

PIRATES

**Pedagogical Approaches, Intercultural Learning, and
Raising Awareness Tools in Europe**

TOOLKIT OF THE TRAINING COURSE

03rd - 09th April 2025

Casa Laboratorio il Cerquosino, Località San Faustino 22, Orvieto (TR)



INDEX

THE PROJECT	5
MAIN TOPICS	9
METHODOLOGIES USED	10
LEARNING	11
HOW TO USE THE TOOLKIT	12
TRAINING AGENDA	13
ACTIVITIES INDEX	15
TOOLKIT of the TRAINING COURSE	16

THE PROJECT

STEPS

Lunaria adopted in 2018 a long term strategy in the field of youth work, with the objectives of developing tools and methodologies for the active participation of young people, reflecting on/updating pedagogical approaches and enhancing networking among trainers and educators.

In 2018, the first pilot project “KALEIDOSCOPE Youth work and innovative methods to work with young people” was run, including one Training for Trainers, two Advanced Planning Visits and two Youth Exchanges. In 2023, the second experience of Advanced Training for Trainers was implemented with the activity “PIRATES Pedagogical Approaches, Intercultural Learning and Raising Awareness Tools in Europe”. The 2018 and 2023 editions were focused mainly on the exchange of good practices and tools (development, testing and upgrade), and everyone was invited to propose and facilitate one workshop with a specific topic and methodology.

In 2024, the third experience of PIRATES was implemented, based on the evaluation of the previous editions. Therefore, it was decided to run an event not only focused on tools and methods already used by the facilitators in their local background, and a new more cooperative format was proposed. In this sense, the topics of the new workshops were collectively identified and teams of co-facilitators were created to design, test and upgrade the new workshops. The 2025 Advanced Training for Trainers - AT4Ts “PIRATES Pedagogical Approaches, Intercultural Learning, and Raising Awareness Tools in Europe” is integral part of this strategy promoted by the Lunaria, in cooperation with other partner organizations.

Within this frame, the trainers and facilitators involved actively participated, in a horizontal way, in the design of most of the AT4Ts sessions being at the same time, facilitators and participants. In the 2025 experience described in this Toolkit, it was proposed an online cooperative preparatory process through the “**Navigation Map**” to collectively identify the specific topics to be tackled during the training and to create the groups of co-facilitators before the beginning of the project. This, in order to deepen the research on the topic/s identified before the event. The “Navigation Map” included the objectives, steps of the online process.

In general, a specific attention in all the PIRATES’ editions stays on flexibility and dynamism: the Pirates’ crews are not searching for “the best T4Ts recipe ever”. The structure is not rigid, since it is based on needs and outcomes gathered from the previous editions. In fact, each new annual edition is different. Therefore, it is promoted a permanent on-going re-adjustment of its structure, in a collective way and for a collective purpose.

