PIRATES

PEDAGOGICAL APPROACHES, INTERCULTURAL LEARNING, AND RAISING AWARENESS TOOLS IN EUROPE

TOOLKIT

OF THE TRAINING COURSE

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CASA LABORATORIO IL CERQUOSINO, LOCALITÀ SAN FAUSTINO 22, ORVIETO, ITALY

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PROJECT DESCRIPTION

AIM: PIRATE(s) project aims to develop tools and working methods, among facilitators and trainers, to further promote the active participation of young people and those more at risk of exclusion. More specifically, the Advanced Training for Trainers, foresees to exchange knowledge and resources among trainers involved in activities at European, national and local levels, by further supporting the exchange of practises, approaches and peer learning.

SPECIFIC OBJECTIVES

- to share the existing methods and approaches participants are using in their work
- to reflect upon learning and different pedagogical approaches
- to enhance the active participation of young people
- to develop innovative methods and workshops experimenting and upgrading the methodologies on site

TARGET: the project, foresees to involve trainers, facilitators and educators from different European countries.

PROJECT

WHAT: PIRATE(s) is a project realized with the support of the Erasmus+ programs.

PIRATE(s) is a pilot project promoted by the association Lunaria, in corporation with other European organizations. The Advanced Training for Trainers – AT4Ts has a strategic role in the work plan of the organization and is centred around the development of youth work techniques and networking enhancement, among European trainers and educators, and within the framework of non-formal education.

For this reason, PIRATE(s), was conceived to boost trainers' capacities, to share, test and upgrade methodologies and approaches within the non-formal education. Therefore, trainers and facilitators involved, actively participated in the design of most of the TC sessions, in a horizontal way, being in the same time, facilitators and participants.

MAIN TOPICS

YOUTH WORK METHODS
AND APPROACHES

INTERCULTURAL
LEARNING

ACTIVE PARTICIPATION
AND INCLUSION

METHODOLOGIES USED

NON FORMAL EDUCATION

The activities implemented during the training courses are set within the non-formal education framework.

"NON-FORMAL EDUCATION – NFE was defined in 1974 as any organized, systematic educational activity, carried on outside the framework of the formal system (schools-university). Thus NFE is the macro-umbrella including any organized educational activities both outside the formal educational system and outside the formal educational curriculum".

Accordingly to the Council of Europe, *"Non-formal education refers to planned, structured programmes and processes of personal and social education for young people designed to improve a range of skills and competences, outside the formal educational curriculum. Non-formal education is what happens in places ... where young people meet, for example, to undertake projects together ... Non-formal education achievements are usually difficult to certify, even if their social recognition is increasing."*

From: https://www.coe.int/en/web/european-youth-foundation/definitions

Non-formal education should be also:

- **voluntary based**
- **open and accessible to everyone**
- **participatory**
- **learner-oriented**
- **based on active participation and exchange**
- **based on experience and action**
- **holistic and process-oriented**

In the NFE, the learning process grounds on specific educational objectives previously identified, then monitored during the process and eventually, modified according to the learners 'needs.

LEARNING

In the Non-Formal Education activities applied during the Training for Trainers, Learning was articulated accordingly to a set of specific pillars:

LEARNING OBJECTIVES

specific objectives clearly defined for each activity/workshop proposed, in order to ensure a coherent learning process

SHARED LEARNING PATH

promoted among the learners and within the group, encouraging the horizontal exchange through a learning by doing approach

LEARNER CENTERED

pedagogical approach centered on the person who is learning and based on the promotion of participatory processes

FLEXIBILITY

methods re-adapted all along the process, taking into account the learning needs of participants

PARTICIPATIVE METHODS

permanent testing, development, evaluation and upgrading of the tools and methodologies proposed

HOW TO USE THE TOOLKIT

The Toolkit aims to show the activities run during the Advanced Training for Trainers held in June 2023.

ACTORS

the Toolkit is targeted to the trainers and facilitators involved in the training course, their sending organizations, other educators and associations interested to develop new actions within youth work framework, to promote youth active participation.

FORMAT

PIRATE(s) project and the Toolkit part of it, are conceived as an "open format" that can be used with different shapes and duration and could be replicated in the involved partner countries and in new ones, not directly participating in the project. Moreover, the Toolkit, thanks to its participative methodologies, can be used in different setting and backgrounds.

FLEXIBILITY

the Toolkit is conceived as a flexible tool. By this, we mean that the activities presented can be used and re-adapted accordingly to the needs of the different target groups and local backgrounds.

Thus, the Toolkit can be used to build up an entire training course, as well as smaller workshops or to propose a single activity during an event or a project. For this reason, in case you will decide to pick some of the activities to work with youth workers and/or people coming from different backgrounds and experiences, we recommend you to have a clear picture of the target group needs and profiles, in order to bring adaptations, when and where needed.

TRAINING AGENDA

1

Name Games and Ice Breaking

PIRATE(s) Introduction

Pirates Ahoy

Workshops presentation

Agenda creation

2

Cooperation Games

Workshops preparation

Paper Basketball

Look Around

3

Human Puzzle

Skim Reading – King Kong Theory

Climate Fresco

Creative co-writing

4

The front page

There is no light

5

Mar dei Sarcasi island

Women who run with wolves

Sensorial dinner

6

Capoeira Workshop

Re-pact

Me, myself and I

What is (not) politics?

Joyfull participation

7

Open space "à la carte"

Final Evaluation

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The Index of Activities is conceived to present the activities not in a chronological order but in alphabetic order, and according to the reference page number.

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TOOLKIT OF THE TRAINING COURSE

NAME GAMES AND ICE BREAKING

TOPIC/S	Name Games and Ice Breaking
AIM	Getting to know each other
TOOL TYPE	Non-formal education games
DURATION	90 minutes
SPACE	Outdoor
MATERIAL/S	Ball, papers, pens, post-its (and/or sticky tape)
DESCRIPTION	The workshop includes the following steps: **Step 1. Pass the ball** This is a getting-to-know-each-other game where participants form a circle and pass a ball between them. Each person, before passing the ball, says their own name out loud. In a second round, after catching the ball, the participant calls out the name of the person who just passed it to them. **Step 2. Speed Dating** Each participant draws a clock on a piece of paper, marking the hours 00, 15, 30, and 45 as appointment slots. In the initial phase, individuals go around in the space and informally schedule appointments at each marked hour. Later, these appointments will happen across four rounds of 5 minutes, each accompanied by a suggested theme or conversation topic. These topics serve as sparkle for participants to engage in meaningful conversations, fostering deeper connections and mutual understanding. As each appointment occurs, participants have the opportunity to share and learn something about each other. **Step 3. Hidden talents** The group is divided into 2 sub-groups, in which each person thinks of a personal talent the others don't know (it can be anything from making fantastic homemade pasta, to making a W shape with your tongue). Within the sub-group, the participants write the talents on individual post-its and stick them to a different person. In turns, the other sub-group has to discuss among themselves to put these talents on whom they believe to be the real "owner". If the talent is "showable", they can show these talents when guessed correctly (or not!).
TIPS	

PIRATE(S) INTRODUCTION

TOPIC/S	Introduction of the project, the venue and the methodology
AIM	To introduce the participants to the project, the venue and the methodology
TOOL TYPE	Frontal, interactive presentation
DURATION	90 minutes
SPACE	Workshop room
MATERIAL/S	Paper and colour pens
DESCRIPTION	**GENERAL INFORMATION**: the session is expected to last 90 minutes, where the first 45 minutes would be dedicated to the general introduction and the second 45 minutes to the social agreement, which also would be an introduction to collective decision making. The workshop includes the following steps: **Step 1. Frontal presentation** The following elements are presented in plenary: • What is PIRATES? • Cerquosino history • Shifts & organisation • The kitchen & food arrangement organisation During the presentation is left extra time for questions, comments, feedbacks, to jointly agreed/decide how to have organized the "Shifts & organisation" **Step 2. Paté cornichon - Social agreement** Paté cornichon, is a tool for collective-decision making or consensus and is implemented as follows: • One person speaks up about their recommendation and those who agree and consent come closer to that person in the centre • If everyone comes close, there is consensus • If there are disagreements (i.e. people not getting closer to the centre), people that disagree are asked to reformulate the proposed item. If it is accepted by all, there is consensus and it is added to the agreement • Still after 3 reformulations, if there is no consensus, the recommended item is refused. The track of accepted and refused proposals are kept on a flipchart for visibility and later reference.
TIPS	

PIRATES AHOY

TOPIC/S	Team Building
AIM	To explore roles, tasks and feelings in a group in diverse ways, in order to be able to discuss how we would like to work as a team going forward
TOOL TYPE	Team Building activity
DURATION	90 minutes
SPACE	Outdoor and/or indoor
MATERIAL/S	Materials that are readily available in order to create the tasks
DESCRIPTION	The workshop includes the following steps: **Step 1. Dress as a Pirate!** It's organized a quick challenge to fancy-dress as pirates, for creating the atmosphere and link the activity to the project. **Step 2. How many parts touch the floor** This is a game with many rounds. Each round, from 2 to X people are forming a unit and have together a specific number of contacts to the ground, which are announced by the facilitator. This activity, can be played with music or without. Everyone is walking around (while the music is playing). Then the facilitator calls two numbers, e.g. "2/5", which means that two people come together, form a unit and make five ground contacts. When everyone is done, the game continues. If in one round a person is left over, this person will be the facilitator in the next round. The game ends when the fist number (number of people in a unit) is as high as the whole group. **Step 3. Mission Is-Possible** The group is given a poster with 7-10 tasks to be completed by the whole group in 10-15 minutes. These can vary from creating a song, to building a human pyramid, gathering items of a particular colour, telling a joke to make X laugh, 1 min of collective silence, collecting distances travelled of all participants ... The point is to design according to the group/process, including some tasks related to the shared topic, others seemingly more individual or collective, using different skills (creative, mechanic, artistic, mathematic...), and to give little to no instruction except the whole group must complete the mission in X minutes. **Step 4. Debriefing** It follows a debriefing in plenary. Below you can find a list of possible key-questions to be proposed for the debriefing:

DESCRIPTION	• Was the group satisfied with the outcomes? • Were you, as participants satisfied with your own participation? • Compare the importance of the process vs. the results. • Discuss different roles in a group, responsibility vs. control, dynamics of power, self-inclusion vs. collective inclusion. • How does it relate to how we would like to work/live as a team/community this week?
TIPS	To be sure of the objectives behind Mission Is-Possible, to use this activity to discuss the debriefing matters of importance, but not to replace or precede activities of trust, appreciation and communication. It is not just for team-building as such, but for shining a light on dynamics within a group and bringing them to the surface to be discussed, reflected upon and/or decided before moving forward. It is important to address the parts of this activity that can make people uncomfortable (i.e. time limits, unclear instructions, inclusion/exclusion, results > process) as the inputs into the conversation to have before these things become uncomfortable in real group/process.

WORKSHOPS PRESENTATION

TOPIC/S	Workshop contents and weekly schedule
AIM	To introduce all workshops to the participants and collectively create the weekly schedule
TOOL TYPE	Work in group and in plenary
DURATION	60 minutes
SPACE	Workshop room
MATERIAL/S	Printed/prepared session outline summaries
DESCRIPTION	The workshop includes the following steps: **Step 1. Workshops sending** Before the beginning of the Advanced Training for Trainers, participants were invited to send workshops proposals, filling in a toolkit blanked template. The proposals could be focused on different subjects, have different duration and use different methodologies within the macro umbrella of non-formal education and youth work. The coordination organization was in charge to collect the different proposals before the beginning of the event. **Step 2. Workshops presentation** A general frame of the training week is prepared in advance, which is expected to be filled by the participants collaboratively. Once the session begins, the aim of the training and the methodology to follow throughout the week is reminded and the participants are introduced each session briefly. This can be done in alphabetical (or any other) order, where the main information regarding proposed sessions are presented by the facilitators and then the floor is given to the participant proposing the session for a brief introduction or any additional comments/notes. Then, proposals are briefly presented and introduced by the facilitator/proposer with their title, subject, duration, recommended slot in the week and the proposal owner. Any additional information can be provided by the proposal owner.

