths (20 to 29 years old), adults (30 to 65 years old), elderly people (over 65)

Target group

Girls
Youth with a migrant background
Minorities
Youths from the LGBTIAQ+ community

Main need addressed

Educational support

10 Make the game equal, design spaces at school to Include all children

Source

Edith MARUEJOULS, *Faire je(u) égal, penser les espaces à l'école pour inclure tous les enfants*, Double Ponctuation, 2022

Description

Real public spaces, the playgrounds are the place of the first inequalities - especially between girls and boys. The absence of mix is often favoured by their configuration and the type of activities offered there. By analysing these school species and the relationships that are formed there, Edith Maruéjouls helps schools to fight concretely against gender-related discrimination. Here she invites us to discover these "gender school geographies", her working method and the solutions to make school more inclusive.

She led immersion missions of 4 or 5 months in French schools. The method used consists in carrying out a diagnosis through observation and analysis (mobility of girls and boys and sexual/mixed uses of spaces) to be able to formulate recommendations for arrangements for school species.

Edith Maruéjouls is a Doctor of Geography specialising in gender and diversity issues, expert in the redevelopment of public spaces. She is the general manager of her research office, L'ARObE. She supports local authorities, design and construction professions, educational teams, teachers on the definition of egalitarian school (or public) spaces. Implemented with Children (3 to 5 years old) and Kids (6 to 12 years old)

This book makes it possible to reflect on the relations between girls and boys, as well as on the relations of domination and on the place of minorities in collective spaces.

This work on mixed spaces can be accompanied by a work on artistic creations (theatre, dance, singing, etc.) on the same theme of girl/boy relations, which leads to the creation of a show presented at the end of the year at the municipal theatre in the presence of parents and educational actors.

11 Play therapy. Psychotherapeutic intervention for children and adolescents

Source

Tatiana Robertson, Play Therapy. Psychotherapeutic intervention for children and adolescents

Description

Play therapy is a psychotherapeutic approach based on children's natural need for play. It emphasises function and the role that play plays in preparing the child for life. Play is the natural means of communication and expression through which children learn to explore and discover their world. In play therapy, children use play at their own pace and according to their own needs to symbolically express their concerns, desires, and fears. This process allows the child to externalise their feelings, accept and understand them.

This book discusses various issues and difficulties of children, such as aggressive behaviour, traumatic experiences, self-concept and self-esteem, selective salivation, attention deficit hyperactivity disorder, abuse, divorce, and presents the way in which they are approached and treated by play therapy.

The book is aimed at psychotherapists, mental health providers, educators, parents, and anyone interested in developing their knowledge of issues relating to children and adolescents.

Volume 1	Volume 2	Volume 3
- Brief historical overview - Models of Play Therapy - The therapeutic process of Play Therapy - Dealing with the child's anger and aggression - Trauma and how it is treated - Cultivating a healthy self-concept and self-esteem - Selective salivation - Attention Deficit Hyperactivity Disorder (ADHD) - Applying Play Therapy to abused children - Coping with divorce	- Therapeutic fairy tale - Healing sand - Therapeutic painting - Facing the grief of the child - Working with adopted children - Working with the lonely child - Dealing with psychosomatic symptoms - Dealing with phobias - Working with children on the Autism Spectrum (Asperger's Syndrome) - Dealing with childhood depression	- How the group works therapeutically in play therapy How play therapy can work in a school context - The application of play therapy in a hospital context - Child anxiety - Eating disorders in children - Autism Spectrum Disorder (ASD) - Childhood introversion - Bipolar disorder in children and adolescents - Obsessive-compulsive disorder in childhood and adolescence - Expression of gender non-standard behaviour

12 Rainbow School Activities Library

Source

https://rainbowschool.gr/library/
https://rainbowschool.gr/educational-material/

Description

The Rainbow School is a voluntary non-profit organisation made up of people who envision an inclusive school for LGBTQ+ children in Greece. Their goal is to have schools where every person feels free and safe, expressing themselves away from stereotypes, discrimination, and exclusion. A school that will fit us all without exceptions!

Their mission is to contribute to strengthening inclusion in gender, sexuality, and relationships more broadly, with a focus on the Greek educational context.

They focus on eliminating discrimination around issues of sexual orientation, gender identity, gender expression and gender characteristics.

In this library you can find useful articles, publications, guidelines, and workshops on sexual, emotional, and inclusive education.

13 Role play game

Description

A role play is a simulation, a type of dramatization in which the participants are placed in a real situation, each in a specific role, with clear instructions for actions and a result. Role play can be applied as a testing and reliving of a situation (e.g., a hate speech situation; social campaigning; a dispute with local government, etc.)

The main steps to take when creating such a task are:

- Clearly define the purpose of the role play
- Defining all possible problems that may arise or external obstacles (location, or the number of participants)
- Careful consideration of timing
- Defining and describing the different roles
- Allocation among participants
- A detailed description of the situation
- Clear instructions for the remainder (observing and giving feedback, and when time and objectives allow - replaying the situation by those observing)
- Presentation of the situation
- Discussion of the situation

For this strategy, it is good to keep in mind that:

- The objectives must be very well defined before the game itself
- The final outcome and the details in the participants' profiles are also essential
- No ready-made dialogues are given, but only guidelines, participant profiles, and an end result
- Participants judge their own behaviour and strategy
- Reflection and discussion are mandatory
- Participants who are in the audience must have a well-defined task

Target group

Role plays develop participants' communication skills and can be structured for any age.
Impact on the target group (expected results): Role playing immerses participants in a real environment, putting them in another person's shoes. This role-play process gives them the confidence to control the character's decisions. The skills that are developed are artistic, creative, critical, social, and communicative.

Adjustment for vulnerable target

To begin, collect participant stories they have experienced that are related to the learning aim of the activity. Encourage participants to share memories that are personal and meaningful to them. After collecting the stories, identify the main themes that emerge. This will help you structure the role-play exercise and focus on the most important learning objectives. Use the stories and key themes to develop scenarios for the role play exercise. These scenarios should be realistic and relevant to the participant's personal experiences. Assign roles to them based on the scenarios you have developed. Encourage the youths to take on roles that are like their own experiences, as this will help them connect more deeply with the exercise. After the activity, have a discussion with the group to discuss their emotions and what they have learned. Encourage them to think about how the exercise relates to their own stories and how they can apply what they have learned in the future.

Adjustment for a challenging situation

Since in-person meetings may be limited or prevented during a pandemic, you can use video conferencing tools such as Zoom, Google Meet or Microsoft Teams to conduct remote role playing. Participants can still step into different roles and interact with each other virtually.

Depending on the nature of the role play exercise, you may need to change scenarios to account for the pandemic situation. To illustrate, if the exercise involves a scenario in a public place, you may need to modify it to account for social distancing and wearing a mask.

14 The role of body in the educational and therapeutic relationship

Source and author

Carlo Presotto, conference *In presenza. Il ruolo dei corpi nella relazione educativa e terapeutica* (In presence. The role of bodies in the educational and therapeutic relationship), held in Milan (Italy), December 12th, 2022, University of Milan.

Description

The pandemic experience has allowed us to experiment on a large scale with insights and hypotheses, already formulated over the years, on how the performative dimension of the theatre workshop changes when it moves into digital contexts.
Asking ourselves which aspects remain active and which are lost, allows us to deepen our understanding of how the performative experience acts with the identities of individuals and groups. And at the same time, it shows us some possible ways to act in the contemporary reality characterised by an increasing hybridisation between real and virtual of our experience of the world.

The intervention questions three objects: the webcam-theatre workshop by Giacomo Verde in 2005, the webcam-theatre performance Zoom, by Tereza Dobiasova and Davide Venturini in 2020, and the construction of the home theatre in 2020 by the students of the Theatre Techniques workshop pedagogy area of the IUSVE.

Around the central knot of the presence/ absence of bodies, three empirical research are compared, which attempt to construct a condition performative condition, an experience of communitas, in the absence of what according to the interpretative frameworks of the people involved constitutes the essence of the theatrical fact: the co-presence of bodies in the same space-time. A phantom of the performative experience seems to manifest itself, with special traits. A strong capacity for emotional activation especially in the young people, a sense of belonging, of sharing, hanging strongly on the common dimension of lockdown. The reflection closes by asking to what extent this type of experience can take root, of generating transformations, to remain in the history of the people and groups involved. How far is it able to structure itself in a memory.

- Remote connection

June 2001 Pecci Museum in Prato, the video artist Giacomo Verde wears one of the first Sony visors and proposes short performative actions by moving small objects framed by a webcam. On the event's web page, one sees the video, hears the artist's voice as he reads the texts, which several remotely connected playwrights create in real time and send to him on chat. Green puts the performer's body in front of a small group of live spectators and another group of connected spectators.
An event for a few fans of technology and contemporary theatre, it generates a strong sense of belonging in the small artistic community that follows Giacomo Verde's work and political activism.
We are struck by the anticipatory capacity of his reflection, but above all by the fact that even then he identified the artistic and political need to activate the spectator in the face of the cognitive leap produced by digital technologies.
Verde writes, and this is 2003, three years before the birth of Facebook: 'Today with the spread of "interactivity" technologies [...] we are faced with a cognitive leap where the separation between producer and consumer, author, and user, becomes increasingly blurred. [...] the feeling of responsible 'interaction' with the world manifests itself through an infinity of individual choices that confront and contrast with an opposing process of massification, [...] causing [...] a risky 'media consensus'. In this new context, the

separation between actor and spectator must be rethought. It is less and less possible to imagine effective works that are not able to make the spectator feel 'necessary' to the event.

Today we talk about the liveness gradient of a virtual experience, measuring the possibility of the spectator perceiving virtual entities as alive by the responses they give to our interaction.

But the central question remains that of the intention with which the relationship is pursued.

- Home Theatre

Theatre workshop of the Bachelor of Science in Education, Salesian University Institute, February 2020, distance learning. We are moving into new but not entirely unexplored territory. On the one hand the adrenaline of the emergency, on the other, as the days go by, the anxiety of suspension.

One soon realises the need to take care, along with the emotions, of the body during the activity, to recognise and not remove the needs it expresses.

It is agreed to keep the webcams on as much as possible, to take care of the visual setting with which to communicate with others.

The four hours of lessons are divided into periods punctuated in a ritual way by common breaks, during which there is an obligation to get up, move, and turn off the camera.

From the guided physical training activities, which everyone does on their own mat in their own room led by the voice of the conductor, comes the idea of turning each house into a stage, of connecting them all together, and of designing a choral physical action.

- Zoom-Unprepared hearts

The third experience also stems from a theatre workshop on the theme of the body and its transformations, how emotions and relationships manifest themselves in the encounter with the other in adolescence. In February 2020, the workshop was interrupted, but the two artists Davide Venturini and Tereza Dobiasova decided to continue developing the material and to create a dance performance always aimed at an audience of young people on the zoom platform. The number of spectators allows all participants to be displayed on the programme grid. Everyone is only asked to keep cosmetics for face make-up, pencils, lipstick, eye shadow close to them.