THE PROJECT

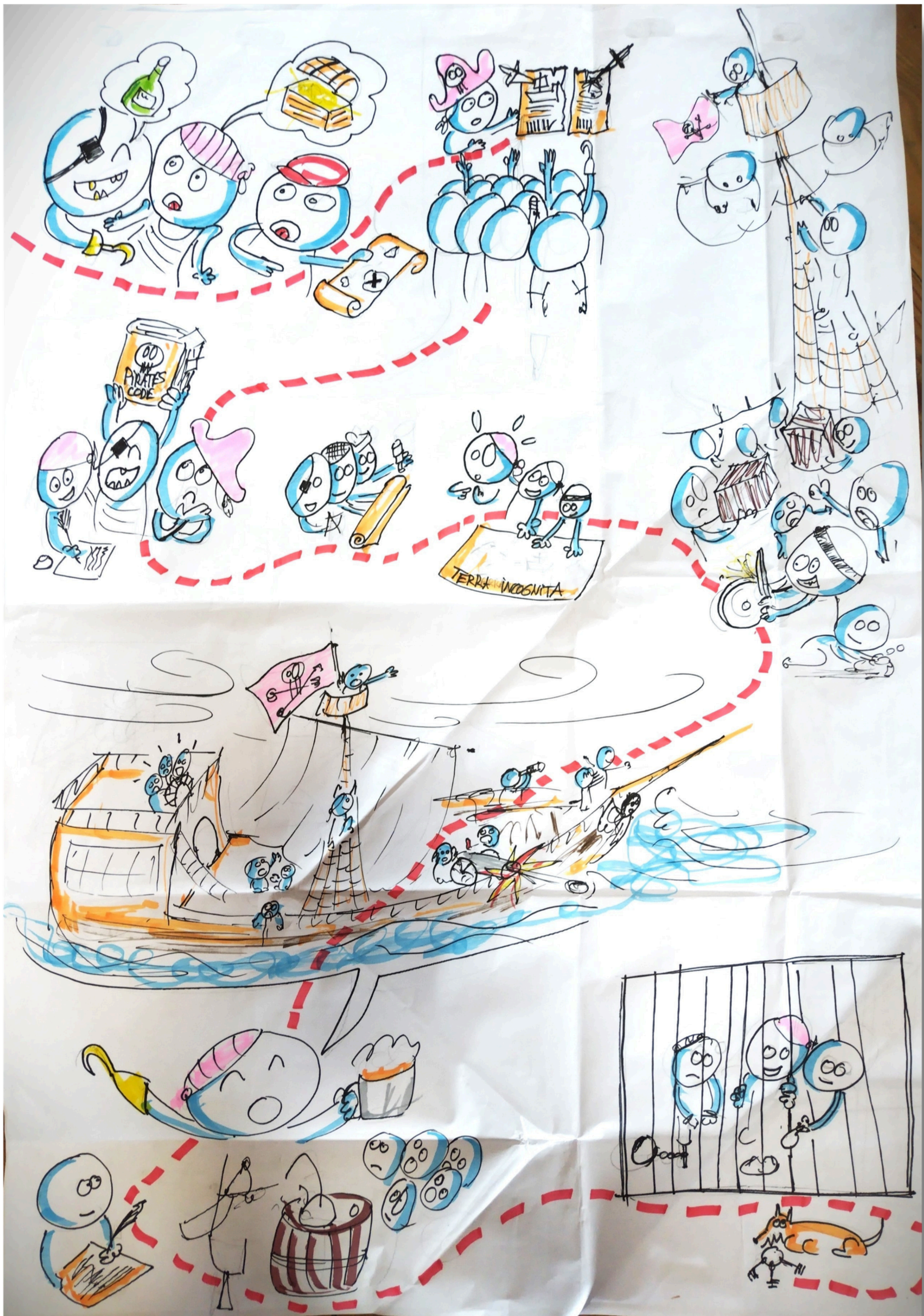
PIRATES is a project realized with the support of the Erasmus+ programme.

PIRATES is a pilot project promoted by the association Lunaria, in cooperation 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, within the framework of non-formal education, and the networking enhancement, among European trainers and educators.

PIRATES, was conceived to boost trainers' capacities, to share, test and upgrade methodologies and approaches within the non-formal education setting. Therefore, trainers and facilitators involved, actively participated in the design of most of the AT4Ts sessions, in a horizontal way, being in the same time, facilitators and participants.