TIPS	Some of the recommendations for a possible flow of schedule can be as follows: • **Thematic grouping:** i.e. gender, climate, discrimination in consecutive sessions • **Grouping according to methods:** i.e. simulations, debates, body movements on the same day, or especially distributed to different days • **Grouping according to complexity of the session/method**: this would allow easier/simpler sessions to take place earlier and more complex ones later on • **Grouping according to the state of art of the proposal**: if the workshop is already potentially ready, can go in the beginning, while if the workshop still needs to be structured and finalized, can go later on.

AGENDA CREATION

TOPIC/S	Collaborative preparation of the weekly training schedule for the Advanced Training for Trainers
AIM	• To create a modular weekly schedule • To start experimenting collaboration and consensus through collective decision making for the preparation of the schedule • To run a first introduction to horizontal cooperation
TOOL TYPE	Open discussion in plenary
DURATION	120 minutes
SPACE	Preferably indoors
MATERIAL/S	Ropes for framing the days and sessions of the week & cloth pegs, post-its for moving possible breaks around, A4 sheets of relevant size to visualise the duration of sessions (1 sheet of A4 = 2 hours) with the basic details of the workshop including name of the facilitator who proposed, duration, topic, method & preferred time of the training to implement the session, paper and pens
DESCRIPTION	The workshop includes the following steps: **Step 1. Internal logic, matching and final agenda** Once all proposals are presented, any additional proposals are asked for. If none, the basic logic and possible alternatives considered by the prep-team to follow while preparing the agenda are introduced. Following this, a discussion is held by the whole group to define the general logic to follow in the agenda construction, and later, proposals are put on the wall one by one, like in a puzzle to see if and how they fit. Changes may be recommended by participants until a final schedule is reached and everyone either consents or agrees. **Step 2. Facilitators teams** Once the final agenda is structured, participants are asked to share their expression of interest and availability to join the different trainers teams in charge for the different workshops delivering. Once everyone agree and the different trainers teams are created, it's shared that a specific time the day after during the session "Workshops preparation" will be allocated to finalize the preparation of the different workshops.

DESCRIPTION	**Step 3. Adjustments on process** Once a general overview is prepared and there is a consensus, any minor details can also be discussed further on and, after a couple of days, it can be organized a check back to make any necessary changes for the upcoming days.
TIPS	This process can take a rather long time, with breaks, ad-hoc small discussions within the group. In case some doubts or confusion might arise, some extra moderation may be required. As all participants are expected to be experienced with training programme preparation, different views and opinions may arise and they should be expressed to be discussed in plenary.

COOPERATION GAMES

TOPIC/S	Get to know each other
AIM	To involve participants in getting to know each other's activities, for a better group cohesion and interaction
TOOL TYPE	Small debate, reaching agreement, body movement
DURATION	45 minutes
SPACE	Outdoor and/or indoor
MATERIAL/S	Paper and pens for each team of 5-6 participants, 1 rope long enough that all participants can stay in a line carrying it in their hands
DESCRIPTION	**GENERAL INFORMATION**: because it is at the beginning of the day, there is need of a little time to wait that everybody gets there and enters the mood. So, for a few minutes, if needed, participants can be invited to dance, stretch and get a little energized. The workshop includes the following steps: **Step 1. The invisible knowledge of the universe** The group is split in teams of 5-6 participants. Each group receives a piece of paper and a pen. Then the facilitator, explains the task, consisting in making a list of things that are common to all of the people in the group, but which belong to the invisible knowledge of the universe. The "invisible knowledge of the universe" is what could not be known by looking directly at us. The facilitator also asks everyone to be honest and point out if they do not share a certain trait. It's also pointed out that this is not a competition between teams, however, each group should write as many common traits as possible. After the 5 minutes, each group shares their list with the others. **Step 2. Quick line-up** This game is an initiative test of the group's ability to communicate quickly and to work together. The whole group needs to line-up 3 times (or more, depending on the time allocated). The facilitator can choose any criterion, for example line-up by day of birth, line-up by length of hair, line-up by time it took travelling from home to the training venue, line-up by shoe size. During the activity, everybody needs to have at least one hand touching the rope. After each round, the facilitator is checking if the line is correct, in a manner that everybody hears,. In that way, more information about each person is spread and shared. The last line-up is special: the participants cannot talk anymore, and it is up to them to line-up on a criteria they decide as a group, without talking.

DESCRIPTION	**Step 3. Mirroring** The group is divided as many pairs as possible. In each pair, one person is a "regular person" and the other is the "mirror". When the activity starts, the "regular person" is making some moves and the "mirror" is copying all the moves. After a while, the role in the pair change and the activity is repeated the same way. For the last part, the couples are kept, but there is no "mirror" and "regular person", and they try to do move in the space coordinating the movement and without talking. Thus, they try to feel the partner's intention and go with the flow. **Step 4. Debriefing** It follows a debriefing in plenary. Below you can find a list of possible key-questions to be proposed for the debriefing: • How did we fell when we discover invisible things in common? • Was it simple to observe without judging, opening yourself to new ways of thinking? • Do you want to share any learning outcome from the activity?
TIPS	• **The invisible knowledge of the universe**: is a very useful activity to get people talking and to discover things we have in common, our unity in diversity. • **Quick line-up activity**: can be useful to learn things about each other, stimulating a positive curiosity towards the other group members and encouraging the interaction. • **Mirroring**: it is an activity that can be used/proposed to develop our senses, the perception of the other, of space and of the surrounding and our inner intuition.

WORKSHOPS PREPARATION

TOPIC/S	Preparation of the first round of workshops to be delivered
AIM	To finalize the workshops to be proposed, fine-tuning the different aspects and details and preparing the materials needed
TOOL TYPE	Work in group
DURATION	120 minutes
SPACE	Outdoor and/or indoor
MATERIAL/S	All the basic materials that can be required for the different workshops. Each team of facilitator is therefore in charge of identifying the material list and of preparing the required materials for their workshop
DESCRIPTION	The day before, during the session "Agenda creation- Facilitators teams", the different trainers team have been created and group agreed to allocate a specific time slot for the preparation of the workshops. Therefore, in this session, the trainers team gather to initiate and finalize the preparation. The specific tasks to be finalized during this session are the following: • Revision/refresh of the specific objectives of the workshops • Definition/finalization of the different steps forecast within each workshop • Fine-tuning of the proposed tools/methods • Tasks division and roles identification • Material and space preparation.
TIPS	

PAPER BASKETBALL

TOPIC/S	Feedbacks
AIM	To understand the importance of interpersonal feedback and to practically experiment different approaches in giving/receiving feedbacks
TOOL TYPE	Interactive game
DURATION	60 minutes
SPACE	Preferably indoors
MATERIAL/S	Paper, 1 small box or a bin (or a pot)
DESCRIPTION	The workshop includes the following steps: **Step 1. Explanation** The participants are asked to form a semicircle. The trainer explains them the rules of the game: 5 volunteers are needed to play a different kind of basketball using paper balls. The trainer puts the box in the middle of the semicircle and put 10 paper balls at about 3/4 meters from the box, across the group. Then the trainer explains that the volunteers have to throw the paper balls in the box, but they have to stay with their back facing the bin. **Step 2. Paper Basketball** The activity starts and the volunteers are coming one by one in front of the group, standing with their face at the paper balls and the back at the bin. They must wait 1 minute with the back to the bin and the group, and during this time, the trainer shows to the rest of the group how to react, using a word written on a paper: • Volunteer 1 – group's reaction: Ignore • Volunteer 2 - group's reaction: Pessimistic • Volunteer 3 - group's reaction: Observations and factual feedback • Volunteer 4 - group's reaction: Appreciation/cheering • Volunteer 5 - group's reaction: Advice After each round there is no discussion. The volunteers are just asked to sit at their places after they played their round. **Step 3. Debriefing** It follows a debriefing in plenary. Below you can find a list of possible key-questions to be proposed for the debriefing:

DESCRIPTION	• How did you feel? (question to be asked to all the volunteers) • Would you prefer to have received a different group's reaction? If yes, which one and why? • Which ones of the five different group's reaction were the most negative for you? • Which ones of the five different group's reaction were the most positive for you? • Did the feedback change your performance? If yes, how? • Why we did such activity? • Would you share some recommendations when giving feedbacks? • How should we give feedbacks to someone else? • How should we receive feedbacks?
TIPS	

LOOK AROUND

TOPIC/S	Communication, work in team
AIM	• To feel more comfortable in the facilitator shoes • To develop skills in the interpretation of non-verbal codes while facilitating • To improve facilitation towards the group by identifying different roles
TOOL TYPE	Clowning techniques
DURATION	150 minutes
SPACE	Workshop room
MATERIAL/S	4-6 balls from different colour
DESCRIPTION	The workshop includes the following steps: **Step 1. Group focus and communications codes** To start the activity, the group is in circle. The facilitator asks to the group to be attentive on their surrounding, after one minute the circle is broken and the participants walk freely in the space. Then, the facilitator asks participants to get back in circle. Here, participants are asked to send the first ball (yellow one) to the person on their left, then the second ball (red one) to the person on their right. The balls should not fall down and they should both arrive in the same time in the hand of the facilitator. When the group succeeds, a short debriefing is done to share/highlight what has helped the group to succeed. **Step 2. Open affectation** Then the activity with the balls follows in the same way, but this time, participants must do it while walking (never stopping when they received the ball). At some point, more red and yellow balls appears, the activity follows the same way, till, in a certain moment, the balls slowly disappear. In this moment, the facilitator has to point the most common affectation shared by the group when everyone start to search the balls. That's the moment where the clown comes out, when it get lost in his own game and lose the reasonable thinking about the necessity of what is doing. The facilitator points out this attitude to show how it can be turn funnily and to have a clue of where the group is (what is doing, in what stage is ...).

DESCRIPTION

Step 3. Adapt your communication to the person

Participants are asked to walk freely in the space, until the trainer claps their hands.

- **One clap**: everyone stops, except one person who should keep moving. When that person stops, another one can start walking until the trainer claps again and they can walk freely again.
- **Two claps**: when the facilitator makes a second clap, all the participants have to keep the equilibrium with the floor. When the facilitator says they can restart walking, they do.
- **Three claps**: each time the facilitator claps their hands, the group stops and only two persons can move one step to make in equilibrium their positions.
- **Banana**: the facilitator introduces a new rule. When they claps two time the hands, the group has to say "banana". It can be targeted to the people that made a mistake, and the people that made the mistakes could let themselves be affected by their feeling on that moment.
- **Hug**: a third clap is added: this time the group can have a big hug of reconciliation, still paying attention to each other.
- **Four claps**: a fourth clap is added. This time, each participant should physically represent the body of an old person. They should notice how it affecting them and then continue to have the same interaction.
- **Five claps**: a fifth clap is added. This time, each participant should physically represent the body of a car bumper. They should notice how it affecting them and then continue to have the same interaction.
- **Six claps**: a sixth clap is added. This time, each participant should physically represent the body of a burglar. They should notice how it affecting them and then continue to have the same interaction.
- **Parade:** the group is asked to form two lines, on the right and left side of the room, leaving the space in between for a parade. Two volunteers are called and the facilitator explains the task: they have to choose the character they want to represent (old person, car bumper, burglar), then, enter the space of the parade, find a way to meet each other's and together run the parade from the beginning till the end of the line. Then, extra volunteers are called to run the same task till the point where, hopefully, each person has experimented the parade.