Two dancers are each connected from their homes, one in Italy, one in the Czech Republic. The choreography brings them closer to the screen, pulls them apart, puts them in dialogue until a disturbance in the connection interrupts their synchrony. They interrupt the performance, turn to the spectators. They ask for help. They call a spectator by name, a spectator, they propose a game of imitation. In front of the screen as in front of a mirror, they propose performing gestures together, reflecting and challenging each other. The result is a dance, each time different according to the group, sometimes melancholic, sometimes full of energy or anger. Starting with the gesture of putting make-up on their faces, dancers and participants draw a mask on their faces and then begin to move their hands, their bodies, to move in the space in front of the screen.

At the end, the dancers and their director converse with the spectators. In the returns, the realisation often returns that one would never have performed certain gestures if one did not feel 'protected' by distance.

Digital technology has functioned as a mask, allowing a different level of relationship from that of everyday social roles.

The four groups of students each design a scene: bathroom, living room, kitchen, bedroom. Four places in which the spectators/actors, connected by streaming and conducted by a voice only in audio, coming from the headphones of their smartphones, perform different physical actions in synchrony. The discussion that followed highlights how the setting provided by the emergency contributed to making the performance emotionally engaging. Dealing with the bodies on both sides of the screens was key to the success of the experiment.

These three experiences tell of how online we can convey information, we can arouse emotions, we can generate a significant level of empathy. We have seen that it is necessary to engage both body and mind to raise the degree of interaction, digital liveness. What are we missing then?

The experience of the theatre workshop (like that of the performance) allows us to experience a space with a great therapeutic and transformative capacity, the social space of the *as-if* that allows us to explore the peaks and abysses of life in a more vivid, extra-daily way, and then to return. Together with a "we", however temporary.

This tool was implemented by Cyclisis, within the period November 2014 – Jun 2015, in urban and rural context with adolescents (14 to 19 years old) Youths (20 to 29 years old) and adults (30 to 65 years old). The achieved target was youth not in employment, education, or training ("NEET"), youth with migrant background, and minorities; in particular, the project involved 10 to 15 unaccompanied minors living in Patras, 20 families from the Roma community of Vrahneika (rural), 8 to 11 unemployed adults (younger and older). **See the project website**.

Although the activities were based around mentoring and language classes, during the project there were days dedicated to common activities between the group that included several artistic and cultural means. These activities were the following:

- participation in theatrical plays with interactive elements (suitcase theatre)
- creation of ancient-type masks (working with emotion)
- drawing experiences (part of the language and counselling workshops)
- cultural visits to museums (Patras and Athens)
- film viewing (silent cinema and mainstream movies)
- photography sessions in the Roma community
- art festival carried out by the young and older unemployed artists where they showcased their work and carried out workshops for the visitors
- intercultural radio session for sharing music and languages

Purpose of the activity

The purpose of the proposed project was to increase the social welfare services to members of vulnerable social groups in the municipality of Patras. Using mentoring techniques, as well as empowerment and self-esteem ones, the project aimed at facilitating socialisation. With food and cultural communication activities, it created a Core of life coaching Mentors in the community. With a view to stimulating intercultural understanding and viable coexistence, it aimed to strengthen the self-esteem of 30 young unemployed people (young mothers, Roma, immigrants, etc.) as well as to make them feel members of the community.

Duration of the activity

8 months

Structure of the activity

The main activities were scheduled for two times per week, with a duration of 3h per day. The additional sessions would last from 2h (individual workshops at the festival) to 15h (cultural visit in Athens), depending on the type of activity. Median duration was 4h.

How does the tool work?

The "Together Within" project was person-centred, from the fact that there was an established offer of "services" (such as counselling sessions, language sessions, ICT sessions, etc.) with the provision of cultural and non-formal activities that helped build this sense of community. All participants had the ability to discuss and suggest changes, additions as well as more support where needed. All in all, it was a very direct process, involving all persons involved and allowing space for both participation and non-participation, when people chose to not participate for personal or mental health reasons.

It is always important as coordinator to be present and understand when things might not be working, especially with the group's energy and overall scheduling and make adjustments when possible. Of course, we also need to consider additional things, such as trauma informed practices and upskilling of youth/social workers, educators. and artists as educators, because each participants has a unique story and life circumstances which might affect negatively their participation and socialisation process.

Requirements

Most activities took place in indoor spaces, but always the fact that outdoor space was available, really helped maintain a sense of freedom and taking breaks. Most activities didn't require specific infrastructure, but it was helpful to have access to the basics, such as pen and paper and a place to sit. In the space there were always available stationary which really helped with the expression and bonding during the activities and during the breaks. For the more specific artistic activities, the responsible persons made sure that all required material was available, and that adequate space was available for all participants.

Impact

Although the different groups participated in different activities at the same time (especially because of the language barriers and more specific programs), the common hours and common space for coffee and socialisation really helped create the idea of a community and, for those that remained in the city, there are still today instances where they will meet each other and exchange some life updates. In general, it was a really rewarding experience and all people that shared their experience mentioned that it was a positively memorable time that they think about often. Especially in the case of the young unaccompanied minors, their caretakers/guardians mentioned that they were very eager to join each time and they were waiting for the days of the workshops to come and meet all the other people.

Recommended target

Anyone in need of such spaces for learning and socialisation

Main needs addressed

Employment orientation
Mental and emotional health support
Educational support
Culture, leisure, and free time activities

Adjustment for a challenging situation

It would be generally challenging in the case of a lockdown, especially for online activities since access to technological infrastructure, or even functioning technological infrastructure, is not a given for everyone, especially from social backgrounds that face challenges with resources. In this case, we would focus more on bilateral meetings to address sentiments of loneliness and guidance in self-learning. Additionally, the coordinators could try and see if they could get a permit to operate, respecting all possible regulations, or ensure that everyone could get access to the necessary infrastructure. The content of the activities could be transferred easily and adapted to online settings; it would just need to ensure access for all.

16 YOUreSTART!

Source and author

https://yourestart.arcsculturesolidali.org/

Description

YOUreSTART! is a project made and conceived by youth to support the work of youth and culture workers in the covid19 and post-covid19 era!

This program aims to strengthen the interaction between youth workers in culture, art, and creativity. This can be achieved through the creation of a platform that is going to facilitate the exchange of ideas, methodologies, personal experiences and various cultural events. The platform also has the "Toolkit" and the "Repository", which are areas of shared skills and practices for the empowerment of entrepreneurial initiatives in those same fields and provide an innovative use of digital technologies.

In total, 40 youth workers worked for the whole venture who were working or collaborating with the partners involved in this project. Those partners are: Cyclisis from Patras, Greece, Arcs from Caserta, Italy, Arrabal-Aid from Madrid, Spain, PFE from Sofia, Bulgaria and DRPDNM from Novo Mesto, Slovenia.

Section II

METHODOLOGY
(non-formal education)

II.I   The participatory creation

Group, theme, language. Three key-elements for a participatory work of artistic creation

To define the process of participatory artistic creation, we need to define and work on three ingredients:

1. Group > to build the identity of the "performative us".
2. Theme > to define and process the theme we want to deal with, and its necessity.
3. Language > to focus on and train with communicative tools, the most adapted between group and theme.

Group

Who am I / who are we?

Activities for encounter and temporary team building

What is their state of need?

The first thing we need to do when we work with people in a state of social disadvantage is asking ourselves: "What is their state of need now?". Each migrant person or family has their own specific needs, but we need to focus also about the hosting country, its immigration policy, its proximity to the country in emergency: all these elements create collective needs which are important to consider for our projects. The immigration policy in Denmark is not the same as in Serbia or North Macedonia. The needs of people in a state of emergency and the needs of someone waiting for political asylum approval are not the same. To remember this differentiation regarding needs, we find an important tool in Maslow's Pyramid of needs.

This is not a mathematical formula, but it can help us to think about the state of need of the group we are working with.

Safe space

A small group of people is a temporary environment, in which the conditions to develop a process of awareness and expression of the individual person can be created. To create those conditions, we need to build an environment of trust and mutual support. We must establish a pact that guarantees mutual listening and respect.

In the transition **from "I" to "we"**, each person gives to the group some private parts of themselves: tales, gestures they haven't done since childhood, emotions…
Through this giving, each one contributes to cementing the "us" and, at the same time, they take possession of what they are giving, becoming aware of it.
Our personal identity is defined by the interrelation with the others. The small group allows this negotiation in a **protected, safe space**.

To ensure that a safe space is promoted, attention must be paid to various contextual factors:

- Physical and psychological safety
- Clear and consistent structure and appropriate supervision
- Supportive relationships
- Opportunities to belong
- Positive social norms
- Opportunities to develop skills
- Ethical practice
- Anonymity
- Behaviour management procedures

To ensure a safe space during the implementation of the workshops, it is proposed to create a **"group contract"**. This "contract" is a commonly agreed cooperation framework which is constructed based on the personality, emotions and needs of each member and used to understand the commitment in the group. It helps the team to develop codes of effective communication for the purpose of decision making. The contract is a form of dialogue between team members that ensures that diverse representation and different areas and levels of expertise, gender-inclusive language and positive visual representation are valued. The main goal is to create a visible table on which the mutually agreed rules of the group will be displayed.

The guardian of the ritual

While creating the group, the **leader** must exercise the utmost care upon the setting of the workshop and its protection. Space and time are the first territories in which the encounter is negotiated. It's very important to **ritualize the space-time** dedicated to the workshop. After that, it becomes possible to act in a more intense way. In order to do that, it's necessary to mark the space-time boundaries, and it's also necessary to establish a collective gesture of reconstruction in the case they are violated (e.g. by a delay or by the entry of a stranger).

Trust

Trust is generated through a process that involves thoughts, emotions, and body, with different values according to different cultures. The basic level of trust is when I am sure not to be mocked if I present a part of myself that I don't expose in my everyday life. This allows me to "get involved".

Constitutive pact

To create a group, it's necessary to declare and share a "constitutive pact" in which personal and common objectives of the activities are explicit.
The facilitator does not belong to the group. They belong to the project, to the social intervention, to the reference organisation, etc. that includes the group. The relationship between the facilitator and the group

proceeds on this asymmetry. The facilitator plays his/her role when he/she establishes the right distance: he/she can't act in place of the group members, which are the protagonists. Instead, he/she accompanies them and, in many situations, can step back to make space.

The facilitator's first goal is for the participants to become more and more empowered, to be able to make the next step. Participants need to be an active part of the work. The facilitator who is working according to this approach tries to be less and less necessary to the group, until he/she is no more necessary at all. The facilitator works to make the group capable of walking with its own legs. On the other side, the facilitator furthers to complete and close the experience, so that the echo of the work can resound in everyone who took part.