THE PROJECT



PROJECT DESCRIPTION

AIM

PIRATEs 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

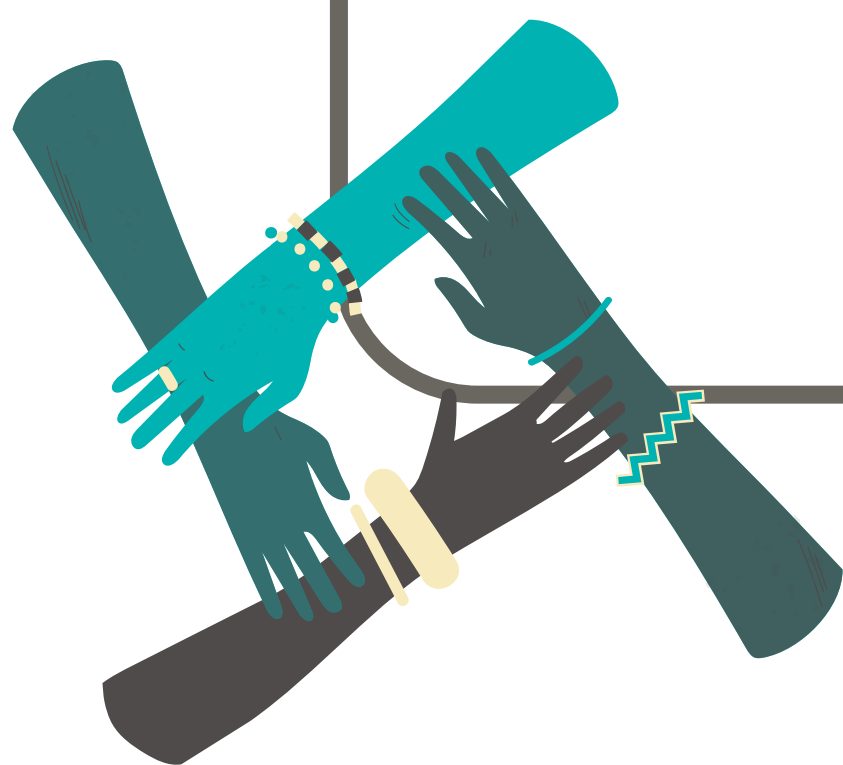
the project, foresees to involve trainers, facilitators and educators from different European countries.

MAIN TOPICS

YOUTH WORK
METHODS
AND
APPROACHES



INTERCULTURAL
LEARNING



ACTIVE
PARTICIPATION



METHODOLOGIES USED

NON-FORMAL EDUCATION

The activities implemented during the Advanced Training for Trainers 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”.

According 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 experience and action
- holistic and process-oriented
- based on active participation and exchange

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 according 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 April 2025.

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

PIRATEs 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 settings 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 according 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 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

Who we are

GETTING TO KNOW

The boat

OUR ORGANIZATION

Pirates

TEAM BUILDING

Korrigan's square

CO-FACILITATORS

CREW

Meeting

WORKSHOP - FOOD

Come together!

2

SELF ASSESSMENT

Trainers skills and competences

TRAINING IN ACTION

Creation of workshops

3

TRAINING IN ACTION

Implementation of the workshops

WORKSHOP - BOUNDARIES

A sensory and reflective journey

WORKSHOP - FOOD

The shipwreck survival

4

WORKSHOP - CRITICAL THINKING

A work in progress

WORKSHOP - EMPATHY AND SHAME

Truth AND Dare

5

WORKSHOP - IDENTITIES

The journey of life

WORKSHOP - IMMAGINATION ACTIVISM

Time to Activate!