Step 4. Get connected to each other

- **Hi**: the facilitator explains that each participant has to go to someone else and say "Hi" and starts a short conversation. The facilitator is then inviting participants to reflect if they really communicated with the other person or simply speak to each other. The facilitator underlines that, "communicate" comes from Latin: the original meaning is "to be part, share", "to enter in relation with".
- **Animals**: participants are asked to embody/represent using their body different animals, not imitating them, but representing their rhythm and mimic. They have to do that, choosing an animal and continuing the walk in the space, following the greeting each other's session. The animals to be represented, are: a turtle, a bird, a dog.
- **Improvisation**: participants have to form trios and enter on the stage (each trio at a time) and improvise a story. The story is the following: they are 3 technicians that go to repair something when, at least one of them, notices that they are in front of 2000 people is a show. They need to acknowledge that and escape from the stage, making the audience believing that they were part of the show. The story/situation changes every 2/3 groups. After each improvisation, it follows a short debriefing, where each trio is asked the following questions:

DESCRIPTION	• Do you think you managed to communicate on the stage, with the audience and between the other members of the trio? • Did you use the material provided/improvised by your team? • Do you connect this work with the facilitator role? If yes, how?
TIPS	• **Group focus and communications codes**: this activity works when participants are focused on each others, when the communication between the sender and receiver is effective and when the group maintains the focus on the advancement of the balls. • **Open affectation**: the facilitator should also point out that the above mentioned attitude, can be really useful to know what to do while facilitating an activity, which rhythm to give/propose, what to skip or modify. It helps a lot facilitators, to be connected with the group and to promptly respond to the different inputs. • **Get connected to each other – debriefing**: extra important elements to be highlighted during the discussion are the following: 1. focus we managed to keep during the improvisation 2. hierarchy within the trio 3. active listening within the trio and towards the audience 4. eye contacts and looking at each other during the improvisation 5. being connected during the improvisation 6. rhythm kept and proposed 7. embracing the potential mistakes and use them in a creative way 8. constant adaptation to the situation facilitators face.

HUMAN PUZZLE

TOPIC/S	Communication, trust building
AIM	• To build trust among the group members • To initiate physical contact to support the group forming
TOOL TYPE	Body movement
DURATION	90 minutes
SPACE	Indoors
MATERIAL/S	None
DESCRIPTION	The workshop includes the following steps: **Step 1. Walking, exploring and meeting** The group starts with slow and free fluid movements, to begin to connect and dialogue with their bodies. Without interrupting the flow, the trainer proposes the following exercise, with several steps: • Free walk in space • During the walk participants look at each other and abandon themselves to immediately find another gaze • Indicates different ways of greeting trying to stimulate attention on how our body changes, when we change the words we use • Indicates different ways of walking (I walk as if ...) Then, without stopping the flow, the facilitator proceeds with the following proposal: *"Find yourself in the dark and lose reference points. Slowly "look for a way out" by moving slowly in the space, taking care of not getting hurt. Forget where you are and the people who are around you. Let's unite slowly with eyes closed with people whose physical contact we don't feel completely to trust".* When different groups are formed, after a while, the game stops and the facilitator adds the sentence: *"Maybe we don't always find ourselves with people we used to believe. Sometimes we are surprised with whom we have sought physical contact, who has made us feel trust".* **Step 2. Different speeds** Then, the trainer explains to participants that they have to start walking again with their eyes open and 5 speeds plus zero are proposed. Below the speeds to be proposed: • 0 Absence of immobility • 1 Apathy, no objective motivation • 2 Calm, there is a direction but I have no need to arrive • 3 Goal, we have a concrete direction and we want to go

DESCRIPTION	• 4 Haste, increases the urgency to reach and follow one's own path • 5 Panic, life or death. All the time the facilitator calls for a "stop", participants have to stop, stand for a moment in their own effort and listen to their body emotions and reactions. **Step 3. "Little lights"** Then, the facilitator asks participants to keep walking in the space, still imagining we are in the dark and, this time they have to keep attention to different specific elements: • "Little lights" on the feet: we can see where we put them • "Little lights" on the knees: we can see the route better • "Little lights" on the hands: we can recognize the face of the others. **Step 4. The blind and the driver** Then, pairs are formed in the dark, and the facilitator explains that game of trust and responsibility begins. The game consists in the following: one person in each pair closes their eyes and the person with open eyes makes them walk and move in space, feeling responsible for their safety and path. After a while, the roles exchange (the person with the eyes opened close them and vice versa). During this step, it's necessary to never lose contact with people with closed eyes. The activity follows in that way, till couples start joining and they come together until all people are joined by hands. **Step 5. Make a shape** Subsequently, when everyone is standing in circle, the following activities are proposed: • To make a circle without letting the hands go • To make a square without letting the hands go • To make a triangle without letting the hands go **Step 6. The day of the wall and the door** Then, the facilitator proposes the following activity: one person leaves the circle without hearing/seeing. Whoever stays in the circle represents a wall. Only between two people there is a door and decisions are made together, better if only with a glance. Then, the person who was outside returns to the centre of the circle and has to understand only from people's gazes where the door is. People should keep their face relaxed without suggesting but communicating with their eyes.
TIPS	

SKIM READING - KING KONG THEORY

TOPIC/S	Gender, sexuality, patriarchy, power, discrimination
AIM	• To "desacralise" the object of book and the act of reading • To empower people from any background through collective reading • To allow access to intellectual knowledge • To raise awareness on gender issues
TOOL TYPE	Reading and debating activity
DURATION	180 minutes
SPACE	Outdoor and/or indoor
MATERIAL/S	The book "King Kong Theory" by Virginie Despentes (Printed out copies of each chapter of the book), pens, paper, coffee and tea
DESCRIPTION	The workshop includes the following steps: **Step 1. Book and author short introduction** An introduction of the book, the method and the author are made. As this book requires a background and context and can be triggering for some people, this is expressed at the beginning. **Step 2. Reading and discussing** Following the introduction, the participants are divided into small groups and are given 45 minutes to read the chapters in their groups. Once reading is done, the group is given another 30 minutes to discuss the chapter with its main points and highlights, noting 3 of them on a flipchart. Besides this, they are also asked to point out any personal comments or questions that arise on a separate flipchart, which can be discussed later on. **Step 3. Chapters and highlights presentation** When all groups are ready, they are asked to present their chapter and its content in brief, along with the 3 highlights they agreed on, in plenary. During this part, all chapters of the book will have been summarised and the whole book will be "visible" to all the participants with the separate chapters connected to each other not only in terms of forming the whole book in the order of the chapters, but also the connections among topics of different chapters as well. **Step 4. Collective group discussion** With the book re-formed and analysed by the whole group, then a discussion/debate session of 60 minutes is held in order to go deeper with the personal questions already noted by the participants, as well as the topics that were already being discussed.

TIPS

- **Target and adaptability**: this activity can be adapted to every specific group of people (youngster, people with disabilities, etc...). You just need to take in consideration the difficulty of the book (it can work with comics for example).
- **Terminology – book selection**: we need to think about the volume we ask the participant to read and the difficulties (specific vocabulary, thematic, etc.).
- **Warning**: this book is politically very engaged. It can also be triggering (with rape and violence story), it should be taken into account depending on the group.
- **Possible alternatives**: another book to work on identity and interculturality: Amin Maalouf "In the name of identity, Violence and the need to belong". It can be found on the internet. Another book: David Hunter "CHAV, solidarity from the basement"
- **Debriefing**: the session requires a strong debriefing at the end to allow participants to discuss their feelings and reflections, due to the somehow violent nature of the book.
- **Final collective group discussion**: the discussion at the end can be made with a fishbowl with the questions raised by the participants.
- **Tips for potential improvements**:

1. Restitution can take several format: ambassador (the re-construction of the book can be made in small group with an exchange between 1 ambassador of each chapter forming the small group)
2. Try it in non-heterogeneous group
3. For the debriefing, we can ask participants what knowledge they can bring from their personal experience
4. Include socio affective methodology: presenting the author at the end can allow participants to be more subjective
5. Include an artistic activity for emotional debriefing
6. In multilingual groups, translations of the book can also be utilised.

CLIMATE FRESCO

TOPIC/S	Climate change
AIM	• To give access to UPCC report to participants • To think about possible actions and consequences regarding climate change, both individually and collectively
TOOL TYPE	Card game
DURATION	180' minutes
SPACE	Could be played indoors or outdoors. Outdoors in nature could provide a better atmosphere, given the overall topic of the method
MATERIAL/S	One set of climate fresque cards (per group, if necessary), tables, paper, pens
DESCRIPTION	The workshop includes the following steps: **Step 1. Introduction to the method** The trainer introduces where does the methodology come from, the basic rules of the activity, a bit of group dynamics if needed in order to make the people know each other, a few questions in order to see the level of knowledge of the group on climate and relevant issues. Moreover, the trainer explains the fact that we already know the end, we are not experts, but we'll use common sense in order to help each other. After each set of cards are handed in to the group, participants are asked to place them in a consequential and causal order, as they seems fit. The participants should be encouraged to discuss different ways of placing the cards, while discussing why or why not. After each set of cards given, 15-20 minutes of discussion is allowed per round, where the distribution can be seen below: • 1st set of cards - 15' minutes • 2nd set of cards - 20' minutes • 3rd set of cards - 20' minutes • 4th set of cards - 15' minutes • 5th set of cards - 15' minutes **Step 2. Creative part** Once the fresque is completed by the group collectively, they are invited to personalise the fresque using markers, pens, paint etc. The purpose is to let the people digest the content of the fresque, to let them having a moment between the fresque and the debriefing, and to definitely make the fresque theirs, all more personalised. In case any instructions are required at this phase, the participants can be provided hints to add titles, arrows, drawings or whatever they seems fit.

DESCRIPTION

Step 3. Emotional debriefing

The trainer asks the group how they feel now or felt during the fresque, in order to let everyone express their feelings on how it was, to put word on it, and also to hear other reactions. Once participants express their feelings regarding the activity, then the group can move on to discuss what to do about these feelings expressed, how to embrace them, or how to fight individually or collectively.

Step 4. Reflection on the meanings of possible actions

This part can change from group to group with different objectives. The participants can be invited to think about possible solutions individually or collectively and encouraged to put them into a diagram (impacts/difficulties). They can also be given even more data in order to understand what actions have bigger impact by category (transport, food, house) based on these data. A discussion can also be held about who/what is polluting the most, or this can be a debate about individual responsibility which is always compared to big companies/state responsibilities. Or the participants can also be invited to use other tools in order to see their own carbon footprints, and be introduced to the four steps of "change theory".

TIPS

Recommendations for implementation:

- **Introduction**: it can be very useful organising a kind of gallery before the activity in order to already set some notion, create context and common vocabulary could be helpful.
- **Experts**: the contribution of an expert on the topic could add value to the session.
- **Advocacy**: a "chain of actions" can be prepared in advance to be shared, focusing on possible advocacy actions and steps.
- **Anxiety VS Hope/Responsability**: starting a debriefing with a quote from AssataSharkur saying "Dreams & reality are opposites. Action synthesises them." and making connections with "life affirming power(s) of Veneklasen& Miller" can strengthen the debriefing. The activity arouses a lot of negative emotions like frustration, fear and hopelessness. Therefore, instead of focusing on the panic and fear naturally caused by the situation the world and climate is in, emotions of hope should be encouraged. In small groups, sometimes participants find a place and create an installation using natural materials to transform that space into an "installation" of their care of the territory. Giving the name/title finishing by a walk together through the different installations on "Commited to life" by Asian dub foundation.