Four phases

The four phases of the journey "from I to us" through participatory artistic creation are:

1. Knowledge (of oneself, of the others, of space and time)
2. Socialisation (the process of self-opening and meeting the others)
3. Expression (the activity of carrying out oneself and representing thoughts, emotions, gestures)
4. Communication (the common process of delivering group assets to others)

Theme

Interest

Interest is the artist's primary tool, and it occupies the territory of personal insecurity: "you don't have the answers and you are provoked by the questions…". When we are curious - in that beautiful very moment - we are living in-between, we are travelling outward with inquiry.
Interest is a feeling directed outward, towards an object, a person, a subject, a theme, a play (Bogart 2001, 131).

To enable this inquiry process, a shared level of interest is required. Speaking about the initiating question for a production, director Katharine Noon says: "This is the part of the process where I say to the company members: *This is what I'm interested in. Are you interested?*" (Bogart 2001).

During her workshops, Italian actress and director Laura Curino talks about the **dramaturgical correspondence** as a condition that is fulfilled when the chosen theme "corresponds" to the group, to its morphological aspect, to its objective condition (e. g. *Romeo and Juliet* set in Jerusalem with an Israeli boy and a Palestinian girl, or *The cherry orchard* by Chekhov set in an occupied social centre before eviction, or *The tempest* set in Lampedusa). When there is a dramaturgical correspondence between the group and the text, the work proceeds by itself.
Creating a level of shared interest is fundamental to keep the meaning of the theatrical intervention.

Obstacles to a shared theme

However, there are obstacles:

- Stereotype: people often have an idea of theatre which is distorted by television or cinema, especially in some cultures. It's important to share with the participants the possibility to range between genres. This allows finding the genre that best fits the theme and the reality of the group.
- Cultural expectation of the conductor artist: the person who undertakes an artistic activity with a group often has already a result in mind. On the contrary, they need to have in mind a process which they are the guarantors of, but don't know where will end up.
- Not just storytelling: it's important to overcome the autobiographical narrative as a shelter, and to transform it into an identity redefinition.

Collection and mixing

Once the theme has been chosen, it is about creating the activities to articulate it.

We need to create a **collection of materials** of all kinds on the theme (stories, gestures, objects, music, visions, etc.)

We need to **explore them** through "lateral thinking" (De Bono 1990), which consists in "freely associating ideas [to stimulate] a collective image of the play's world, and [generating] new and exciting ideas about what might happen within that arena".

Language

Which languages are we able to use with **authenticity**?

Inside the group there are **resources**: knowledge that already existed before its constitution, and resources which are born within the activity.

There are people who know how to play an instrument, people who can sing, people who can dance. And then there is the director, the musician, the visual artist, the conductor of the workshop.

The actor doesn't hide her/himself behind the theme: she/he plays her/his role as a companion with all her/his knowledge and experience, taking responsibility for the formal quality of the result. But she/ he can ensure that the result belongs to each participant.

Interdependence

Self-direction doesn't mean approximation or superficiality. It means the **shared construction of meaning**, it means **interdependence**.

When the actor is doing something non-authentic, the director is responsible for telling her/him. Even if the actor is a refugee, a disabled person, a minority.

The director needs to find a way to provide the actor with the right tools, that is the tools which the actor can master to express him/herself.

It's a matter of respect. Respect for ourselves, for the people we are working with, for art.

Make and reflect

We need to alternate:

- the activity of composition, in which actors test ideas (emerged from the previous phases) through creating and performing short pieces.

- the reflection upon the compositions, in which the whole group "recognize[s] all the risks that have been addressed [and] list[s] the pitfalls came up and welcome[s] discoveries of what to avoid while putting together the production at hand" (Bogart and Landau 2005, 156–160).

Teamwork

It is very important to create a work group that checks the activity step by step.

The **teamwork** is important to keep the creative process focused on the primary goals of the project. Emotional environment has a crucial role in creative work. Therefore, teamwork is also important to compare different subjective views to produce a more balanced representation of what is happening.

For the working group to be effective, it's necessary to clarify the decision-making mechanisms within it, establishing a clear pact which all adhere to.

2 An inventory of key points

Autobiographical practices. The risk of being stuck in the current condition, that eats up everything else. A person also needs to be able to keep her/his life project open. Opening to the future. It becomes important to project the autobiographical dimension toward a perspective of liberation, of a desired future, which - as Augusto Boal says - is both liberation from external and internal oppression. Today, in the aftermath of the pandemic, in working with young people we are often confronted with fears, insecurities and anxieties that generate in many people a constant feeling of inadequacy. One of the effects of the collective trauma suffered is to have activated many "cops in the head." Creative practice prompts one to free oneself from the fear of not making it, from self-judgement, from the prison of habits, to recompose the elements of one's sensory and emotional memory into new forms, giving shape and voice to the dimension of one's desire.

Communitas. **Sharing experiences allows being participants.**

> «Thus, in the workshop, village, office, lecture-room, theatre, almost anywhere, people can be subverted from their duties and rights into an atmosphere of communitas. What then is communitas? [...] I have described this way by which persons see, understand, and act towards one another (in *The Ritual Process*) as essentially "an unmediated relationship between historical, idiosyncratic, concrete individuals". [...] For me, communitas preserves individual distinctiveness - it is neither regression to infancy, nor is it emotional, nor is it "merging" in fantasy. In people's social structural relationships, they are by various abstract processes generalised and segmentalized into roles, statuses, classes, cultural sexes, conventionally age-divisions, ethnic affiliations, etc. [...] But *full* human capacity is locked out of these somewhat narrow, stuffy rooms. [...] In tribal societies and other preindustrial social formations, liminality provides a propitious setting for the development of these direct, immediate, and total confrontations of human identities. In industrial societies it is within leisure, and sometimes aided by the projection of art, that this way of experiencing one's fellows can be portrayed, grasped, and sometimes realised. [...] When even two people believe that they experience unity, all people are felt by those two, even only for a flash, to be one».

> Turner, V., *From ritual to theatre. The human seriousness of play,* PAJ Publications, 2001, pp. 45-47.

Different cultural backgrounds. Valuing and respecting personal histories and roots are necessary elements of relationship building. While this is a key factor in cross-cultural work, it can also become a working space between people who seemingly share the same cultural background. Nowadays, in the *liquid* society of postmodernity that Bauman tells us about, there are actually numerous subcultures that meet, clash, and mingle with each other all the time. Music preferences, movies or TV series, video games, generate communities that based on mutual respect can dialogue with each other.

Nothing about us without us is for us. The importance of sharing the construction of the experience with all the participants. That maxim, which comes from the struggle for equal rights for people with disabilities in the United States, has spread to all civil battles involving minorities, and is highly relevant

today within educational work with the younger generation. Collaboration and cooperation are dimensions proven to be most effective even in school and long-life learning.

Misunderstanding. Misunderstanding is not always a negative factor that creates an obstacle to communication. If managed, it can be an engine for encounters between different cultures, and sometimes open to novel solutions in the workshop or artistic creation activity. The idea that the directions of the activity conductor can also be reworked along unforeseen paths by the participants is undoubtedly interesting. In conducting it becomes important to indicate creative constraints and rules, and guard them with precision and care. But the rule also applies: "*everything that is not forbidden is allowed*".

> «Creativity is a challenge. It requires questioning our beliefs and overcoming our limitations. Constraints are the ground on which one can challenge and overcome oneself. They are the force that drives us to find innovative and surprising solutions. When we work within constraints, we have the power to transform creative tension into productive energy. Constraints are the fuel of creativity».
>
> Tharp, T., *The creative habit: learn it and use it for life*, Simon & Schuster, 2003.

Prejudice and stereotypes. Who creates them? Human beings tend to create categories to understand reality. When these categories become rigid, they become generalisations, or they become a symptom of social unease, fear, they activate collective dynamics that can lead to serious moments of crisis. Prejudices and stereotypes spread through narratives, of which fake news, urban legends, and jokes are very often vehicles. These are narratives that are too often joked about, but if allowed to act freely they are capable of erecting solid walls that become prisons for the people who fall victim to them.

And they are often knowingly manipulated by economic or political interest groups. Fact-checking and unmasking rumours is an educational endeavour. More difficult is to act on comedy, since stereotyping is a foundational part of it. We all laugh to relieve tension, out of embarrassment, out of relief that we are not the ones being targeted. Yet even in this context, educational efforts to create a context of respect must strike the right balance. One can be respectful without falling into an obsession with political correctness. One of the tools of stand-up comedians is self-deprecation, satire - even fierce satire on oneself. There is no one-size-fits-all formula; it's about being in the relationship.

Sharing difficulties and problems with the team. The operator should not face difficulties alone. Of great importance is always working in a team, at least of two people, and having the possibility of confronting a person of experience whenever we need it. Educational work is social work and doing it alone risks distorting its meaning. In teamwork, it is important to enhance the practice of observation/description of phenomena. And to do this we must overcome the idea that there is only one reality but accept that what we see is always transformed by our point of observation.

> «And the most dangerous delusion of all is that there is only one reality. What there are, in fact, are many different versions of reality, some of which are contradictory, but all of which are the results of communication and not reflections of eternal, objective truths».
>
> Watzlawick, P., *How Real is Real? Communication-Disinformation-Confusion,* p. 8, Random House, 1976

We use a diary in which the observer answers two questions separately:

- What happened? (describing what relevant gestures were made, what words said, what reactions manifested, both on a personal and group level)
- How did I feel? (describing one's emotional reactions and thoughts based on what happened)

This trains one to keep one's point of observation in relation to the phenomena detected, in search of building a proper distance.

II.II Learning methodologies

1 Self-directed learning and others engagement strategies

This is an extract from Kevin Goddu's article "Meeting the CHALLENGE: Teaching Strategies for Adult Learners", published in the magazine "Kappa delta Pi Record - Oct/Dec 2012" (p.169 and following).

The article deals with engagement strategies for adult's learning and presents an interesting case study for our context, because it considers the encounter starting from two different cultural contests (the Vietnam war veteran and the young history teacher) which can cooperate in the construction of a meaning, erase each other out or become strongly conflictive.
The challenge we are facing deals with generating situations in which the conductor fosters the participants' capacity of self-direction and self-motivation.