6

WORKSHOP - GAMIFICATION

Gamification for social impact

WORKSHOP - FOOD

Food 4Thoughts

7

TRAINING IN ACTION

Feedback and consultation of the process

LEARNING

Self assesment

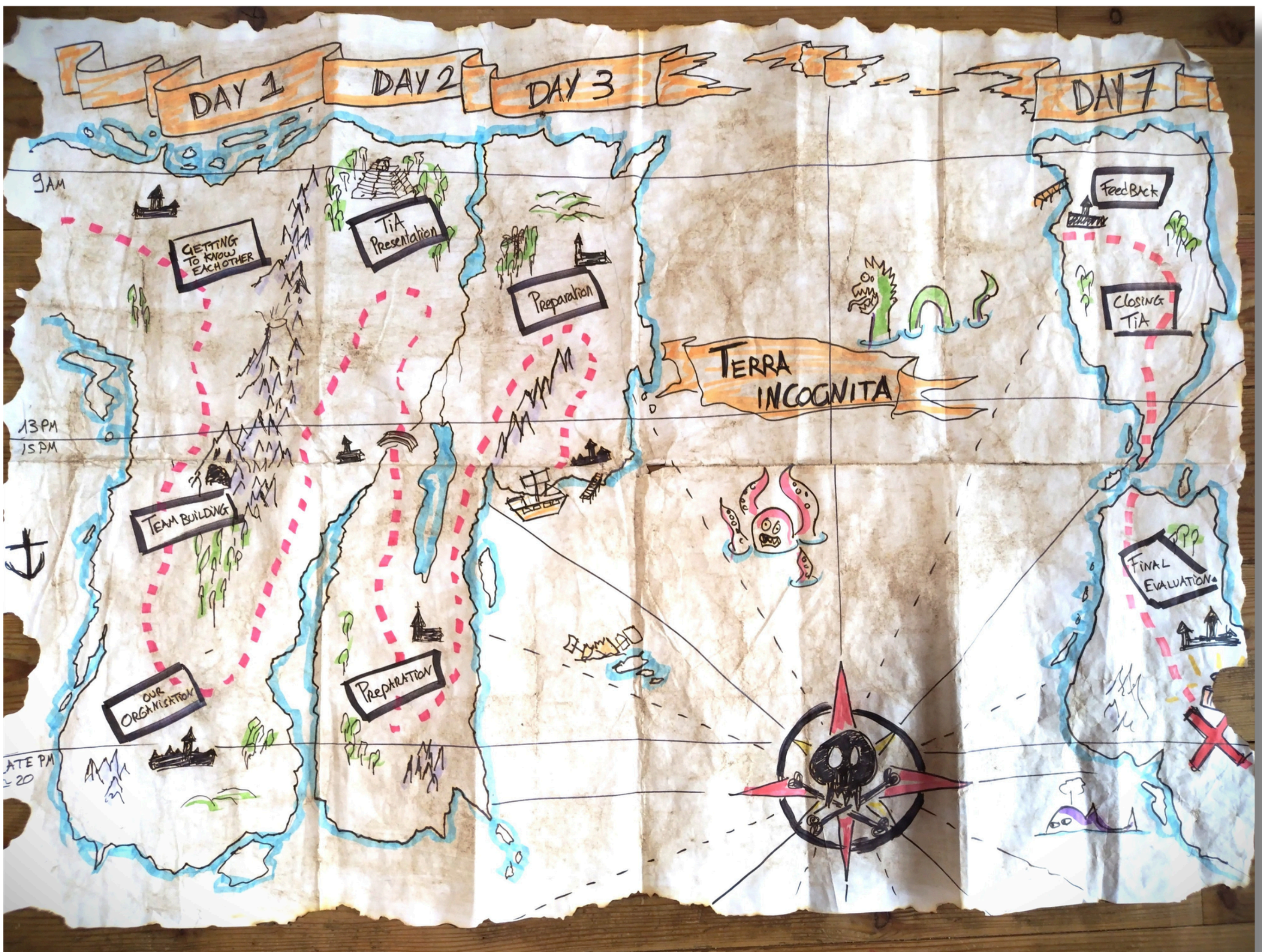
FINAL EVALUATION

Feedback

NEXT PIRATEs

Rondo

TRAINING AGENDA



ACTIVITIES INDEX

ACTIVITIES	PAGE
MEETING	23
PIRATES	19
RONDO	71
SELF ASSESSMENT	69
WHO WE ARE	17
THE BOAT	18
THE JOURNEY OF LIFE	51
THE SHIPWRECK SURVIVAL	36
TIME TO ACTIVATE!	56
TRAINERS SKILLS AND COMPETENCES	26
TRUTH AND DARE	43

ACTIVITIES	PAGE
A SENSORY AND REFLECTIVE JOURNEY	31
A WORK IN PROGRESS	38
COME TOGETHER!	24
CREATION OF THE WORKSHOPS	28
FOOD 4 THOUGHTS	65
FEEDBACK	70
FEEDBACK AND CONSULTATION OF THE PROCESS	68
GAMIFICATION FOR SOCIAL IMPACT	61
IMPLEMENTATION OF THE WORKSHOPS	29
KORRIGANS' SQUARE	21