Bibliography, Website, Resources:

- Climate Fresk website: https://climatefresk.org/
- Book: "World Without end" by Ken Follett
- Book: "Ecotopia" by Ernest Callenbach
- Footprint calculator website: https://footprint.wwf.org.uk/
- Wikipedia with different fresques

CREATIVE CO-WRITING

TOPIC/S	Any. Usually, you are supposed to choose a future case scenario and allow participants to write a story about it. It could be interesting to relate it to climate change, but it could be linked to participation, directly or indirectly
AIM	To connect participants at the same time, on a tight time, on the same subject and invite them to write in participatory way a free story on a common subject
TOOL TYPE	Storytelling technique
DURATION	105 minutes
SPACE	Outdoor
MATERIAL/S	Paper and pen, scenarios printed
DESCRIPTION	The workshop includes the following steps: **Step 1. Introduction and scenario** The facilitator runs a presentation of the workshop and the different scenarios are headed to the sub-groups. **Step 2. Brainstorming** It follows a brainstorming, within the smaller groups (possibly 3 people each), with the purpose to define the idea to be exploited. During the brainstorming characters and events have to be clearly defined. **Step 3. Shared writing** Within each group, the main text (concerning idea to be exploited) is divided into 3 parts (introduction, development and ending). Each participant takes one part and writes individually in their bubble. In this phase each person has almost half an hour to further develop their piece of the story, according to the section (introduction, development and ending) received. **Step 4. Combining sections of the story** The group members gather and it starts a cross reading and rewriting of the different parts, with the purpose to make the whole text smooth. **Step 5. Reading circle** It follows a reading circle to share all the stories created. It would be very nice to create the proper atmosphere for this part, identifying a nice and quiet place in the middle of the nature for the reading. There could be also the option to let the groups choosing the space where they would like to have their reading (in this way, they could choose the space fitting the most with the atmosphere they want to be created).
TIPS	

THE FRONT PAGE

TOPIC/S	Media, Critical thinking, Teamwork and cooperation
AIM	• To widen awareness about the media and their approach to social and global issues • To develop the skills to communicate and work cooperatively • To cultivate a sense of responsibility and a commitment to social change
TOOL TYPE	This is a simulation activity, where a group of journalists is working to prepare the front page of their paper ready to go to press. People work in small groups as they explore issues about: • Bias, stereotyping and objectivity in the media • Images and the role of media in addressing global and social issues
DURATION	90 - 120 minutes
SPACE	A large room with enough space for three or four small working groups and plenary
MATERIAL/S	4 sets of the same 40-45 photographs from newspapers or magazines, paper and pens for making notes, large sheets of paper (A3) size or flipchart paper and markers, scissors and glue for each small group, tables with a working surface large enough for the working groups to spread all their papers out
DESCRIPTION	The workshop includes the following steps: **Step 1. Preparation** Facilitators should prepare the material in advance, selecting 40 - 45 pictures from magazines or national newspapers of various issues and subjects. Then, 3 copies of this set of pictures have to be done and one set of photographs should be displayed on a table. **Step 2. Instructions** The facilitator gathers participants and tell them that they are a group of journalists who are working on the front page of their paper. Although these are local papers serving the community, each has a policy to keep its readership informed about current global issues. The facilitator shows an example of a front page of a newspaper and are pointed out the features and layout of a typical front page. Then, it's shown everyone the display of photographs, participants are asked to walk around the table in silence and not to make any comments at this stage. It's explained that these are the images that they have to work with, that they may use them and interpret them as they wish.

DESCRIPTION

Step 3. Work in groups

The facilitator divides the participants into three to four working groups of five or six people. Each group receives the following task: to imagine that it is an editorial group working on a different newspaper. Their task is to design and lay out the front page of tomorrow morning's edition. Each group has to choose a name for their newspaper and the editorial teams are set to work. Each group will have one hour to select four or five news stories that they wish to present. They should focus on the impact the front page makes. Rather than actually telling the full stories, choosing a picture and writing the headline, by-line and introduction are sufficient. They do not have to write the body of the article, they can simply indicate its position on the page with a shaded box.

Then, when the teams have finished, they are informed that they should lay their work out for everyone to read.

Step 4. Debriefing

It follows a debriefing in plenary. Below you can find a list of possible key-questions to be proposed for the debriefing:

- How did the groups organise the work? Did you work as one unit, or did you split into individuals, pairs or threes to work on different "stories"?
- How did you make decisions about how to do the work and about which stories to cover? Was there a leader, or did you share the decision making? Did everyone feel you could participate and contribute?
- How did you choose the themes or issues to work with? Which came first, the issue or the picture?
- What themes or issues were presented? There were issues that you have to drop? Why did you drop them?
- How do the different front pages of the different papers compare? Have the same themes or photographs been used?
- Have different groups used the same image, but in different ways?
- Did you try to link cause and effect, North and South, development and environment, rich and poor, and so on, in your reports? And how are these issues presented in the real media?
- What sort of news dominates the media in real life?
- How do participants follow the news? In newspapers, on the television, radio or the Internet? Why do – or don't – they follow the news?
- One of the major points of discussion regarding the media is its "objectivity". Do you think it is possible to present news objectively? Is it desirable?

TIPS

THERE IS NO LIGHT

TOPIC/S	• Group Dynamic for team building, to make participants change the conditions of living • Awareness raising on sustainability, technologic addiction, on low technologies impact
AIM	• To enhance the group dynamics • To reflect on the effects brought by changing the environment of our living conditions within a group
TOOL TYPE	Simulation and practical experimentation about changing the environment of the group by changing some living conditions. Could also be implemented as "invisible theatre" depending on the group and the setting
DURATION	The duration is quite wide for the theatrical part. It could start in the afternoon and end the next morning with one hour debriefing
SPACE	All the training venue
MATERIAL/S	Candles mostly, music instruments can be a plus in different spaces without light, set the food to be in the centre of the people or buffet or common pot with one spoon each
DESCRIPTION	The workshop includes the following steps: **Step 1. Consent** The facilitator has to join participants, asking them, personally, if they would be interested (or they would agree) to make a group experiment without light, phones, speakers and electricity for one night. **Step 2. Meal preparation** If everybody agrees then, it has to be prepared a common meal in cooperation with the logistics team, including a central buffet or common pot. **Step 3. Evening and night** Let the night happen without any interruptions or interventions on the facilitator's side, but observe how things, actions, reactions and interactions of people evolve in a different setting. **Step 4. Debriefing** In the morning of the day after, it has to be run the debriefing to see how the lack of resources have changed the group dynamics as well as the deep-rooted habits of the people and of the group. The participants are asked which changes they noticed compared to a "normal night". The session can be closed presenting the "auto-determination theory", asking the group if and how they can/could connect the experience to this theory.

TIPS	• **Consent**: it's crucial that the facilitator checks for the personal consent of everyone before to deliver the workshop. This, in order to not stress participants with conditions setting alternative/different than the ones they are normally used to. Moreover, it is very important to take specific measures for people with special needs, including specific spots for communications, if needed. • **Adaptations**: this activity can be implemented with the removal of various actions, resources or tools. This could be speaking, eye contact, chairs, coffee/tea, or any other resource the group is expected to reflect and discuss more on. In any case, it is very important to reflect on how, the lack of these resources or actions, might change the environment, the atmosphere and the human interactions.

MAR DEI SARCASI ISLAND

TOPIC/S	Inequalities, resource management, migration, trans-local dialogue, sustainable co-development, communities of practice, experiential learning
AIM	To develop innovative strategies, in order to empower the local communities starting from the trans-local exchange of knowledge, tools, techniques, which can be made possible only by migrating and by meeting the otherness
TOOL TYPE	Simulation game, experiential group activity
DURATION	210 minutes The activity is divided into 6-months periods and each period lasts approximately 20 minutes. It is suggested to play at least 8 periods
SPACE	It would be nice to play it outdoors, if possible, in the woods. The three groups have to be far from each other. Each group can take the first 10 minutes to personalise their own space, dress according to the characteristics of the community and find a common name for their community
MATERIAL/S	Coloured tokens, markers, bells
DESCRIPTION	The workshop includes the following steps: **Step 1. Introduction and instructions** To run the activity 4 facilitators are needed: one plays the role of Pachamama (narrator and timekeeper) and the other three facilitators will be the moderators for each of the three groups (supervisors). At the beginning of the activity, Pachamama divides the participants into three groups (according to the number of participants), ideally relating to three different imaginary islands: the first one refers to the plains, the second one refers to the forest and the third one refers to the mountains. Below the characteristics of the islands: • **Forest**: dense vegetation, humid and hot climate, tropical rains • **Plains**: fertile soil, wide prairies, mild climate • **Mountain**: altitude of 1500 metres, barren soil, dry climate. Then, in the first 10 minutes groups have to organise themselves to adopt survival strategies. In order to survive in the game, the communities should eat, dress and build their own lodgements. Below the list of what is needed: **Food, clothing, lodgement and tools are represented by coloured tokens:** • **Green Tokens**: Food and Seeds (F) • **Yellow Tokens**: Clothes and Fabrics (C) • **Red Tokens**: Lodgement and Building Materials (L) • **Blue Tokens**: Tools and Means of Production (Machine) (T)

DESCRIPTION

The initial resources for each group are:

- **Food**: 12 tokens
- **Clothes**: 2 tokens
- **Lodgement**: 6 tokens
- **Tools**: 4 tokens

Step 2. Game

The activity starts and during each period, the groups have to make decisions about how to invest their resources, in order to ensure the survival and the growth of their community (since this is the objective of the game that has to be specified in the beginning by the co-facilitators). Each person within each group can only carry out one role over the 6 months, but they can change the role in the following period. At the end of each period, Pachamama cyclically collects:

- Tokens that have been consumed (minimum needs)
- Tokens that have been invested to produce (clothes, housing, etc.)

During the game, the co-facilitators can stimulate the participants with the following questions:

- How to eat?
- How to contact the others?
- How to work?
- How to manage relationships, promiscuity?
- Changing power relations?
- Transition problems? Psychological aspects?

Then, the needs to satisfy for each period, for each group, are:

- Food: 6 tokens - Clothes: 1 token -Lodgement: 1 token

At the end of each period, Pachamama matches the number of tokens based on the results of the "productive choices of the group". Each context has different capacity production, according to the characteristics of their geographical location.

Step 3. Travel and transportation

There is also the possibility to migrate, in order to increase the chances of exchange and to be able to survive. In order to travel, each group needs to:

- Build a pirogue (for this reason, it is possible to start to travel only from the second period on)
- Elect a messenger within the group
- Notify the facilitator of the departure of the messenger
- Indicate the means of transport
- Pay the travel price to the facilitator

In order to build a pirogue, the following resources are needed:

- Investment: 1 L + 2 T
- Amount to pay to travel : 1 F
- Maximum transportation capacity (for each travel): 10 F / 10 C / 10 T / 10 L

The total amount of pirogues that can be built is 2.

Step 4. Risks and opportunities

Depending on the dynamics observed by the facilitator, it is possible to integrate the story with positive or negative unexpected events, as for example:

- Given the climatic conditions, there was a good harvest which translated into 10 F more, for each farmer and for this period
- There was an earthquake, 50% of the lodgements were destroyed
- You broke two tools (-2T)
- Bad weather caused a poor harvest which resulted in 10 F less for every farmer

DESCRIPTION

- A rat's invasion has destroyed a third of food supplies
- You have a group member who got sick and was unproductive for 3 months
- There was a new child born in the group. This new person will be unproductive for one year (2 periods). Also, they consume +1 F, +1 C, +1 L per period.
- The idleness of people not integrated into the world of work leads them to degrade a third of the housing
- At the beginning of the game, it is possible to introduce another variable, which is represented by pirates. Pirates are generally chosen among the facilitators and their initial aim is to destabilise the balance of the groups. In the beginning, the approach they use is to raid and plunder, but if the participants are able to manage their relationships with them, they can turn into unforeseen aid.