Here there are three different models, which converge into the idea of conduction as an activity:

- oriented to the figure of the facilitator and not to the "essay on stage" (**self-directed learning**)
- allowing participants to bring their own experiences (language, culture, history, emotions, physicality) into the shared work (**experiential learning**)
- able to return to all participants an increased self-awareness (**narrative learning**)

Self-directed learning

Brookfield (1985) wrote "The most complete form of self-directed learning occurs when process and reflection are married in the adult's pursuit of meaning."
Self-direction is a technique to shift control of learning to the adult learner (Merriam et al. 2007, 122). Elements involved in this process are independence, the ability to make choices, the capacity to articulate the norms and limits of society, and personal values and beliefs (Candy 1991).
As the learner's knowledge of skills and resources increases, she/he ceases to be a passive receiver of information and takes responsibility for learning and outcomes (Robotham 1995).
The instructor no longer takes the lead but becomes the facilitator of learning and "a source to be tapped, as required by the learner" (Robotham 1995, par. 7).

When the instructor takes the role of facilitator rather than "sage-on-stage", the adult learner is free to apply her/his life experiences to any lesson. This teaching approach empowers the adult learner to be self-directed and internally motivated in the learning experience.

Using this approach, the adult learner becomes an asset to the instructor. Contributing with her/his life experiences can enhance the learning process for everyone in the group. An "eyewitness" account provides depth to both lecture and required secondary course materials. In practical terms, Dr. Steve needs to encourage Dan to share his personal experiences from the 1960s: growing up during the time, life in high school, boot camp, Vietnam, coming home from the war. From those personal experiences, Dr. Steve can provide a framework for Dan to present to the class an oral history of the period or to write a paper describing a particular event he remembers. Thus, both the adult learner and the instructor share in the learning experience--that is, the adult learner shares his or her personal experiences from the time

with the class in some formal or informal presentation, and the instructor takes on the role of both facilitator in the assignment and learner when the information is presented.

Situative or experiential learning

Most instructors in higher education feel comfortable with a lecture format. Unfortunately, this teacher-dominated format does not allow the adult learner to bring life experiences to the lesson. Situative or experiential learning, however, provides a "context that reflects the way the knowledge will be used in real life" (Herrington and Oliver 1995, 4). Using role playing or simulated problems, for example, an adult learner makes a practical use of knowledge and applies it appropriately to solve the critical situation. Another example of situative learning is the anchor method. Through this method, the instructor creates situations where students interpret and analyse primary sources much like historians do in their practice.

History teachers can use a variety of devices and activities that allow adult learners to participate in historical research and learn its principal methods. For instance, Dr. Steve could assign Dan to create a museum exhibit about his experience in combat as a tribute to his comrades. Building the exhibit involves many skills which are the same involved in writing a well-constructed essay. Dan would need to construct the case, select representative primary source documents, and explain the documents that tell the story.

Holyoke and Larson (2009, 18) explained that "Internal motivation may include improving an individual's self-esteem, helping an individual to gain self-confidence or a sense of accomplishment, garner recognition, or quite possibly lead to better quality of life". Lieb (1991) noted that adults who enrol in educational programs already have a sense of their goals, and they need a teacher to help them organize and draw out the relevant information that will lead to achieving their goals. Because motivation is internal for Dan, Dr. Steve needs to fan the flames of inquiry in the course and continue to fuel the fire through meaningful assignments and discussions.

Narrative learning

For history education, using a narrative learning - storytelling (Merriam et al. 2007) - is common in the curriculum. This approach helps the adult learner to make sense of past cultures and civilizations (Merriam et al. 2007) as well as reflect on his or her own life experiences.

People have used autobiographies to tell a story of what they have learned or to leave behind their legacies. As Merriam et al. (2007, 210) noted, "Stories in the form of cases are a good educational technique to teach problem solving skills." History depends on narratives, which are retrospective, processed and unfolding, and which reflect the biases and meanings of experiences (Merriam et al. 2007). Narratives also are influenced by social contexts, such as race, gender, and socioeconomic status (Merriam et al. 2007). When an adult reflects on his or her life history, or autobiography, these contexts shape the story, giving it frames of reference, factoring into the person's point of view, and influencing learning.

Narrative learning provides insight into the meaning of a past life and often raises new interpretations of the past. Karpiak (2000, 34) summed up what is considered important for studying autobiographical stories: "[We can identify] patterns and meaning of our life, perhaps even building a theory of our life, or of life in general".

Looking at biographies of famous and private citizens of the times is an option. Another option is to have

adult students sharing their own stories. Dan's presentation and museum display demonstrate his autobiography for his educator and classmates. As he constructs a physical representation of his experience, he relives and recounts that part of his life, both positively and negatively. Alternative projects that Dr. Steve might assign to bring out Dan's personal experiences are writing journal entries and autobiographies of his high school days, music, and army experiences. These assignments allow Dan to reflect on the meaning of his experiences during the 1960s.

Resources: **https://driesverhoeven.com/project/god-zegene-de-greep/**

2 About difference

Everyone is different, everyone is unique

Everyone is different, everyone is unique.
This is not problematic at all; this is not negative or positive.
It's just a fact.
There are differences in characteristics such as aspects, needs, dispositions, tastes, habits, activities, etc.

Examples:
One person is tall, another is short.
One is a female, the other a male.
One is old, another young.
There are black and white people.
Some like quiet music, another prefers to listen to hard rhythmic music. Some people need more sleep than others. Not everyone likes to read. Some need to move a lot, others less. Some like sweet, some like savoury. Some like it when everything is always clean, others don't think it's important.

All these differences can be applied between adults, but also, on the one hand, for an adult and, on the other hand, for a child or a teenager.
And all the children will not necessarily show the same traits, and all the adults will not share the others.

Examples:
When there is a child and an adult, it is not always the case that the child prefers to listen to hard rhythmic music and the adult to quiet music; or that it is the child who is disordered and the adult who likes order; or that the child needs more sleep than the adult ... It may just be the other way around.
As a result of these differences in characteristics, people's opinions and views will often be different as well.

Examples:
Stefano is taller than Carla. Where on the shelves do they want to put a package? They may have a different point of view on this: Stefano wants to put it on top of the shelves, Carla at the bottom.
Giovanni and Daria want to listen to music together. Giovanni prefers a rhythmic piece of music and Daria a quiet one. So, he wants to listen to the Rolling Stones, while she wants to listen to classic opera.

Major-minor model (or M-m model)

A situation in which there are different people is not problematic in itself: it is just a normal human situation, which is not problematic at all. But it becomes a problem when people address the differences using the Major-minor model (or M-m model).
This is when people put their own characteristics or points of view above the characteristic or point of view of the other.

They (try to) put themselves in the Major Position (or M-Position), which means they are right, good, better, superior, they rule, they win, and the others in the m-position (or m-position), which means they are wrong, bad, worst, inferior, they lose).

In some cases, people feel to be put in a m-position by a third one. Or they are put in a m-position by themselves because they have been so often put in a m-position before. This doesn't always happen in a conscious and intentional way.

Examples:
Stefano states that it is better to put the packet on the top shelf, because it is more logical and easier to put it there. On the contrary, Carla says that it is better to put it on the lower shelf, because it is more convenient and better.
Daria describes the music chosen by Giovanni as silly and immature and says that her music is far more beautiful and it's true music. Giovanni says that her music makes people fall asleep and that's not good.

Feeling to be in/ taking a Major Position or a minor position can happen through many different means:

- Invisible or emotional means:
    - non-verbal (gaze, facial expression, sarcastic smile, gestures, attitude, turning the back, etc.)
    - words (negative criticism, judgement, labelling, insult, order, condescension, putting down, etc.)

- Visible or physical means:
    - body contact (to hit, to push, to take a blow, to bite, sexual offence, etc.)
    - object (both common objects such as a book or a bottle, and objects produced on purpose to put others in a m-position, that is weapons)

Yet, nobody likes to be in a m-position. Therefore, when human beings feel they are put into an m-position, they develop energy to get out of it. This energy is generated by our instinct of self-preservation. This instinct is inherent in human nature. It pushes us to defend and protect ourselves. It is our survival instinct: to survive both physically and psychologically. This reaction to get ourselves out of the m-position is therefore healthy and normal.

Recovering (from) the social trauma

This material is based upon the introduction of the book "Stelle. Mappe dei desideri di bambini e ragazzi dopo il Covid-19" (Stars. Maps of children and young people's desirers after Covid-19) edited by Carlo Presotto, which proposes the results of a university research conducted in Italy between 2020 and 2022.

From a physical health perspective, children and youth have been among the age groups least directly affected by Covid-19. But while it is true that they have been less infected by the virus, and when it has happened it has been mostly mild forms, other important aspects related to this emergency have not. Especially, in adolescence, an age characterised by the search for new experiences and the exploration of the outside world in an attempt to build meaningful relationships outside their family of origin [...] young people deprived of their spaces - educational and scholastic, as well as recreational and sporting - have suffered an interruption in their growth path from a physical, emotional and relational point of view[1].

In the face of a hypothesised resilience of children and youth, a widespread narrative of "everything will be fine," the effect of lockdown phases, and the impact of the climate of uncertainty and fear generated by the spread and persistence of the pandemic, a kind of *widespread fragility* manifests itself through various symptoms, with which those working in the educational sphere cannot avoid relating. Toddlers cannot concentrate and be quiet within themselves even for a few minutes. Even simply sitting on the floor in a circle sometimes turns out to be an incredibly complex activity: many children cannot maintain the same position for more than a few minutes, their every movement is connected to speech, and, above all, they struggle to pay attention to what is going on when they are not the protagonists of the action. It is not just a problem of restlessness or listlessness: the consequences of the inability to keep silent and observe invest the entire existence of everyone, because they involve the impossibility of positive contact with all other living beings, starting with one's fellow human beings[2].

Some early data show us how the quality of learning in school, an important dimension of life for most girls and boys, has significantly changed. According to Italian research, in 2021 almost one in 10 students finished secondary school (ages 14/18) with inadequate basic skills: 2.5 points higher than in 2019. And a widespread feeling among teachers and educators is that the pandemic has significantly affected inequalities within school classrooms, further opening the gap between children with family backgrounds conducive to study and children in educational poverty[3].

Children and kids who went through the two pandemic years being able to rely on a more stimulating family context had more opportunities. One of the critical elements of DAD, distance learning, for example, has been the availability of a stable connection, a computer or laptop, an isolated room from which to follow the lessons. But even in situations of economic well-being and availability of communication tools, the lack of support and availability from cohabiting adults generated school dropout phenomena.

Another aspect in which this *widespread fragility* emerges is that of mental health: the psychological condition of younger people has been affected by the emergency as much and more than that of adults. A condition that emerges, for example, from the indicators of the mental health index developed by the Italian Institute of Statistics ISTAT within the indicators on Equitable and Sustainable Well-being (in Italian: Benessere Equo e Sostenibile - BES).

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[1] S. Vicari, M. Pontillo, *Gli adolescenti e il Covid-19: l'impatto della pandemia sul benessere mentale dei ragazzi*, LSWR, Milano 2022.

[2] R.T. Bruno, *Educare al pensiero ecologico*, Topipittori, Milano 2020, p. 39.