TOOLKIT OF THE TRAINING COURSE



WHO WE ARE

AIM	To get to know each other's names To break the ice in the group
TOOL TYPE	Name games, ice breakers
DURATION	30 minutes
MATERIAL	3 balls of different colours, 2 ropes
DESCRIPTION	<p>Round of names and pronouns The session is open with everyone in a circle, with a round of names and of preferred pronouns.</p> <p>Magic balls First, the facilitator presents a ball of a colour (e.g. green ball) to the group saying that this ball likes to go on the left. The facilitator passes it to the participant to the left and says their name. The ball has to complete the circle going back to the facilitator who started. Second, the facilitator presents a ball of another colour (e.g. orange), explaining that this one likes to go on the right. The facilitator passes it to the participant to the right and says their name. The ball has to complete the circle going back to the facilitator who started. Third, a ball of another colour (e.g. purple) is now presented and the facilitator explains that this one likes to go on the front. The facilitator passes it to the participant to the front and says their name. The ball has to complete the circle going back to the facilitator who started. All the balls are now starting to move at the same time and participants have to remember the names of the persons receiving the balls. The game stops when all the balls are back to the initial position.</p> <p>Creative order The participants are divided in two teams and they are asked to stand in a line facing the other team. They are invited to step on a rope on the floor. The facilitator presents the games as a competition where the participants are invited to stand in the line in some specific order (e.g. from the youngest to the oldest). While positioning themselves they are not allowed to step out of the rope, they always have to keep the contact between one foot and the rope. The order proposed are:</p> <ul style="list-style-type: none"> • Colour of your eyes: from the lightest to the darkest • Horoscope sign: from Aries to Pisces

THE BOAT

AIM	To give space to participants to introduce themselves To get to know each other's
TOOL TYPE	Artistic methods, circle of words
DURATION	60 minutes
MATERIAL	Papers, pens, markers, decoration for the boat
DESCRIPTION	<p>Introducing the scenario of PIRATES, the facilitator presents a drawing of a boat composed by different elements, each one corresponding to a specific aspect to share:</p> <ul style="list-style-type: none"> • The main mast: the story of your name • The sea: the context where you are navigating • The sail: your intention for the Training Course • The anchor: any fears and concern • The wind: something that makes you beautiful/that you would like to share <p>Participants are invited to draw their boat filling all the elements as proposed. After the individual time, each one is invited to share with the rest of the group their creation introducing themselves.</p>



OUR ORGANIZATION

PIRATES

AIM	To organise the week of the training course
TOOL TYPE	Plenary presentation, group discussion
DURATION	30 minutes
MATERIAL	Flipcharts with graphic facilitation for the presentation, papers with the name of the participants for reflection groups, box for names of the participants for reflection groups
DESCRIPTION	<p>The agenda of the training course is presented, with a specific attention to the “Spine “Workshops” of the first two days and a half. The “Spine “Workshops” are workshops proposed by the Pool of Trainers to explore some thematic/contents considered grounding pillars for the training (e.g. project introduction, team building, trainers skills and competences, evaluation ...) and to introduce the group to the upcoming work of the Training in Actions sessions.</p> <p>After this phase, from day 2 in the afternoon to the day 6 it is going to be implemented the Training in Action session, where every person will be at the same time participant and trainer, facilitating, testing and assessing the new tools created by the co-facilitators teams (crew).</p> <p>The blanked version of a toolkit is presented, reminding the co-facilitators crew that they have to fill in the toolkit template with the description of their workshop within the end of the training.</p> <p>Then, 3 new roles/characters that are going to be used during the training are presented. Each co-facilitator crew is asked to elect one person from the team for each role/character, with an election without a candidate.</p>



DESCRIPTION

Concerning the three roles/characters, more information (about their profile/tasks) below:

- **Spider:** they gather together and frame the following days, choose the order of the workshops, the timing, the amount of preparation, they discuss the presence or not of a half free day in the agenda. The spider has to be as objective and impartial as possible and need to be able to see “the bigger picture”. Is the person responsible to focus on the group dynamics and need to have strong abilities to find consensus/compromise. Competences: capacity to negotiate, to defend their co-facilitator crew’s interests and to take into consideration other people points of views
- **Squirrel:** they take care of the evaluation of their own workshop, they need to be organized, to be good listeners and have synthetic abilities to resume ideas that come from others and organize them in a coherent frame. They need to be fine with receiving criticisms (positive and negative) about their workshop, not taking them personally and using them in a constructive way. Competences: precision, organizing, describing and summarizing skills
- **Beaver:** they are responsible for filling the toolkit template with the detailed description of the workshop created, including aim, timing, materials. Moreover, the beaver takes care of gathering pictures and outcomes of the workshops that might be useful for the handout of the activity template. They need to be precise, have synthetic abilities, and clarity in explanation. Competences: precision, organization, ability to describe.