Step 5. Debriefing

At the end of the game, the participants take 5 minutes to go out from the characters they played. Afterwards, it follows a debriefing in plenary. Below you can find a list of possible key-questions to be proposed for the debriefing:

- How do you feel? Did you manage to survive in the game?
- Were you able to understand what happened to the other communities during the game?
- In your opinion, what were the choices that led you to survive/die?
- How were your internal group dynamics? Was it easy to make common decisions? Please explain why.
- Do you see any link and connection between what has happened in the game and the everyday life? If yes, what?

TIPS

- **Clearness**: the objectives have to be clear from the beginning. Moreover, also the instructions to play the game should be very clear from the beginning, in written form and in detail if possible. This could allow people less interested in board games to be included more easily.
- **Flexibility**: as the tool can be flexible, it is possible to develop scenarios according to the dynamics of every different target and context.
- **Options**: risks and opportunities "options" should be used wisely in order not to affect too much the dynamic of the game.
- **De-rolling**: the de-rolling part should be always used to avoid having people still in the previous role during the debriefing.
- **Different subjects**: emphasise also the different transversal topics that may come out like migration, colonisation, consumerism, exploitation of resources, trust, charity, international cooperation, and encourage the group to find any connections between them.

Resources

- "Communities of practice: Learning, meaning and identity" by Wenger, E. (1998)
- Le Pavé Trace du stage « Décroissance et éducationpopulaire »

HANDOUT – CALCULATION

1) Capacity production for each period (6 months):

FOREST

Food investment (F) needed for the production	Tools investment (T) needed for the production	Labour Investment required for the production	Production in the end of the six-month period
2 F	2 T	1 Person	14 F
3 F	1 T	1 Person	6 C
0 F	1 T	1 Person	3 T
0 F	10 T	1 Person	24 L

PLAIN

Food investment (F) needed for the production	Tools investment (T) needed for the production	Labour Investment required for the production	Production in the end of the six-month period
2 F	1 T	1 Person	20 F
2 F	2 T	1 Person	2 C
0 F	1 T	1 Person	3 T
0 F	10 T	1 Person	6 L

MOUNTAIN

Food investment (F) needed for the production	Tools investment (T) needed for the production	Labour Investment required for the production	Production in the end of the six-month period
2 F	4 T	1 Person	10 F
2 F	4 T	1 Person	2 C
0 F	1 T	1 Person	13 T
0 F	12 T	1 Person	6 L

2) Increasing of production capacity:

Investment	Duration	Increased productivity (Does not apply cumulatively)
Training a technician	6 months	+ 25,00%
Training an engineer	12 months	+ 50,00%
Construction of a machine by a previously trained technician	6 months + 5T + 6L	+ 25,00%
Technical invention by a previously trained engineer	6 months + 10T	+ 50,00%

Technicians and engineers can be trained according to the number of the participants available.

HANDOUT - FOOD FOR THOUGHTS

DECISION-MAKING: this activity brings into the stage all the questions around the collective organization (vote/no vote, consensus, who speaks the most etc.) and boost the reflection on the different modes of decision-making that can be used.

VALORIZATION OF DIFFERENT SKILLS AND ATTITUDES: this game often highlights a dichotomy between the "mathematicians" and the others. It is always interesting to observe how the different approaches brought by participants can be more or less efficient (is it the calculation that saves the groups or the strategy behind?). It's also interesting to reflect upon the tasks/roles division that took place in each teams, making then a comparison among all the teams and using the feedbacks shared to encourage critical thinking towards globalisation.

HOOK FOR A REFLECTION ON EDUCATION: it's very interesting to reflect on how do we convince others to adopt ecological and sustainable practices we consider very important. Thus the game shows that, to have rational individuals (in the mathematical sense of the term) who know all the data, doesn't automatically correspond to find a rational collective solution, if we do not have the values.

TRUST: another important aspect to highlight in the debriefing (only if it emerged from the group dynamics) is **"the prisoner's dilemma"**. The prisoner's dilemma is particularly interesting in the analysis of the islands game, since groups that can often only communicate through a traveller. Thus, they are confronted with the problem of trust, which sometimes leads them not to make choices that would be positive for everyone for fear of non-reciprocity.

AGRO-ECOLOGICAL PARTICIPATION: it's very interesting also to highlight another reflection connected to the game, which concerns the community of practice based on agro-ecological participation. The community of practice is described by Etienne Wenger, as a community based on the co-construction of a collective knowledge, which develops through a respectful intercultural dialogue between local communities on a global scale and science (Connection with the technician and the engineering). Contemporary agro-ecological practices challenge the hegemonic vision of an economic system based on profit, promoting forms of social justice, nurturing identity, culture and encouraging the economic growth of local communities. Thus, the main element in agro-ecological practices are the local communities, which play a crucial role in the redefinition of social practices, which contribute also to contextually redefine creative forms of social learning. Seen from this point of view, agro-ecological practices represent a strategy that feeds a decentralised participatory process, aimed at creating "performative knowledge" based on global communities of practice. Taking into account the theory of Etienne Wenger concerning communities of practice, we can describe practice as an emergent structure of a continuous learning process based on mutual engagement, common enterprise, and common repertoire. The source of the practice is the community learning process, an essential prerequisite for the creation of networks of interrelationships, communications, subjects who share a practice and an interest in solving cases and situations. The four components of Wenger's theory are meaning, practice, community, and "identity".

- **Meaning**: the ability to experience reality as something meaningful
- **Practice**: the set of historical and social resources, frameworks and structures of reference and common perspectives
- **Community**: understood as the set of social configurations in which our participation is recognizable as a competence
- **"Identity"**: is generated by sharing and participating in the co-construction of a collective practice, reinforcing and generating a sense of "collective us", a single and cohesive unit that works synergistically.

WOMEN WHO RUN WITH WOLVES

TOPIC/S	Gender sensitive issues
AIM	To tackle gender sensitive issues, through the use of storytelling and the analysis of the main archetypes behind the stories
TOOL TYPE	Work in group, storytelling technique, acting out, image theatre and group discussion
DURATION	240 minutes
SPACE	Indoor, workshop room. For the storytelling performances it can be forecast an itinerant storytelling where each story is represented outdoor, in a different space
MATERIAL/S	Stories printed, speakers, music, flipcharts, markers, paper sheets and pens
DESCRIPTION	The workshop includes the following steps: **Step 1. Entrance** Participants are gathered outside the workshop room and they are informed they have to enter one by one, they can walk inside the workshop room and stop when they find a place where they feel comfortable. At this point they can sit on the ground. While participants are entering and finding their place, there is a soft music as background. The facilitators are sitting in the middle of the workshop room, back to back and in silence. **Step 2. Atmosphere and groups** When everybody is in and has found a comfortable place where to sit, participants are asked to close their eyes and two facilitators start reading a piece of storytelling, including also some sounds to give the rhythms and using musical instruments. In the meantime, another facilitator is in charge of the sub-group creations. Participants are divided in three groups, leaving natural elements in front of them (leaves, stones and sticks of wood). **Step 3. Introduction and stories selection** When the storytelling it's over, participants are asked to open their eyes and to group, in silence, according to the natural elements they have found in front of them. When the three groups are created, one of the facilitator presents the activity. It's explained that each group has to pick up a storytelling piece from the hat in the middle of the workshop room. Then, within each group, the following tasks have to be performed: • READING: read well and own the story in all its parts • CHARACTERS: identify who are all the characters of the story • ARCHETYPES: discuss within the group and identify what stands behind each character (what each character represents) and element/symbol (what each element/symbol represent).

DESCRIPTION

Step 4. Work in groups 1

The work in group starts and participants have to finalize the task assigned, above explained. For the work they can choose the most suitable place where to work. Then, once this phase it's over, all the groups are gathered in the workshop room for the presentation of the next step. Now it's explained that, each group has some time at disposal to prepare a storytelling performance to present the story to the other groups. Few more elements are also shared about the storytelling technique for the representation: participants have to give a higher priority to the use of the voice while telling the story, even though they can also use their body parts, body components, they can move in the space and act it out while narrating their story.

Step 5. Work in groups 2

Participants are back to their own group and the work starts once again in order to finalize the task assigned, and explained above. For this part we suggest to allocate a reasonable amount of time, as for example, 30 minutes. In fact, groups need some time to prepare the performance, but in the meantime, the crucial point is not to be focused only on the representations but on the story analysis (happened before in the smaller groups and then, afterwards in the plenary at the end of the representation).

Step 6. Representations

Group by group goes on the stage to represent the storytelling performance. After every performance it's over, the actors are asked to remain on the stage and the facilitator asks the following questions:

- What is the story about? – asked to the audience
- What are the main characters? – asked to the audience
- What are the main archetypes represented in the story? – asked to the audience and to the actors.

Step 7. Image Theatre for the analysis

After that stage, an extra technique for the story analysis is introduced: the Image Theatre. For more information, see the Handout below. Therefore, each group of actors, after the representation and the questions/answers moment is asked to remain on the stage and different techniques within the Image Theatre are used to go deeper in the analysis (one different technique fort group). Below a possible list of techniques that can be used:

- **OWN FEELINGS:**

1. **Climax of the stronger emotion - verbalization**: each character has to identify the climax of their main, stronger emotion during the story and take the position of a statue. When a facilitator touches the shoulder of the statue, the statue can use the voice to verbalize their own main feeling. When the facilitator touches back the shoulder of the statue, silence is back. Then the facilitator can touch the shoulders of all the statues simultaneously so that they can all express, simultaneously their own feelings. When the facilitator touches back the shoulders of the statues, silence is back.
2. **Neutral position – feelings by voice**: a second step can be forecast: all the actors are asked to take a neutral position with their body. When a facilitator touches the shoulder of the person, the person keeping the neutral position, can use the voice to verbalize their own main feeling. When the facilitator touches back the shoulder of the person, silence is back. Then the facilitator can touch the shoulders of all the persons, all keeping the neutral position, simultaneously and they can all express, simultaneously their own feelings. When the facilitator touches back the shoulders of the persons, silence is back.

DESCRIPTION

- **OBSERVATION AND INTERNAL VOICE:**

1. **What I see – what I feel**: each character has to identify the climax of their main, stronger emotion during the story and take the position of a statue. In this moment, spectators have se explain, statue by statue, what do they see and what do they feel.
2. **Internal voice of the statue**: then, as a second step, it can be introduced the "internal voice": all the actors have to take back their own position as statue. Then one person from the audience can join the stage and, standing behind the statue they choose, can choose among one of the three sentences below:

- "I feel that ..."
- "I want to ..."
- "I think that ..."
- Different spectators can join simultaneously different status and keep repeating their sentence.

- **NUMBERS, COLOURS AND INTENSITY:**

1. **Numbers to express feelings**: each character has to identify the climax of their main, stronger emotion during the story and take the position of a statue. When the facilitator touches the shoulder of a statue the statue can start using voice to express their own main feelings, but this time cannot use words but only numbers.
2. **Colours to express feelings**: the activity can be replicated a second time, replacing numbers with colours.
3. **Voice tuner**: then the facilitator can introduce an extra level of complexity: using their arm can modulate the level of intensity in the voice's tune used by the statue (from lower to intermediate to higher). When the facilitator claps their hands, the silence is back.

Step 8. Group discussion

All the groups are now sitting in circle in the workshop room and a plenary discussion to analyse the main insights of the activity starts. Below the main questions that can be asked:

- Did you see some similarities among the stories? If yes, what?
- Did you see some similarities among the different symbols and archetypes you have seen represented? If yes, what?
- Did you see some differences among the different symbols and archetypes you have seen represented? If yes, what?
- What are those symbols/archetypes about?
- What did you notice during the Image Theatre analysis?
- There were some changes between the use of the words and the use of the body? If yes, what?
- Why we run this type of activity, using stories and storytelling, to tackle gender issues?