[3] Source: Openopolis - Con i Bambini on ISTAT (Italian National Institute of Statistics) data (BES, Equitable and Sustainable Well-being), last update June 14th, 2022.

This is a way of measuring psychological distress obtained by analysing the answers of a standard questionnaire proposed to the population aged 14 and over. The questions refer to four main dimensions of mental health: anxiety, depression, loss of behavioural or emotional control, and psychological well-being. The index processed from the responses returns a number from 0 to 100: the higher it is, the better the condition of psychological well-being. Between 2020 and 2021, the decline in the mental health index was very marked among adolescents, going from 73.9 to 70.3 in a single year. Although it remains the age group with the highest values, this decrease should not be underestimated. In addition, the deterioration in mental well-being manifested itself differently with respect to gender. For adolescent girls, the decline in the index was much sharper, going from 71.2 to 66.6 in a single year. There was also a worsening for males, although smaller: from 76.5 to 74.1.

It is then interesting, to compare the responses to our research with the indicator related to *personal satisfaction*, an aspect of which the narrative of the imaginary landscape of desire allows one to name one's own idea of a desirable future, toward which to strive.

While the situation of the average of the whole population of different ages has improved between 2020 and 2021 (46% of people report high satisfaction with their lives in 2021, a figure that is up from the first year of the pandemic), this is not the case for younger people, a group in which there is a decline of more than 3 points. And even here in 2021, 11.4 percent of girls aged 14-17 say they are little or not at all satisfied with their lives. Among male boys of the same age, the share drops to 7.5 percent. With the presence of a large grey area of boys disillusioned with their chances of realising their dreams, struggling to regain their destiny as a life project and idea of the future.

A context in which, as we shall see, the expression of one's own small and large desires often allows for a reopening of the discourse on the future, even when it comes to objects: "at a human level, therefore, simple objects are never sold and never consumed, but always and only products, and the latter are nothing but signifiers of a subject that is and remains desire"[4].

Our children and teens have gone through a "perfect storm" that has added up to:

- the experience of domestic isolation, in close contact with family members from whom in adolescence, one would instead like to emancipate oneself. An experience of forced proximity that often found its outlet in the dimension of the infosphere.

- the fatigue of educational figures, who in the absence of physical proximity have been able to convey information, somehow activate an empathic dimension, but have struggled to express that exemplariness, that ability to "iconically ignite the affective sphere and initiate a process of deviation from common feeling such that singularity can emerge from the indistinct background of uncritical uniformity"[5].

- the accelerating *shift of the centre of gravity of one's emotional experience* from the physical world to the *infosphere*, where one weaves the symbolic (and value) fabric of one's life with a trans-media action that is not easy for adults and educators to decipher[6].

If we then add to these characteristic elements of contagion containment measures other concomitant factors, either already in place or unpredictable such as:

- the *widespread catastrophic narrative of climate change and ecological crisis*, which generates and amplifies phenomena of ideal frustration and eco-anxiety. The most common strategy in children, adolescents, and young adults to deal with this narrative is that of emotional distancing: "one gets rid of the negative feelings produced by the problem by de-emphasizing the danger,

[4] S.Petrosino, *Il desiderio, non siamo figli delle stelle*, Vita e Pensiero, Milano 2019, p. 68 quoted by L. Benvenuti, *D'altro canto. E se l'umano si nutrisse di prossimità*, in E. Miatto (Ed.) *Tecnologie in discussione tra didattica e azione educativa*, Studium, Roma 2021, p. 235.

[5] G. Cusinato, *Periagoge, Teoria della singolarità e filosofia come cura del desiderio*, Quideit, Verona 2014, p. 41.

[6] G. Fasoli, *Educatore riflessivo post-digitale*, Libreria Universitaria, Padova 2020, p. 25-35.

denying it, distancing oneself from it through distraction and avoidance, seeking social support or hyper-activating emotions"[7].

- the narrative of the war in Ukraine as a war that directly involves us, in both concrete terms (the cost of gas, Ukrainian acquaintances living in our country) and symbolic terms through social media: "Everything is spectacle and everyone wants to be part of this spectacle, which in turn allows them to put on stage not so much their own ideas as their own emotions: indignation, fear, hatred, solidarity"[8].

In some research on the impact of the pandemic on the younger generation in Italy (edited by Unicef[9] and Toniolo Institute[10]), it is hypothesised that the occasion created by this collective trauma has opened spaces for what is called *post-traumatic growth*.

An experience of positive psychological changes following the event, and the initiation of a process of reconstruction of meaning that can lead to changes around five different domains: appreciation for life, relationships with others, new possibilities and reprioritization, personal strength, and spirituality[11].

The context in which children and young people find themselves growing up becomes very important in allowing these instances to emerge, to find space, and to be heard and nurtured. And on the other hand, a context that shelves or removes the lived experience, does not take it on board, or even attempts to return to a supposed equilibrium prior to the collective trauma, risks nurturing a condition of discomfort and loneliness destined to weigh on personal and social well-being.

In the face of all this opens the need to reconsider the practice of care in education with the awareness that we will need to recognize a capacity to collectively inhabit a condition of fragility that is no longer easily delimited[12].

A condition that is likely to emerge, even unexpectedly, during activities that in the past we considered to be within a comfort zone shared by the vast majority of children, youth or young adults[13]. And that therefore requires an attitude of listening and caring, a leaning out from the self toward the other that brings education back to its deepest sense.

Caring presumes the ability to see the reality of the other as a set of possibilities waiting to be realised and the consideration of that realisation also as our responsibility; it is when we find ourselves in this kind of relationship with the other, that is, when his reality becomes a real possibility for me as well, that we situate ourselves in a caring relationship[14].

An attitude to be trained in practice and enlightened through reflection that is at once anthropological, pedagogical, and ethical, with that transdisciplinary effort that makes it possible to be able to grasp the birth of new narratives, to build the future in the present.

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[7] T. Léger-Goodes, C. Malboeuf-Hurtubise, T. Mastine, M. Généreux, P.-O. Paradis, C. Camden, *Eco-anxiety in children: A scoping review of the mental health impacts of the awareness of climate change*, in *Frontiers in Psychology*, 13, 2022. Translation by Francesca Nicola. In *La Ricerca*, 05/23, n. 24, Loescher, Bologna 2022.

[8] C. Moroni, *Lo "spettacolo" della guerra: il conflitto pop nelle società emotive*, in *Rivista di Politica*, n. 2 April-June 2022, Rubattino, Perugia 2022, p. 70-74.

[9] F. Viola, M.R. Centrone, G. Rees, *Vite a Colori. Esperienze, percezioni e opinioni di bambinə e ragazzə sulla pandemia di Covid-19 in Italia*, Innocenti Research Report, UNICEF Office of Research - Innocenti, Firenze 2021.

[10] VV.AA., *Giovani ai tempi del coronavirus*, *Quaderni Rapporto Giovani n.8*, *Vita e Pensiero*, Milano 2020.

[11] R. G. Tedeschi, J. Shakespeare-Finch, K. Taku, L.G. Calhoun, *Posttraumatic growth: Theory, research, and applications*, Routledge, New York 2018.

[12] VV.AA., *Pandemia, neurosviluppo e salute mentale di bambini e ragazzi. Documento di studio e di proposta, Autorità garante per l'infanzia e l'adolescenza*, Roma 2022.

[13] VV.AA., *Bambini, adolescenti e Covid-19: l'impatto della pandemia dal punto di vista emotivo, psicologico e scolastico*, edited by S. Vicari and S. Di Vara, Erickson, Trento 2021.

[14] L. Mortari. *Educazione ecologica*, Laterza, Bari 2020, p. 147.

In this context, the practice of art, dance, music, visual art, theatre, places where we reconnect with the present time and with others through acting, the spaces of play, ritual, and celebration of *communitas*, become important dimensions in which the caring relationship can take shape in inclusive terms.

Another extremely important element is the involvement of youth and young people as subjects of activities. An involvement that restores to them the protagonism that is too often denied them.
A work scheme that can be used can be that of participatory creation, in which the expertise of the professional artist makes itself available to a group, accompanies it to identify an expressive theme starting from its own need, and helps it to appropriate the languages necessary to communicate it externally.
It is a path of empowerment in which the animator/facilitator is a professional who works to overcome his or her role, who creates the conditions for the group to gradually gain more and more autonomy.

7 key words to develop the quality of artistic and creative work as an area to rebuild inclusive spaces after the pandemic

**togetherness safety awareness diversity
imagination enrichment breaking-free**

Section III

ADDITIONAL ACTIVITIES

III.I   Side activities to the tools

1 Ice-breaking activities, team-building exercises, energizers

This is an inventory of ice-breaking activities, team-building activities, and energizers. They are fun activities used as a team warm-up at the beginning of each session with the youths. They are designed to engage participants, invigorate groups, raise energy levels, and improve focus.
From "I" to "us"; from "them" to us.

1. Everyone as

The group members stand in a circle. One takes a step forward, says his/her name, takes a step back. When he/she is back to his/her seat, all the others take a step forward and repeat his/her name, trying to copy the tone and attitude. It's fun to see yourself in the mirror, imagine seeing a circle of mirrors ... The youth worker is the first to try, then she/he starts the lap.

2. I like / I don't like

Each participant takes turns in a circle saying something they like or don't like. It is allowed to repeat something already said by another. If she/he says, "I like…", the tour continues in the same direction, but if she/he says, "I don't like…", the tour changes direction.

3. Switching places with your gaze

The group is arranged in a circle. Look for an open position, relaxed but not switched off. Keep your gaze open. Being present means being in the present time. Presence is a present. A gift. A person goes to the centre, takes the time to look at each other. She/he chooses another, goes to him/her, and shifts to her/his place without taking her/his eyes off. When they have exchanged places, the person in the centre makes a small bow of thanksgiving and goes to choose another.
Note: gaze is a sensitive field of encounter between people in different cultures. There are cultures in which looking into another person's eyes has aggressive connotations or direct implications of seduction. It is important to negotiate the boundaries of the common gaze. It is the first step in the construction of a body language, a sort of dialect that allows communication in the group.

4. The common rhythm: name, colour, animal, natural phenomenon

A way to break the ice regarding the emission of sounds within a group of actors is to start by introducing themselves. In a circle, the youth worker asks everyone to say their name. The first round is shy: everyone speaks with half voice, like she/he is standing behind her/his own wall or mask. Then the youth worker asks the participants to stand in the neutral position, and repeat their name, placing it in the centre of the group. Then the youth worker asks them to say their name by going in front of one of the other participants and looking at her/him in the eyes. Then the youth worker asks the participants, in turn, to take a step forward and say their name to surprise the group, accompanying it with a gesture, an attitude, giving it an unforeseen sound. Then the youth worker asks everyone to say what they think has changed, which of the three modes they felt more comfortable with, and which of these modes of presenting themselves can be used in a performance. Obviously, there is not one unique answer: every participant and every group have an unrepeatable uniqueness. Making samples and inventory is the only tool that allows us to choose with reason, without excluding a priori a new, unexpected possibility. Now we set a rhythm by clapping our hands together. At every break, in turn, each one sings their own name. At the end of the first round, the youth worker asks the participants to freely associate a colour to their name. At the end

of the next round, an animal. At the end of the last round, a natural element among air, water, earth, and fire.