TIPS

- **Timing**: be sure you are plenty of time to run this activity: 240 minutes is really the minimum required to implement the workshop, but it can easily take longer, in particular if you are including the analysis part with the Image Theatre. In this case and if you have the chance, we suggest you to dedicate a full day to the workshop.
- **Storytelling pieces**: in this case the workshop is focused on gender-sensitive issues, therefore, also the storytelling pieces should have consistent gender-based elements inside. But if you want to change the workshop subject, it is possible. In this case, you need to select other pieces of storytelling. For this workshop we chose to be focused on some stories extracted from the book "Women Who Run with the Wolves: Myths and Stories of the Wild Woman Archetype" written by Clarissa Pinkola Estés.

TIPS	• **Text complexity**: be aware of selecting the storytelling pieces according to the profiles of your participants. Thus, if you are working with experienced trainers, fluent in English, you can chose texts with a more articulated language and complexity. While if you are working with young people with a basic level of English, you should identify simpler texts, otherwise the activity might be not fully inclusive.

HANDOUT – IMAGE THEATRE

The Image Theatre technique was developed by Augusto Boal and is described fully in his book "The Rainbow of Desire".

The basic idea behind is that images can be used to explore abstract concepts such as relationships and emotions, as well as realistic situations. The Image Theatre mainly use the body and the body positions, starting from the basic assumption that a "body-picture" has strong evocative meanings, often stronger than thousand words. Therefore, even though in our everyday life human beings are mainly relying on words, these can contribute more to confusion that to clarity. While body images can bring us closer to our true feelings, even our subconscious feelings, since the process of thinking/feeling with our bodies can short the censorship of the brain, our "brain cop" (the do's and don'ts placed in our brain by society structures and our personal experiences).

When Image Theatre is used, participants have to rapidly sculpt their own or each other's bodies to express attitudes and emotions. These images are then placed together and 'dynamised' or brought to life.

After Image Theatre sessions it's important to give participants an opportunity to reflect on the images they've created, using a collective group discussion. This can be done by asking participants things they noticed and felt and is very useful to ground the technique and to digest what felt/observed.

The method is often used to explore internal or external oppression, unconscious thoughts and feelings.

SENSORIAL DINNER

TOPIC/S	Different perspectives, prejudices, sensorial awaking, emotions
AIM	• To challenge perspectives and prejudices by transforming a daily life activity • To develop senses to know better the world around us and sharing with other people
TOOL TYPE	Experiential activity including the sense
DURATION	120 minutes
SPACE	In order to leave the space for a full exploration with the senses, the activity needs two separate space (indoor or outdoor): one for the introduction of the activity (while the participants are not blindfolded) and one for the dinner (while participants are blindfolded)
MATERIAL/S	Blindfolds 1 x participant, background music, 1 tables for the "water spot", 2 bowls of water (one warm with soap, one cold without soap), towel, paper and pens, tables or blankets for the dinner space, tomato 1 x participant
DESCRIPTION	**Preparation before the activity:** • Fix the menu in advance with the cooking team (n. of dishes, type of food, spices, texture, drinks). • Prepare two separate space. They can be indoor or outdoor. Space 1 – intro space: prepare a calm atmosphere setting (back ground music, blankets where to sit in circle, incense, flowers...) In between space 1 and 2 - Water spot: prepare 1 or 2 table with 2 or 4 bowl of clean and warm water, one with soap and one without soap. Space 2 – dinner space: prepare different tables or blankets for max 3 or 4 people. The workshop includes the following steps: **Step 1. Welcome and introduction** Participants are gathered in the space 1 previously prepared with a calm setting and they are invited to sit in circle. The facilitator introduces the activity inviting the group to a sensorial experience during the dinner. Participants are invited to keep the silence, until the facilitator will tell them differently. It is important to specify that after the introduction participants will be blindfolded and they will remain blindfolded also during the whole experience. If someone at one point feels not well, he/she/they can remove the blindfold keeping the focus and silence to observe what happen inside the group, in order to leave the other participants living their experience.

DESCRIPTION

Step 2. Sensorial path to enter the dinner space
Participants blindfolded are guided one by one by a facilitator through the "water spot" to enter the space 2 - dinner space. In the "water spot", they will pass through the 2 bowls where another facilitator will wash and dry their hands. Another facilitator will accompany afterwards the participant to the table or blanker where they can sit.

NOTE: the number of tables and bowls depends on the number of facilitators and the participants. To speed up the process of the sensorial path, without letting the participants wait too much, another "water spot" with a second facilitator can be set.

Step 3. Waking up of the senses
When everybody is in the dinner space, a tomato is putted in front of every participant and the "tomato story" is read by a facilitator to help the participant to wake up their senses.

NOTE: the tomato story is inspired to the "La Naranja, ubicando el cuerpo" from the "Theatre of the senses" from Colombia. The choice of the tomato was made to find a seasonal food.

Step 4. Sensorial dinner
All the participants and facilitators are in the dinner space and the dinner is served by the facilitators and cooking team.

Step 5. Guess the menu and presentation
At the end of the dinner, participants are invited to remove their blindfolds when ready. Each group (people sitting at the same table) receive a piece of paper and a pen and they are invited to write what they think they eat (ingredients, spices etc). Afterward the cooks present the menu and the dishes served can be also showed.

Step 6. Reflections
At the end of the activity, participants are invited to reflect and share, if they feel to, what surprise them the most about the experience. This moment lasts until participants want to share. Considering it will be evening time, facilitator can adapt this reflection in the format is more suitable for the dynamic.

TIPS

- **Menu**: while creating the menu, play with the elements: sour, bitter, hot, cold, salty, sweet, soft, crunchy.
- **Health remarks**: be sure you are preparing a menu considering all the health remarks (allergies, specific diets) and you can try to have "one menu for all", that everyone can eat.
- **Waiting time**: before the dinner/right after the introduction, to entertain the participants waiting to be guided and to start the waking up of the sense process, you can propose some soft activities, something to listen, give some object that participants have to pass among them, some smells, some elements to discuss on specific topics.
- **Space 2 – dinner space**: the dinner space could be organized also creating a square shape with tables and benches where participants one by one can be accompanied finding their place where to sit by moving thought the benches until they find a body of someone else.
- **Add a code**: "safe word" for people that need support during the process.
- **During the dinner**: extra challenges could be added for those who would like too (i.e. eat with your left/right end; one plate in the middle for all). You can also add a small debriefing during the dinner: ask some questions to guide the reflection (i.e. "ask yourself how is the food and describe it by whispering").

TIPS	• **Logistics**: if you serve more dishes, wait that all the people at the same table have finished before to serve the new one. • **Music**: you can add some background music, if you think pertinent and useful for the group atmosphere. • **After the dinner**: the activity could continue with dances and extra interactions blindfolded if the group feels to.

HANDOUT - TOMATO STORY

Welcome to this sensorial experience.

This moment is dedicated to yourself, the connexion with your body and your feelings.

Please, take a comfortable position... a deep breath.

And open one of your hand in front of you. We are going to put something inside. I ask you to don't touch it for the moment and keep your hand open.

I will propose you some steps that I invite you to follow.

Gently I can touch what I have in my hand... I feel the texture... the shape... the size... I try to guess what it looks like...

Now I roll it in the palm of my hand, and then, the external part.

Slowly I move it on the different part of my arm. Keeping the contact between it and my arm. I feel free to appropriate and roll it where I wish.

Now I can smell it. What it makes me feel?

I put it closer to my mouth, and then without eating it, inside my mouth. I first feel its texture and taste.

I'll slowly can start to eat it as if I have never eaten this food in my life.

What's happening inside me when I feel this explosion in my mouth?

Now I project myself into the tomato field. I imagine the smell of the fresh soil, the colourful fruits.

The sun burns on the tomatoes, the sky is blue and a few clouds float in the air... I can also see a peasant planting tomatoes with dedication.

How many things happened before this fruit reached our mouths? The seed, the irrigation, the harvest, the transport, the life of this peasant.

Now we invite you to keep your eyes blindfolded and all the emotions that you felt during this moment. And we are going to continue this sensorial experience with the diner.

You can talk if you want but we would like you to respect the mood of the others to enjoy as much as possible the moment.

CAPOEIRA WORKSHOP

TOPIC/S	Body awareness, space awareness, use of the voice, musical awareness
AIM	• To explore different ways of using and moving the body • To explore the space around and the interaction with the others • To start developing musical awareness • To experiment the connection between mind and body trough Capoeira's art
TOOL TYPE	Body awareness
DURATION	180 minute
SPACE	The space needed for the workshop is simply a flat floor that can be outdoor or indoor. The size of the space depends on the number of the participants.
MATERIAL/S	Flat floor indoor or outdoor, typical Capoeira's instruments and percussions
DESCRIPTION	**GENERL BANKGROUND**: Capoeira is a game that involves body and mind, art and sport, athletic and musical skills. Everybody, regardless of his age, physical state and athletic skills, can participate and enjoy it. In the workshop described below, a set of preparatory exercises have been proposed to start the exploration of the body, the balance, the interaction, the reaction to the musical inputs. The workshop includes the following steps: **Step 1. Four-legged walks** Participants are divided in two lines and they are invited to walk to the other side of the room every time using different four-legged positions (feet and hands). For every line the following type of walk were proposed (as in the Handout below). **Step 2. Space awareness** Participants are spread in the room and they can move in the space using the four-legged walks experienced in the step 1. They are free to choose and change the type of walk to move. While they move around they have to pay attention to the others, avoiding to crush, and to the space, using all the room at disposal. When they meet someone on their path, one has to be the fastest to clap their hands and the other has to pass under their legs. After the meeting, they continue walking in the space. **Step 3. Vocal ensemble** Participants are sitting in circle. They are divided in four groups: each group has to reproduce with the voice the sound and the rhythm of typical Capoeira musical instrument (berimbao, atabaque, pandeiro, agogò). They have to sing together as the Capoeira ensemble music.

DESCRIPTION	**Step 4. Music** In this step participants are invited to learn some Capoeira songs. Some easiest Capoeira songs have the structure of "question" and "answer". The "question" is the soloist song, the "answer" is the chorus sang by the rest of the group while clapping their hands following the rhythm. The facilitator sings some Capoeira songs to let the participants familiarize and learn them. After a while participants are invited to clap their hands following the rhythm and singing the "answer".
TIPS	

HANDOUT – MOVEMENTS

Monkey walk

Crab walk

Frog walk

RE-PACT

TOPIC/S	Barriers of refugees' and asylum seekers' participation in volunteering actions
AIM	• To introduce the terms connected with forced migration • To reflect on the situation of the refugees/asylum seekers when they leave their countries of origin (what important people, things and aspects of their identity they lose) • To raise awareness of the challenges refugee/asylum seeks face in the new society • To raise awareness of the barriers refugees and asylum seekers face towards their participation in their communities, including volunteering actions and activities • To brainstorm on the solutions for better inclusion of refugees and asylum seekers in the local communities • Emphasis on the importance of self-representation and participation
TOOL TYPE	Working in pairs, simulation, working in small groups, debriefing in plenary
DURATION	195 minutes (45' + 60' + 45' + 45')
SPACE	It can be done everywhere (indoors or outdoors). For the part with the simulation it is good to have a quiet place
MATERIAL/S	Flipchart paper, A4 and A4 colour papers, markers, scissors, twine, music and loudspeakers
DESCRIPTION	The workshop includes the following steps: **Step 1. Keywords** • **Find the key**: each participant receives a paper key and has a task to find another participant(s) with the same key (depending on the group size and number of terms you would like to include). When pairs/small groups are formed, each pair/group has to find the "door" which is opened by the specific key. The doors are A4 coloured papers and with the specific key outline in front. When the pair/group "opens" the door, behind there is a term. • **Working on Definitions**: each pair/group has 20 minutes to research the concrete term, to prepare a definition and the most important info around this term. • **Presentation**: each team presents in plenary. The posters are placed on the wall, creating a sort of a vocabulary for the rest of the training. • **Example of terms**: migrant, refugee, asylum seeker, unaccompanied minor, refugee status, humanitarian status, temporary protections, undocumented migrant, internally displaced person, refugee camp/centre....