5. I like my neighbours

The group is sitting in a circle of chairs. One participant in the centre. She/he chooses one of the people sitting and asks her/him: - *Do you like your neighbours?*
The questioned person can answer "yes" or "no".
If the answer is "yes", the two people sitting next to each other change places and those in the centre must try to sit in the chair of one of them. If the answer is "no", the person who is in the centre asks a second question: - *So who do you like?*
The person questioned: - *All those with blond hair, or - All boys, or - all Nigerians.*
The people who respond to the description change places and those in the middle try to get in the chair of one of them.

6. Circle of mirrors

The whole group in a circle. One participant takes a step forward, says her/his name, takes a step back. All the others together take a step forward and repeat her/his name, trying to grasp the tone and the way she/he pronounced it, her/his posture, her/his tension. The game continues in turn, completing the round.

7. One at a time

The participants are arranged in a circle facing the centre, quite close together. Without previous agreement, one of the participants says "number one" while sitting on the ground. Another will say the number "two", and so on in turn until the whole circle is completed. If two participants start up at the same time, the group must restart from number "one". When the group has reached a condition of sufficient concentration and listening, it is possible to go through more complex phases of the same task:

● instead of the number, you say your name
● say a sentence from a well-known text
● improvise a sentence that connects to the previous one, creating a story, developing a theme (in this case, an arbiter can restart from the beginning if more than three seconds pass between one participant and the next)
● participants start the exercise facing the centre of the circle, but instead of sitting down they turn outwards. When everyone is turned outwards, the series continues and then they turn back to the centre again.

It may seem very difficult, but in fact it succeeds many times, even with children and young people, when you get a good level of listening and common feeling in a group.

8. Pass the pasta

The game requires two types of pasta: spaghetti and macaroni. Teams are formed, the number of people for each team varies according to how long you want the game to last. Participants must line up with a spaghetti in their mouths for one end. The first component of the chain takes a macaroni, puts it in the spaghetti she/he holds in her/his mouth and then must slide it into the spaghetti of the companion who is close to her/him and so on, until the end of the chain, without using her/his hands and without dropping the macaroni.

9. My name means

Ask everybody to answer:
● What's your name?
● Do you know its meaning?

- Who gave it to you? Mama, dad, others? And why?
- Do you like it? If not, which would you rather have?
- Do you have a nickname? Which one?
- Do you remember an episode related to your name?
- Where would you like to see your name written or engraved?

10. Pass the movement

The group in a circle.

1. A person performs a repetitive movement, the person on his right imitates her/him. When the person who generated the movement believes that it is imitated appropriately, she/he stops. The next person in the circle begins to imitate the one that is moving. We proceed in turn.
2. The game guide starts a repetitive movement, everyone copies it. When the guide decides, the movement changes, and everyone adapts.
3. The game guide starts a repetitive movement, and everyone copies it. Those who want can propose a new movement, and others are free to imitate it.
4. Insert the music in one of the previous variants.
5. We break the circle and experiment with other forms, or we move freely around the space.

11. The run of the ropes

The group splits up into smaller groups of about 10 people. Each group has a string, and everyone must hold it firmly with one hand (the same for everyone). All the eyes are closed. The groups must compete by moving around one or more people who indicate their position only with their voice. The winner is whoever reaches the finish line first.

12. Night in the dark

Pairs are formed. Each companion communicates a call to the other to find each other at night. Not verbal. Then the group members mix up, close their eyes, and then everyone looks for his/her partner.

13. Mutual presentation

In pairs, 3 minutes each to introduce themselves to each other. Then, in turn, each one introduces the partner to the whole group standing behind him/her seated.

14. Something about

Each participant writes something about him/herself on a card, but not his/her name. The youth worker shuffles the cards and passes the deck. Everyone reads the first card and then tries to assign it.

15. The chair's run

Split the group into smaller groups of 4 people each. Each member of the group holds a chair's leg. Groups must complete a path in the shortest time possible.

16. Who wins and who loses

Form two lines facing each other. Everyone touches their partner's hands with their palm. They both apply a gentle pressure and then begin to push. The game's aim is to create a dialogue without words, which allows the couple to move forward and backward. On a signal from the youth worker, everyone changes their partner.

17. Colombian hypnosis

In pairs, one of the two closes her/his eyes. The other puts her/his open hand a couple of inches from the face of the companion and, keeping him/her at that distance, tries to lead her/him by moving around the workspace.

18. Draw a stork on a sheet of paper with closed eyes

The youth worker tells something about a stork: it can be a story, a description, a memory of hers. The important thing is not to use any image. The youth worker gives to each participant a sheet of paper and a coloured drawing instrument (large-tipped markers, wax crayons). For the duration of the music, the participants, with their eyes closed, must first imagine a stork, and then draw it on the sheet. At the end the works are compared, trying to see what they tell beyond the form. The exercise forces cognitive control to be relinquished, in favour of an abandonment to listening to one's own imagination and body play. Clearly, the reproduction of the stork's shape is not important, but each drawing says something about the mood of the person who drew it. The youth worker helps the participants to read the drawings according to this view, bringing out hidden emotions and thoughts.

19. Drawing with two hands

Two people in front of each other. They both hold the same marker with their right hand. They have a sheet in front of them. They cannot take their hands off the marker until the end of the game. They receive the delivery to draw two different things (e.g. a house and a tree).

20. Balances

Two people keep a stick in balance between themselves, without helping themselves with your hands, and move into space. With the palm of their hand, their forehead, their solar plexus, their shoulders, with their hips**.**

21. Doodles and words

This is a verbal activity to start stimulating the imagination linked to a theme. A series of questions appropriate to the number of participants is identified (one question every 5 or 6 people). One person is chosen for each question. This person will take on the role of the storyteller. He/she will receive a large sheet of paper and choose a location to place him/herself. Each storyteller writes the question in the middle of the sheet. As many markers as there are participants are distributed equally among the storytellers. On the youth worker's signal, participants will have to choose a question and take a marker from the storyteller. Only people who received the marker can participate in each group/ question. When all the markers have been distributed, each person writes a word on the paper or draws a picture of the question. When everyone has written, the storyteller leads a tour in which everyone explains what they wrote and why. During the stories people can write other words or make other drawings, and the storyteller facilitates the conversation by trying to get everyone talking. On the signal of the youth worker (about 10 minutes later) each returns the markers to their storyteller and changes the question. The game proceeds in stages until everyone has participated in all the questions. At this point, each storyteller tells the whole group what they heard, providing a general look at how people from the various rounds participated in the conversation, illustrating the card with scribbles and words.

22. The mask that unmasks

On the floor there is a neutral mask and a stick. The group is arranged in a semicircle. In the centre there is a chair. The mask and a stick are in front of the chair. In turns, each participant takes the mask, turns to the group, and wears the mask on. From this moment on, she/he must always keep her/his eyes on the group and can't turn around until the end. While always keeping her/his eyes on all the group

members (to do this, she/he will have to move her/his head, because the mask's eyes holes are not very big) she/he will have to:

1. take the stick
2. go to the chair and sit down
3. when she/he wants, get up from the chair and go back until touching the wall
4. turn towards the wall and remove the mask

Back to her/his place, each of the group members can say a word or an adjective that defines what they imagined while watching the action (e.g., sad, angry, alone, a mother, a soldier, a man who doesn't know where to go...). If you write down a word for each participant who put the mask on, in the end the words that you wrote will say something about yourself (but the conductor must reveal this secret only at the end).

The mask has a particular function: it highlights the non-verbal language of the body, freezing the image of the face, and de-personalizing it. The body tends to express itself without too many screens: our desires, our impulses, our fears, some of which perhaps we're not aware of. And above all, such a game allows people who watch it to reflect their inner world in what they are seeing. Therefore, it can be a way to recognize oneself, to feel emotions, to question oneself, to reflect on oneself. According to the ancient Greeks, the function of this kind of theatre is to purify the soul and for that function they used a particular word: *catharsis.*

23. The Sea of Emotions

This activity is about reflecting and discovering emotions. The youth worker gathers a variety of emotions written on pieces of paper. The pieces are stuck on a flat surface (e.g., a wall) that is visible by everyone and form "the sea of emotions". Each participant must make a paper boat origami style (**How to make a Paper Boat**) and write their name on it. This will be their personal boat accompanying their "journey".

This team building activity is composed of two parts: one before the main body of activities chosen for the team to implement; the other, at the end, as a reflecting process. At first, each participant must place and stick their paper boat near the emotion that is closer to their feeling, as soon as they enter the space and without knowing what's coming next. By the end of the main activities planned, the team returns to "the sea of emotions". The participants now can change their boat's position according to their experience throughout the activities. It is important to encourage them to reflect on their feelings to make them aware of whether they have experienced emotional movements. This activity can contribute to the general evaluation and assessment of any programme (see **Section III – ADDITIONAL ACTIVITIES > III.I Side activities to the tools > 3. Evaluation activities, p. 147**).

24. The Mirror

The participants form pairs and stand facing each other. One is the "mirror" and the other is the mirrored one. The mirrored one must start making movements and facial expressions and the "mirror" must try to replicate these movements the best way possible. Pairs should have in mind to maintain their eye contact, try to communicate non-verbally and proceed the exercise silently. After a while, the pairs change position and role. At the end of the activity there is a discussion about the specific experience.

25. Automatic Dance

The youth worker puts on dance music of their preference. The participants by themselves begin to dance according to the music. They can either close their eyes or not. In this dance the participants shouldn't make known moves that are part of a type of dance. Instead, they should leave their body to dance however they want without concern about the aesthetic result or anyone else's dance. Every 2-3 minutes, the youth worker stops the music and shouts "STOP". Everyone must remain still for a minute, maintaining their position and observing their bodies and breathing.

26. The Lion

On stage there are chairs, more in number than there are participants in the exercise. One of the participants is the Lion and his/her goal is to find a place to sit down: if he/she manages to do so, he/she wins the game. The goal of the other participants is to organise and protect all the empty seats by changing their place several times in a quick and agile manner, so that the Lion does not take over the empty seats.