DESCRIPTION

Step 2. Simulation: In Refugee shoes

- **Intro**: the simulation starts with asking the participants to sit down and form a circle with their backs towards the centre of the circle. They are asked to close their eyes and the trainer starts leading them towards a meditative experience asking them to go back to their childhood and remember what is important in their life.
- **Developing the characters**: when the participants are asked to open their eyes, there is a music from a refugee centre and the trainer asks them to start waking, the walk becomes faster and faster as they have to fight for their life. At some point they are asked to evacuate themselves in one of the corners in the room. Thus, three groups are formed. Each group receives a short description of a refugee and 8 to 10 A5 coloured papers with a twine on one end. They have to write down on each a word that contributes to the character (it can be something important for the character, part of their identity or characteristic).
- **The cutting reality**: each group chooses two representatives – one would be the character – the other the cutting reality. The trainer reads the story of the character and each group decides if after what they have heard they cut some of the papers.
- **Getting out if the roles**: it's forecast a short de-rolling session to help participants to exit from their roles and to steam out their emotions. After this part a debriefing is forecast.

Step 3. Barriers

- **Barriers**: this step is about the barriers faced by the refugees/asylum seekers to inclusion/ participation in actions/self-representation. The team is divided in groups, each group receives a flipchart and has 30 minutes to write down what are the barriers in front of refugees' participation and integration in the specific field. After the time is over, the groups place the flipcharts on the wall and the activities continues with a silent exhibition. Poster titles: Education; Health system, Public space, Labour market, Housing, Volunteering/NGOs ...
- **Model**: is then introduced by the trainer, the "Ladder of participation" model.

Part 4. Brainstorming on solutions

It can be organised as a small group activity and sharing in plenary.

TIPS

- **Step 1**: the terms should be chosen depending on the size of the group and the importance they have for the following exercises
- **Step 2**: there should be enough time and the right questions in the intro part. The cutting off the characteristics can be emotional. The letting out of the characters should be done with a care to the character
- **Step 3**: it will be nice to visualize the posters
- **Step 4**: the ladder of participation can be introduced in the beginning of Step 3 and then at the Step 4 the solutions can be analysed. Then the discussion can go around what is the change to be proposed.

ME, MYSELF AND I

TOPIC/S	• Active participation in society: the role of work-family-free time balance OR: • Activism as a form of participation: does it fit in my work-family balance?
AIM	To explore work-family-free time balance as a key point in one's life to foster participation and self-development as a citizen. *What if the equation work-family balance is lacking a key factor both for self-development and active participation in society? Or is participation merely satisfied through work and family accomplishments? Let's find out.*
TOOL TYPE	• Re-moving debate: a modified moving debate • Guided meditation + triangle of weight • Snowballance: stone balancing applied to a snowball
DURATION	180 minutes
SPACE	The workshop includes individual and plenary activities. Outdoor spaces in nature are strongly recommended for the activity.
MATERIAL/S	Rope, 2 pieces (10 m and 20 m long more or less), stones, count 3 stones per participant (60 stones if participants are 20) different sizes, not smaller than 10 cm., paper, markers, a dice (you can build your own) with 3 "agree" faces and 3 "disagree" faces in basic version, coloured sheets/blankets, 3 buckets
DESCRIPTION	The workshop includes the following steps: **Step 1. Introduction** Participants are invited to a journey to explore the topic proposed, it will be an individual and collective reflection, opening Pandora's box **Step 2. Re-moving debate** This step is conceived to explore preconceptions about work, family, free time. A line is traced on the floor, using the 10 m rope. According to the rules of moving debate, participants are invited to stand on the line and wait for the facilitator to read statements. Participants are invited to take position far from neutrality line according to their agreement/disagreement with the statement and positioning themselves on the "agree" or "disagree" side. In the Re-moving debate, the agreement/disagreement sides are decided each time AFTER participants positioned, casting the dice. Thus, participants will have to defend the position they find themselves in, independently from their real opinion. This helps recognising the cultural models in society and to consider the opinion of "opponents". To reduce time consumption, 5 minutes maximum can be assigned to discuss each

DESCRIPTION

statement, participants can expose their opinion in maximum 30 minutes.
Statements (to start with):

- Work gives dignity to people
- The more you're engaged in your job, the more you improve productivity (alternative: work is a necessary evil)
- The purpose in life is to form a family
- Family is the main bond between generations
- Free time is only for the ones who can afford it
- Free time can be enjoyed after retirement

Step 3. Guided meditation
Participants are introduced to meditation through a 5-10 minutes silent walk, holding a rope (the same used for the re-moving debate) and walking to the same place. Facilitators invite them to reflect on the topics discussed in the re-moving debate as we walk together, and introduce them 3 questions to think about on the way:

- Where am I me?
- When am I myself?
- Who am I?

Once the new setting (outdoor) is reached, where a relaxing atmosphere is created (no music needed, only sounds of nature, blankets on the ground etc.), each participant will find a paper sheet, a coloured marker, a stone. When everyone finds their comfortable position, facilitators invite participants to do an automatic drawing/writing exercise (take notes or drawings on the paper freely while listening to a set of questions). Reflection is individual and in silence, participants will keep their paper, it won't be shared or collected.

- Who am I in my work space?
- How do I feel perceived?
- What emotions usually accompany me in this space?
- What engages/motivates me in this space?
- Is it who I want to be?

- Who am I in my family space?
- How do I feel perceived?
- What emotions usually accompany me in this space?
- What engages/motivates me in this space?
- Is it who I want to be?

- Who am I in my free-time space?
- How do I feel perceived?
- What emotions usually accompany me in this space?
- What engages/motivates me in this space?
- Is it who I want to be?

- Are there positive influences from one space to another?
- And negative ones?
- What would it look like for me if they were balanced?
- Which of these spaces feel light? And which are heavy?

Step 4. Triangle of weight
Between 3 trees (or poles) put in triangle shape a rope is suspended. It is important that the rope can move freely (use musketeers or iron rings), a bucket is hanging at the rope in the middle of the side, one for family, one for work, one for free time.

DESCRIPTION

Participants are invited to place their stone in the bucket that weighs more for them (the criteria of "weight" is not further defined). A little time for observation and self-reflection is given.
Extra time for sharing reflections collectively could be allocated.

Step 5. Snowballance
Participants are asked to take 2 stones each from a pile and sit where they want. Participants will be invited to explore the concept of balance in 3 phases:

- 5 minutes - alone: observe and manipulate the stones, explore imperfections and weight, then try to pile them one over the other, trying different positions and combinations
- 10 minutes - in couple: participants are invited to make a pile (always a stone on top of the other, not a pyramid) with 4 stones
- 10 minutes - in groups of 4: participants are invited to make one pile with 8 stones.

Facilitators remind that it's not a competition, that process is more important than succeeding in making a pile.

After the activity 10 minutes debriefing are allowed:

- 1stphase: how was it to find a balance?
- 2ndphase: what changed when you were in couple?
- 3rdphase: what happened when you were in a larger group?

Facilitators remind participants that 2ndphase also means that sometimes balance doesn't depend only on one person, 3rdphase also relates to a collective dimension of the topic (i.e. what relates to my rights in terms of being able to manage my time is also about everyone's rights).

Step 6. Debriefing
Facilitators debrief the whole process, asking for a recap of the steps, asking participants the sense of the activity through the following questions:

- What connections do you find between the activities?
- What connections do you find with the activity and the programme of the training/your lives?

Step 7. Conclusions
Conclusions/short theory are given relating the topic to the issue of care (Flower of Care of Otra Escuela: self-care, care for the other, collective care, care of the land, also needing a balance and connection – that it is not just about finding time and means to care for oneself and one's free time but politically and philosophically what it means to have and share free time, joy, pleasure, balance) and "el BuenVivir"[1] (Well-Living) or other topics of interest, also reminding that the Pandora's Box is just opened.
[1](1) "El BuenVivir or Well-Living is a life-affirming political project; it is the process of collective satisfaction and well-being for encouraging life in balance with Mother Nature and the cosmos to achieve harmony. El BuenVivir is integral, promotes complementarity and harmonious coexistence with the cosmos, freedom and rights of nature, self-determination of peoples (and persons), of identities, bodies, sexualities and territories; it is collective and promotes the care of life and of pleasure,loqlblalklulxaj (klichel) - natwaajo´ (tzlutujil) - ojowabel (kaqchikel) - of loves, joy and the different ways of expressing it, as well as the simultaneously feeling-thinking "cosmocimiento" (understanding of the total, integral, human, natural and cosmic being)." (Confluencia Nuevo B'aqtun, 2014).

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TIPS

- **Further expansions**: could include exploring connections and interactions between the three spheres/spaces explored, exploration of models, sharing experiences etc.
- **Re-moving debate**: encourage participants, although also positive to have fun during the activity, that it is not about "ridiculing" the opinions you don't have by using those as your argument when you are challenged on the side that doesn't represent your opinion. The challenge is to try to think of any argument (even if it is totally outweighed by all the others you would have on the other side) as to how you could really defend that side of the debate.
- **Weight triangle**: take into consideration that the buckets were weighed down not only because of the amount of stones in each but how big the individual stones were, by coincidence, in one bucket or another. This is not something that can necessarily be controlled (nature!) but is an interesting comment to share. Which seems heavier by the weight of some stones, but which actually is heavier for the group? What can this tell us about individual and/or collective stories/spaces? What may heavy have meant to some people or to others? What can be the strategies BETWEEN these spaces in order to make the heavy ones lighter?
- **Possibilities to investigate further**: 3-sided dice (agree, disagree, neutral or one side for each work-life-free time for other style questions). "Mental Training" for moving to action afterwards. Invitation for participants to share beforehand photos of each space for them and make gallery of these to walk through before guided reflection. Link to "Ikigai" Japanese philosophy of purpose in life.

WHAT IS (NOT) POLITICS?

TOPIC/S	Political relevance of daily life topics/issues
AIM	• To detect terms and concepts of politics that the participants have in their heads • To reflect how, the personal everyday involvement in politics can be made visible
TOOL TYPE	Introduction exercise (for a longer workshop regarding the topic politics) and group exercise
DURATION	40 – 60 minutes (depending on the time for the reflection)
SPACE	No specific space needed, but a place to put flipchart paper (to write on)
MATERIAL/S	Some flipchart paper (depending on group size), marker
DESCRIPTION	The workshop includes the following steps: **Step 1. Silence brainstorming** The facilitator invites the participants to brainstorm for 1 – 2 minutes quietly on white flipchart paper things that are important in their daily life (love, friendship, my cat, books, school, going out, alcohol, food, cinema, God, my body, clothes...). No comments are made at first. **Step 2. Small groups discussion** In the next step the participants are asked to discuss in smaller groups what things that are written down have something to do with politics. Those things should be circled or marked with another coloured marker. **Step 3. Collective group discussion** In the last step everyone comes together in a circle to discuss the thoughts of the participants. The papers should be visible for everyone. Concrete guiding questions, can be posed to the group. The realization should be that somehow (almost) everything has political relevance somehow.
TIPS	

JOYFULL PARTICIPATION

TOPIC/S	One side, 56% of young people on earth believed that humanity is condemned (Lancet survey among 10.000 young people) due to climate change and the response proposed by government on the other side, reports from scientists are pretty clear, scarcity of life sources (water, biodiversity, etc.) is ahead of us and this generation will have a very different future than previous one. With this perspective in mind, how to enable "meaningful" participation of young people?And what we call "joyful" one ("as a palpable feeling of collective power" – 'In this sense, joy does not come about by avoiding pain, but by struggling amidst and through it" from Joyful Militancy)? Therefore the workshop tackle well being of young people in their active participation while taking into account the state of biodiversity loss, climate change and democracy in Europe and the world.
AIM	How to foster "joyful participation" of young people in a collapsing society The main goal of the workshop is to trigger process for a joyful participation of young people in line with the challenges we face (biodiversity collapse, the fastest climate change the planet ever experimented, repression of civil societies, etc.) For the TFT, it is also to bring those challenges as well as concept such as joyful militancy or place of cultures in our work and discuss how it can affect our practices.
TOOL TYPE	It is a mix between external inputs, individual and collective reflection (including body) and projections
DURATION	90 minutes
SPACE	Space big enough for the participants to walk and wander around as well as to seat in groups.
MATERIAL/S	Speakers, flip charts, colour pens, A4 papers
DESCRIPTION	The workshop includes the following steps: **Step 1. (political) Context of the workshop** • **Context**: humans had never experience the current situation. Young people survey showing high level of anxiety and somehow "resignation" plus scientific studies. Therefore, there is a need to change our practices and approaches? How to do that. Suggestion for presenting this part: create and be a character (kind of funny scientist for instance) to create an atmosphere of seriousness and lightness in the same time to bring such kind of heavy topic so that people are aware, focused without being overwhelmed.