27. Blind Drawing

Participants sit in a circle and are given a blank sheet of paper. On this sheet, they must draw characteristics of the group members. Initially, each participant places only their name on the white sheet of paper, then the sheet moves forward five positions on the wheel, and when the sheet moves, they begin to draw the characteristics, the first being, for example, to draw the face of the person indicated on the sheet they received. After this first drawing, the sheet moves forward again, and more characteristics are asked to be drawn, and so on. The final goal is for all the participants to have a caricature of the features seen by the other members of the group.

28. The Boss

The participants stand in a circle, and one is chosen to be the first to start the game. He/she is the boss, and proposes a way of walking: jumping, crawling, limping, etc. Everyone in the circle imitates him/her, reproducing the proposed movement, and on a prearranged signal from the youth worker (for example, a whistle), the next participant in the circle becomes the boss, and proposes a new way of walking. The game only ends when all the participants have passed through the role of boss.

29. 3 truths and 1 lie

Participants are seated in a circle. Each of them must expose 3 truths and 1 lie about themselves. The lie should be as realistic as possible. The rest of the participants must guess what the lie is in the middle of the statements and get to know a little bit more about the members present.

30. Trust dancing

This activity develops trust among group members, helps participants to extend their personal limits and relax in the group. It is good if you can have music, but you could also work it out in silence.
Explain to the group that in this exercise they may have their limits tested but in a safe environment and encourage everybody to take care of each other during this activity. They have roles - with eyes closed or open - and, when they have their eyes open, they need to act responsibly towards the group. Divide the group into pairs - different from the ones in the previous activity. In each pair one person opens the palm of their hand and keeps open only the index finger. This person then closes their eyes - this is person A. If you have blindfolds it would be even better. The other person (person B) puts his own index finger on the other person (this is the only contact among the pair). They are not allowed to talk during the exercise. If you have music, turn it on (it should be a calmer kind of music). Person B must lead the other person around the space – he/she can dance with the person or just walk around. At some point the facilitator stops the music and asks the A-s to keep their eyes closed and the B-s to go to a different A. They need to be silent so that the A-s don't know who their new partners are. The activity continues and the new pairs are allocated time for their dance/walk. Another change is made so in the end each A person will have had 3 B persons as partners (if you want you can make it 4 times). After the last round you can allow the A-s to open their eyes and see who their partner was. Then the roles switch and now the B-s become A-s and the A-s become B-s, and the activity continues the same way. You can change the song for the second round. After this specific activity it is important to have some debriefing/processing (because it is very personal, and some people might have challenged their limits). Suggested questions:

- How did you feel during the exercise as person A?
- What was the most challenging aspect?
- What made you feel safe?
- How did the change of partners influence how you felt in the exercise? If it did?
- How did you feel as person B?
- With what from real life can you associate the experience you had in this activity?
- How can this exercise help your group work/dynamic?

31. Back dancing

This activity develops group cohesion, synchronisation, and rhythm; facilitates close physical contact between the participants; challenges participants' personal limits.

The group stands in a circle. Participants are asked to look in the middle of the circle and the youth worker counts to 3. After that they must look at somebody in the group (only one person). If the person returns the look, then both participants become a pair in the next exercise (and they go out of the circle). The game continues until everybody is in a pair. "Back dancing" can also be done in 3 (so if you have an uneven number of people, one group can be of 3). They will have to stay back-to-back, and they will be dancing. There will be different styles announced by the facilitator. There will be no music - each pair will have to find their own way in dancing. From time to time, you can ask them to find some other pair to dance with. Based on how much fun they are having and how relaxed the group is, you can adjust the time for each dance. Suggested styles for dancing: salsa, waltz, hip-hop, freestyle, contemporary, ethnic dance (if relevant for your group), Bollywood dance, hard rock, etc.

32. Blind square

This activity stimulates the group to reflect and acknowledge what their instinctual/natural ways of communication in the group are, and what are the aspects needed to improve them. The group stands in the circle. The youth worker hands the group a rope which will be held by each member of the group (the rope has the shape of a circle inside the circle of people - so the youth worker will tie the ends of the rope). The youth worker doesn't participate in the exercise. It is explained to the group that they must fulfil a task with their eyes closed, but they are allowed to talk to each other. During the task everybody must be in contact with the rope. They are requested to close their eyes. Then the task is given: "place the rope in the shape of a perfect square". The youth worker needs to be sure they have their eyes closed all the time (if you can use blindfolds for everybody it would be even better). There is no time limit, but if they take an extensively long time, you can introduce a time limit at some point. Remind the participants that they first need to be sure they have a perfect square before they can open their eyes- so you can at one time ask them if they are sure they have it or not. No other involvement or input is needed from the facilitator's side. Once they are ready, they can open their eyes and see the result. At this stage it is important to debrief/process this part of the activity. Suggestions for questions:

- How did you feel in the activity?
- What happened? How did you come up with this result?
- What were the key aspects that helped you in the process?
- What were the main difficulties that you encountered in this task?
- How did you decide on a specific strategy?
- How did you make sure everybody was included in the decision?
- What could have been done differently?

33. Shaking hands

This activity stimulates participants to get in direct contact with one another. Each participant has the task to shake hands with everybody in the group. When they do that, they have to say their name (and one more thing among the following: where they come from, if it is an international or national group/ their

profession/ what they are studying/why they are here/ etc.). The trick is that once they have met a person and shake his/her hand, they cannot remove their hand until they do not connect with the other hand in another shake with another person - only then they can release the first person from the shake. They continue until they have met every person in the group.

34. The princess and the bear

This activity prepares the group for getting into different roles (with different emotions); warms-up body and voice; relaxes the group members in terms of acting and being silly; it also develops focus and concentration. Depending on the country you do this exercise in, you can change the roles more appropriately, especially regarding the fairy tales background from your culture or from the culture of the people you will be working with.

This exercise needs to be explained very carefully at the beginning – so it can have a proper start-up (it is difficult to clarify after you start). The group is divided into pairs that hold each other by the arm. If there is anybody in the group who knows the exercise, they can volunteer to help the youth worker explain; if not, the south worker can ask a volunteer from the group. If the group is even and the youth worker wants to play as well, a pair can be a trio and the middle person is held by each arm.

Explanation: The pairs are in a magic forest (that is the setting) and they are standing randomly in that space. One pair (that volunteers to start) will not be standing. The next part needs to be demonstrated by the youth worker and the volunteer, so that the group can get an adequate understanding. It would be good to demonstrate in slow motion and to stop at times to explain why it is like that. One person is the bear (that needs to make sounds and gestures as a fearsome bear). The other person is an innocent princess (that as well needs to make sounds and gestures according to her role). The bear runs after the princess in the forest and the princess tries to escape from the bear.

There are 2 options of what can happen next:

- The bear catches the princess (he/she touches her/him). If this happens, because we are in a magic forest the princess suddenly becomes a bear and the bear becomes a princess (and tries to escape from the bear): they switch roles, and the game continues this way.
- The princess escapes by attaching her/himself to one of the pairs that are standing in the circle (she/he needs to hold the arm of one person). She/he is safe now, but the other person from the pair becomes an angry bear and the previous bear suddenly becomes a princess who needs to escape from this new bear (and the run continues).

There will always be a bear running after a princess (following the "rules" explained previously). Usually participants get confused, so the youth worker needs to emphasise on these aspects: on the switching roles when the bear touches the princess, and on the roles division when the princess attaches her/himself to a pair. It is important for the pairs to be standing in the forest not in a circle but as randomly as possible and not to have any other objects or obstacles in the way – as you can see it is quite a running activity. If the group is very much enjoying the activity, the youth worker can allow more time for it. For an advanced group (or at later stages in the process) – the youth worker can give different emotions/moods for the bear or princess (and change them during the exercise): drunk, crying, desperate, crazy, diplomatic, polite, nice, robot, alien bear/princess, etc.

35. The positions

The game coordinator exemplifies some pair positions that participants must execute, such as "chicken in the hen house", "bridge", "dog in the hut", etc... Then, after the demonstration of the positions, participants should walk scattered around the space, and when the coordinator says the name of one of the positions it should be executed by the participants with the person who is closest to them in the space.

36. I'll go by train, I'll go by bus, Me too!

Participants are seated on chairs in a circle, close to each other. A volunteer will come in the middle of the circle and will be standing on their feet. So now we have an empty chair in the circle. The goal of the person who`s in the middle is to take a seat on one of the chairs. The game begins like this - one person who is seated next to the empty chair will move on to that chair and will say "I`ll go by train". Then there comes the neighbour who will say "I'll go by bus" and will occupy the seat that has remained empty (after the first person has changed seats). The second neighbour comes, occupies the empty seat, and says, "Me too!". The fourth person must pay attention and as soon as the second neighbour has left the initial seat, that participant must immediately place their hand on the empty seat and call another participant by name, who must come and take a seat where they were called. If for example, Maria was called and she has left her place, now that place it's empty. For the person in the middle to not take that place, all the participants must pay close attention and to start the game all over again, quickly, from where the empty seat is. So again, three persons go one after each other, occupying the empty seats next to them and saying "I`ll go by train", "I`ll go by bus", "Me too!". And then the fourth person calls for another participant and so on. If at some point the participants are not quick enough or if they make a mistake, the person in the middle can of course come and occupy the empty seat. Then, the participant that was mistaken and not quick enough (forgot the line or a colleague's name) must come in the middle of the circle. Then the game begins with the new person in the middle, and it goes like this until the facilitator closes the activity. We must mention that the movement must be always towards your left (the empty chair has to be on the left of the participant who is initiating the move). This activity is meant to be an energizer, it shouldn't last more than 10 minutes or so and it's also a good game for remembering the other participants' name.

2 Debriefing, cooldown, and relaxing exercises

This is an inventory of debriefing, cooldown, and relaxing exercises. They are minor activities used at the end of the working session with the youths, or during the working session, between one major activity and the other. They are aimed at sedimenting what has been experienced during the session or the major activity, reinforcing empathy, and regaining a calm, relaxed state of body and mind.

1. The invisible wall

Running with closed eyes towards a cloth held up by the companions.

2. Round trip and farewell

Participants get together in pairs. The exercise begins with a hug, they separate and move away. They slowly come together again, but then move away again. They look at each other, run, hug again, and walk away. At the end of the exercise, they just look at each other from a distance, and don't get close again. In this exercise, the pairs switch back and forth.

3. Blind Row

Divide the group into two rows. One line is made up of some members of the group with their eyes closed. This row tries to feel, with their hands, the face, and hands of the people in the other row (who remain with their eyes open). At the end, the two lines separate and the "blind" should try to find out who was ahead of them, thus encouraging group work and group recognition.

4. One applause

In a circle, each participant holds his/her hands in front of him/her at about 40 centimetres. It is a matter of clapping all together in unison. For the first few attempts, the youth worker starts the clap. When the mechanism is clear and everyone is listening, he/she stops giving the cue. Those of the participants who want, can try to start the applause. Without words or nods of understanding.