DESCRIPTION	• **Workshop aim**: explain the aims of the workshop: how can we find ways to foster youth participation and organizational changes within this context and taking it into account. • **Joyful militancy approach as possible solution**: short inputs on joyful militancy – how can we activate joy (see below for definitions), are proposed. **Step 2. Workshop** • **Individual reflection**: it's launched an individual reflection through walking the room, being on the move, asking participants to picture what we have said and picture their own movement and situation. • **Inspire yourself and others**: write on the displayed3 posters (on the wall – blank one): 1. people and movements which have inspired you, 2. concepts and values that we need, 3. practices you already do that are transformative. Then, keep moving, look at the outcomes, get inspired by what people wrote. • **Step aside**: ask people to go out of the box, helped by physically stepping aside (projecting mentally theircontext the wall and step 1 m aside and see their context/approaches of life with a different perspective). • **Design a project - individually**: with all this in mind, design a transformative project, with a different perspective, using the people/movements proposal written by other. • **Design a project – sharing and work in group**: present your projects in little groups, then merge them and create collective projects aiming at allowing young people to become more alive, more capable, and more powerful together • **Presentations**: presentation of the projects in plenary • **Closure**: closing with a collective joyful activity such as a dance.
TIPS	

HANDOUT - JOYFUL MILITANCY

Regarding joyful militancy: you can refer to the book "Joyful militancy" by Bergman and Montgomery as well as the website: https://joyfulmilitancy.com/

Here are some quotes from the book that you can present or display:

For Spinoza, the whole point of life is to become capable of new things, with others. His name for this process is joy.

"Durable bonds and new complicities are not are prieve or an escape; they are the very means of undoing Empire."

"We are convinced that what is needed is an activation and affirmation of other ways of being. Not a new norm, but the exploration of new (and old) capacities"

"An increase in the capacity to affect and be affected — joy — means being more in touch with a world that is bleeding, burning, screaming."

"Joy is a palpable sense of collective power "

"To emphasize joy, in contrast to happiness is to move away from conditioned habits, reactions and emotions"

"There are no new ideas. There are only new ways of making them felt".

OPEN SPACE "À LA CARTE"

TOPIC/S	Group needs/group will
AIM	The goal of this session is to open a space for everyone to express a need, to offer a workshop, to open a discussion
TOOL TYPE	Open space
DURATION	X time 45 min, X being the amount of round you wish to create
SPACE	Need to be able to create different spaces where small groups can meet
MATERIAL/S	Paper, flipcharts, markers, post-it, pens, A4 papers
DESCRIPTION	The workshop includes the following steps: **Step 1. Presentation and instructions** Create a board with empty slot. Invite the group to think and reflect about their need, their will, what they can offer to the group. Explain the group the organisation of rounds of 45 min, during this time different space will be open, and the participant can choose where they want to go. A person who wish to open a space can take a paper write their name and the name of the time they want to open. This person can be someone: • Who want to offer a specific time, technique, tool • Who need information from the group ex: how do you deal with this etc... • Who want to discuss about a specific topic. i.g.: what is deconstruction ? **Step 2. Open space** When the board is full with the offers from the group, the 1st round can start, everyone can choose where they want/need to go. The person who open the space need to be there just to start the conversation. You can then apply the same rules than Open Space Technology: • It start when it start • It end when it end • The persons that are here are the good person • What happen is the only thing that could happen • If you are neither learning nor contributing, move on!
TIPS	

FINAL EVALUATION

TOPIC/S	Overall final evaluation of the project
AIM	To run the final, overall evaluation of the project, focussing the analysis on different elements and aspects, also setting the ground for the co-design of the next Advanced Training for Trainers
TOOL TYPE	Evaluation tool
DURATION	120 minutes
SPACE	Indoor
MATERIAL/S	Flipcharts, markers in different colours, post-it in different colours, hats
DESCRIPTION	**GENERAL BACKGROUND**: the final evaluation was built and inspired from the Six Thinking Hats of The de Bono Group. For more information, please refer to the link: https://www.debonogroup.com/services/core-programs/six-thinking-hats/ It was chosen to divide the evaluation in different steps, each steps focused on 1/2 aspect/s of the training course. The workshop includes the following steps: **Step 1.White Hat** The first step is related to the white hat, it talks about the facts. Therefore, this moment was organized remembering, in a chronological order, what happened during the training activities, including also unexpected events. It allowed the group to have a better overview on the very intense week passed. **Step 2. Yellow and Black Hat** The second step is focused on the expectations, using the yellow (optimistic) and black (pessimistic) hats. Therefore, participants were firstly asked to read back the expectations they wrote at the beginning of the training, asking themselves if those expectations were fulfilled or not. Then, in order to further express themselves, participants could write on different post-its and stick them on two flipcharts. One flipchart was about "the accomplishments felt by participating in the training", the other one was about "the frustration got, by missing the element/s we were looking for". Then, all the post-its, were read out loud in plenary to the whole group. **Step 3. Red and Blue Hat** The third step is focused on emotions felt by participants during the training (red hat) and on some logistical comments (blue hat).

DESCRIPTION	For this purpose, it was organized a plenary moment and, from the discussions, 3 major elements were pointed out: time VS care VS deconstruction – improvements (for the future) – time management (for the future). **Step 4. Green Hat** Then, three groups were created. The task of each group was to design and imagine (in a creative way, thus using the green hat) how to shape the next Advanced Training for Trainers. Each group, for this session, was focused on one of the 3 major elements pointed out before: time VS care VS deconstruction – improvements (for the future) – time management (for the future). **Step 5. Plenary** It followed a plenary restitution of the main outcomes appeared in the discussions of the three groups. Extra time, was then left for extra questions, feedbacks and exchange of different points of view.
TIPS	

TREASURE ISLAND

Winnisimet
HOG ISLAND
WOODS ISLAND
Winnisimet Ferry
CHARLES TOWN
Hudsons Pt.
North Battery
Hanover Wharf
Long Wharf
BOSTON
South Battery
Tower Wharf
Windmill Pt.
Apple Island
Bird Island
GOVERNOURS ISLAND
Dorchester
Flats
CASTLE ISLAND
Dorchester Point
SPECTACLE
THOMPSONS ISLAND

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Winnismet
HOG ISLAND
Floating Batteries
Winnismet
Mortons Pt
CHARLES TOWN
Ferry to
Hudsons Pt
North Battery
Mill Pond
Hancocks Wharfs
Long Wharf
BOSTON
South Battery
Rowes Wharf
Windmill Pt
Dorchester
Flats
Apple Island
Bird Island
GOVERNOURS
ISLAND
CASTLE
ISLAND
Dorchester Point
SPECTACLE
Western Channel
THOMPSONS
ISLAND

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The core of Lunaria's work and commitment is made of international volunteering and mobility, youth programmes, migrations and the struggle against racism and inequalities, sustainable development, the analysis of economic, social, and public spending policies.

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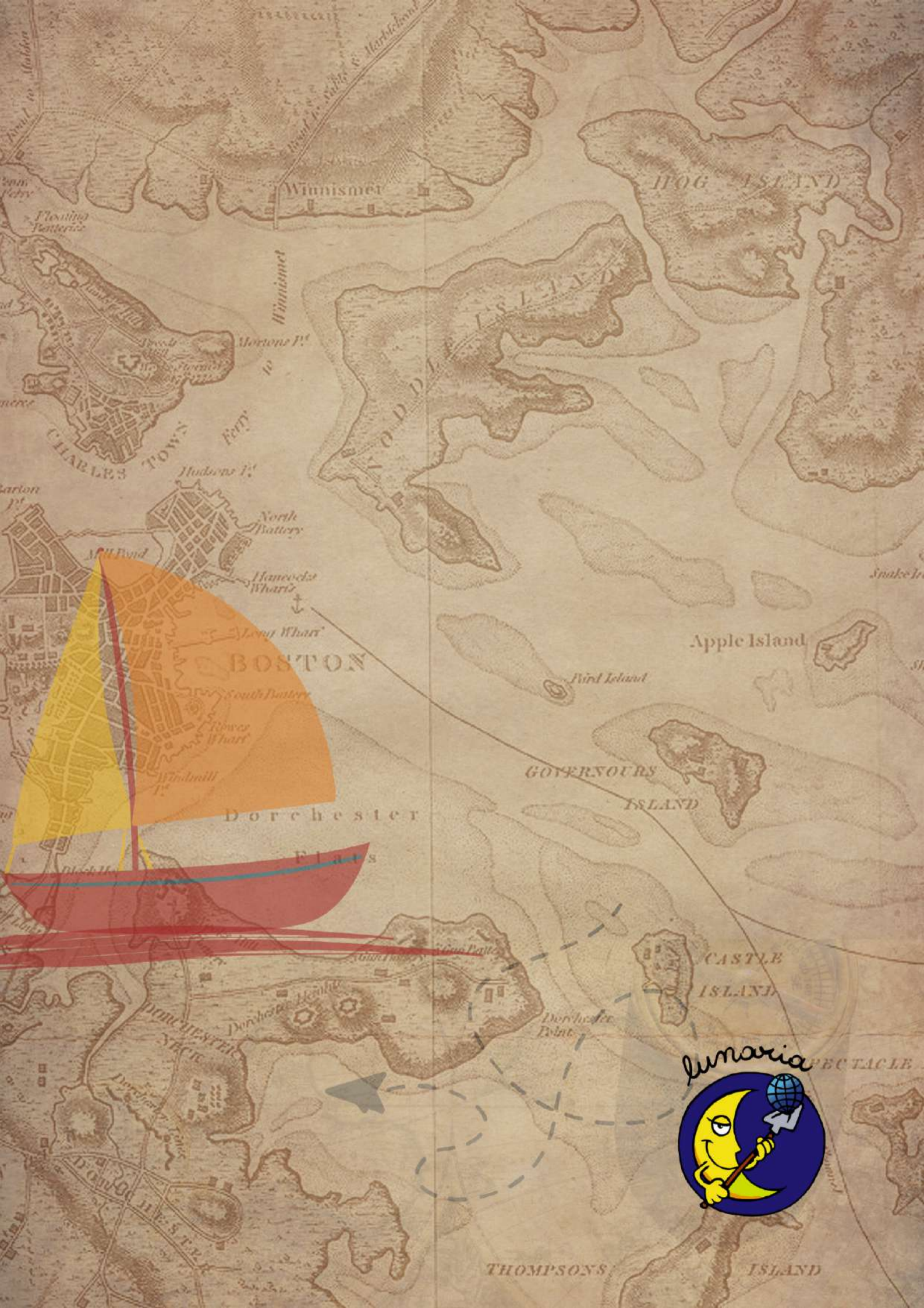
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