5. The bomb

The game is about to pass an object in the circle. One of the participants is outside and gives her/his back to the group. When the one outside shouts "boom", whoever is holding the object in his/her hand must go out to take her/his place.

6. Focus on your breath

Participants lie on their backs with the back of the palm of their hands resting on the earth close to their body and their legs relaxed. They concentrate on their breathing:

- inhale and exhale
- take a few seconds break with the body waiting
- again, the same

When inhaling, air enters through the nose and descends into the chest and abdomen. On exhalation the air comes out of the mouth.

7. Listen to your heart

In a relaxed supine position, participants concentrate on their heartbeat. They put their right hand in the place of the heart and try to "hear" it by touching it.

8. Massage into couples

The group is divided into pairs. One (A) sits with bent legs relaxed in the sitting position and the other (B) kneels behind them and starting from the neck massages their back, waist, and arms. Then they change positions.

9. The message

The group stands in a circle with their hands together. The facilitator instructs the group to close their eyes. Then, they announce that they are going to send a message that should "go through" the whole group and return to where they started. The message is a slight squeeze of the palm of the person next to them. This shake should be passed from one to the other until they reach the beginning again. It is the transfer of the group's energy.

10. The silence

The facilitator places a lit candle in the centre of the circle and turns off the lights. They put on quiet music at a low volume and invite the group to sit down and stay silent for a few minutes looking at the candle flame.

This is an inventory of activities that can be used at the end of the working session with the youths, or - in the case of paths composed of multiple sessions - at the end of the path. They are aimed at reflecting, again in an experiential way, on the activity performed. In a sense, we stand outside the activity performed and observe it, to generate further content. In this sense, these activities are meant to facilitate the sharing in the group of emotions and reflections related to the activity carried out, with a view to mutual enrichment, as well as shared elaboration, which can bring out meaningful conclusions, final considerations, or a valuable distillation of what has been learned.

1. What am I taking with me?

"Let's all stand in a circle holding hands. Gently close your eyes and take deep breaths. Re-enact in your imagination everything we experienced in the group. Pick something that was important to you, something you learned about yourself, something you would like to take with you when you leave. Whenever you are ready, you can open your eyes."
Then individuals can share what they chose.

2. My path in the team

"I suggest that you draw a path that symbolises your journey in the group from the beginning to the present day. Add drawings, symbols, or words about the important moments you experienced in it. Also imagine where this path will lead now that the group is ending and draw it."

3. The movie

"Let's sit in a circle holding hands. Close your eyes and remember how you were and what your feelings were when you arrived here. In your imagination, relive our team's journey like a movie, from beginning to end. When you are ready, open your eyes. This is the time to share your thoughts and feelings about your experiences."

4. The gifts

Provide the team drawing and craft materials and pieces of paper.
"I suggest that we all draw a gift for everyone and write a dedication. We can use whatever materials we want. We have one hour to spare. When we are finished, we will exchange the gifts along with our thoughts and feelings about the group and then we will say goodbye. These gifts are symbolic and reflect the mutual appreciation we feel for our team members."

5. The first word

The facilitator asks the participants to stand in a circle. Once you give the signal e.g., the word "GO" or a clap, each person in turn has to say a word that describes the experience they had in the group. It is important to keep a fast pace and not leave much room for thought and analysis.

6. The 7-words method

This is an activity tried on several occasions to work out an issue in participatory terms, arriving at a final synthesis through everyone's input.

● Preparation - Start with a common theme, previously chosen in common or proposed by the facilitator. Of great importance is to formulate a precise question that everyone can understand. It may be useful to spend an introductory time to lay out this question, the reasons that ignited it, and what is then intended to be done with the answer that the group will give.

Example: we started with the question: "What are the important features, in a proposed art activity aimed at youth, for the recovery of inclusion after the pandemic?" The question arose from a common reflection at the end of the ReCAP Training of Trainers (see **Section III – ADDITIONAL ACTIVITIES > III.I Side activities to the tools > 4. Training of trainers, p. 150**). The goal was making a synthesis of the relevant skills for the conduction and facilitation of activities with vulnerable youths.

● Activity:
   - Step 1: each participant writes on a sheet of paper a list of 7 words, to answer the common question. It is agreed to use single words, not sentences. Verbs, adjectives, nouns may be used freely. Compound words are accepted.
   - Step 2: Each participant meets another person from the group. Each pair has a defined time (5 minutes) to share their two lists, discuss them and agree on 7 common words that will generate a new list. Therefore, there will be a new list of 7 words for each pair. In this and subsequent steps, in addition to the words from the original lists, new words can also be chosen.
   - Step 3: each pair meets with another pair. As in the previous step, in a defined time (5 minutes) the lists are compared and discussed, to agree on a common result: a list of 7 words for each foursome.
   - Step 4: each quartet meets another quartet and repeat the process. The time is now increased to 10 minutes.
   - Step 5: the 8-person groups compare their lists and discuss to arrive at a shared result.
   - Step 6 and beyond: we proceed by successive aggregations, until we arrive at 2 lists to compare with each other. In our experience this has resulted in working with a group of more than 30 people.

- Final step: the group in plenary meeting writes the 2 lists on a poster board. Two spokespersons are chosen to present the meanings of the chosen words. Then a soft object (a stuffed animal, a scarf, a ball, etc.), which will be the baton, is placed in the centre of the circle. The person who wishes to speak takes the baton and holds it for the duration of his or her speech, then passes it on to the next person. The facilitator guards the rule, helping, if needed, to pass the baton.

- Time needed. It is important for the success of the activity that the facilitator guards the time limit of each step of the process, stopping the activity when the set time expires. The constraint represented by time is a creative stimulus for the cooperative search for a solution to a common task. Depending on the needs of the group, the constraint may be more or less rigid. In any case, having arrived at the end of the set time, the facilitator stops the activity. If a group needs additional time, they must request it and indicate how many minutes they need. The facilitator keeps the needs of "slower" groups together with those of "faster" groups. In the early stages, usually 5 minutes, there may be extensions of 2 or 3 more minutes. In the final step, on the other hand, when the group is all together, the facilitator plays to negotiate with the group about the time needed. In our example, the group requested 20 minutes. Later, it asked for an extension of 10 more minutes, and finally for another 10 more minutes.

- Verification. At the end of the activity, it is important to have a time for verification, which allows one to reconstruct what happened, how the different participants felt, and based on these elements, to identify in which directions of development the group can proceed. Depending on the contexts, one may be more interested in reflecting on the outcome (the 7 words chosen by the group) or on the process (how the discussion unfolded, whether it was successful in operating in cooperative terms or not). If the interest is focused on the outcome, it is important to relate to what words were indicated at different stages of the synthesis process. In some contexts, for example, facilitators draw a word cloud (a cloud of words, in which the font size of each word is proportional to the number of occurrences: words chosen by more people appear larger than others) for each step in the process. By comparing the word clouds, one can reconstruct the collective processing path of the theme. On the other hand, when the interest is focused on the process, it may be useful to take a round about each participant's perception of the cooperative dimension: in particular, whether one always felt heard and free to express one's opinion as the group of decision makers increased in number. It may be interesting to try to reconstruct upon which criteria it was decided to choose or delete certain words, whether the discussion was interesting or tiring, whether knots emerged in the relationships.

4 Training of Trainers

This Toolbox is meant not only to support the work of the youth workers of the partner organisations of the ReCAP project, but also to be spread **across Europe and beyond**, to support the work of all the youth workers who want to learn innovative tools to promote the social inclusion of vulnerable youths after the pandemic. This need, in fact, wide spreads all over Europe and beyond, and therefore the power of replication of these tools is very high. To multiply their dissemination, we provide here some pointers that will help **youth workers to train colleagues and partners** on the content of the Toolbox.

For this purpose, **we propose as a model, to be used and adapted to the specific needs of one's context, the Training of Trainers activity carried out within the ReCAP project**. This activity was specifically designed to train the youth workers of the partner organisations on the use of the Toolbox. It was an essential part of the project, as it allowed the youth workers involved to test the tools as a group, and refine them, before being included in the Toolbox. The tools you find described in the preceding pages are thus the result of this hands-on experimentation work.

The ReCAP Training of Trainers

The Training of Trainers was held **from June 25th to July 2nd, 2023, in Vicenza (Italy)**, under the coordination of La **Piccionaia S.c.s.**: **8 days** during which **20 youth workers** of the 10 ReCAP partner organisations, from France, Spain, Portugal, Greece, Italy, Bulgaria and Romania, came together to train each other on the above-mentioned tools and to test them. The learning approach used was a **peer-to-peer** one: the youth workers presented their tools to the other participants, implementing them as a group and therefore testing their effectiveness and refining their operation.
For the ReCAP youth workers, this was also the occasion to start the planning of the local paths in their own local communities, to be implemented in the last phase of the project. Hence, during to the Training of Trainers, the participating youth workers had the opportunity to revise and adapt on the tools of the Toolbox, addressing the specific needs of their territory and co-designing a specific path which involves the targeted youngsters with fewer opportunities at local level (leading to **PR3 > Roadmap for social inclusion**).

Program

Daily hours > 9.30 to 12.30 am and 1.30 to 5 pm
Lunch break > 12.30 am to 1.30 pm
Coffee break > 15 min in the morning, 15 min in the afternoon

Day 1 was devoted to getting to know each other through various ice-breaking and team-building activities (see **Section III – ADDITIONAL ACTIVITIES > III.I Side activities to the tools > 1. Ice-breaking activities, team-building exercises, energizers, p. 136**), interspersed with moments of dialogue to emphasise some key elements of youth work. The day was led by Mr Carlo Presotto (La Piccionaia s.c.s., director, playwright, and theatre actor, as well as trainer and university lecturer in the field of pedagogy through theatre).

Day 2 opened the peer-to-peer presentations (and testing) of the different tools by the youth workers, which continued during **days 3, 4, 5 and 6**.

Two to three hours were the space/time reserved for each partner's youth workers to present their tool(s) and lead their implementation with the group, just as they were proposing them to a group of youths, to test their operation and effectiveness.

After the tool presentation, about 30 minutes for verbal sharing were ensured, to allow the conductors and the participants to express their comments on the activity they have just completed or propose any improvements to the tool itself. Moreover, every single tool presentation and implementation was preceded by one or two energizers, ice-breaking or team-building activities, and followed by at least one debriefing, relaxing and cool-down exercise.

Day 7 was devoted to the evaluation of the Training of Trainers activity by the group. The day was led again by Carlo Presotto, who used the 7-words method (see **Section III – ADDITIONAL ACTIVITIES > III.I Side activities to the tools > 3. Evaluation activities, p. 147**).

Finally, **day 8** was devoted to start the design of the local paths, with each couple of youth workers designing a draft of the program to be implemented in the following months at local level (target group, selected tools, approx. duration, etc), and sharing it with their colleagues.