Then, every crew proceeds with the election without a candidate, which works with different steps. In this specific case, the following simplified version was used: 1. Explanation of the roles and characteristics/competences required 2. Proposal of a candidate within your team that is not you 3. Circle of talk 4. If everyone agrees, we ask the candidate if they accept, if yes we celebrate, if not we make another proposal etc...

Then, tool of Reflection Groups is presented as follows: after each afternoon session during the training course, reflection groups are proposed as a tool to collectively digest the experience and learning/s of the day. Moreover, the reflection groups have to be considered a space to promote the interconnections among participants. Each day, 5 groups with 5/6 different people are created. Each group is facilitated by one person, it is proposed a rotation in order to give the chance to everyone to experiment this role. The identification of the facilitators is done randomly picking a name from a box, previously prepared. The picking is done every morning at the beginning of the session.

KORRIGANS' SQUARE

AIM	To promote cooperation and team building among the group members
TOOL TYPE	Team building
DURATION	90 minutes
MATERIAL	Big outdoor space, 4 trees approximately in the form of a square and of equal distance from each others
DESCRIPION	<p>Setting: facilitators have to identify, in advance, a space with four trees set on an equal distance from each other's and to connect them with a rope, creating a square. The ropes between each tree are not set on the same level (lower, middle, higher ...). Facilitators also have to clean the surrounding space: the ground should be flat, without pieces of wood, stones or whatever might disturb participants during the activity.</p> <p>Participants are welcomed in the outdoor space of the activity and the facilitator explains the setting's introduction: <i>"You are trapped inside the square and you need to exit. In order to do that, you need to find some rules to escape. In order to find the rules, you can ask 7 simple questions which can be answered only with a "yes" or a "no". You have 30 minutes to escape."</i></p> <p>IMPORTANT: before starting, the facilitator has to run the following warning: participants are welcomed to challenge themselves but they are warmly encouraged to keep attention to safety and protection (of themselves and of the others). Moreover, if someone does not feel at all to cross or to be touched by someone else while crossing, they can step out.</p> <p>INTERNAL RULES FOR FACILITATORS:</p> <ul style="list-style-type: none"> • You cannot touch the rope • You cannot touch the trees • You have to cross over (and not under) the ropes • No more than 7 persons per side can cross. If any rule is broken, all the persons that have crossed, have to be back inside the square. <p>The activity starts: in the first 15 minutes of activity, the group is allowed to talk. In the second 15 minutes, the group is not allowed to talk. At the end of the activity it's run the debriefing in plenary.</p>

<p>DESCRIPTION</p>	<p>Key-questions for the debriefing:</p> <ul style="list-style-type: none">• Please share (in order): facts, feelings and interpretations. What were the strategies you used?• How was the decision making within the group?• Which trainer skills and competences you used during the activity?• What is the learning concerning group dynamics you took with you, and which is important to keep as a group, all along the training course?
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MEETING

AIM	To set the common ground within the co-facilitator teams
TOOL TYPE	Discussion in smaller teams
DURATION	60 minutes
MATERIAL	Paper, pens, markers, post-it
DESCRITPION	<p>The co-facilitators crews previously created during the online process are invited to run a first meeting in presence to discuss the following aspects:</p> <ul style="list-style-type: none"> • Internal evaluation of the online process: How did we work together? Which is our starting point now as a team? • Navigating offline/Collective priority for the crew: How do we want to work together in presence while co-creating and co-facilitating the workshop? Strength and weaknesses of the team members.

COME TOGETHER!

TOPICS	Getting to know each other, teambuilding
AIM	To make participants interact To develop deeper connections by answering more personal questions about philosophical aspects, jokes or linked to the training issues
TOOL TYPE	Icebreaker
DURATION	90 minutes
MATERIAL	Different tables for 4-5 people max, paper/cards to write menu and questions, one plate per table per menu part, candles, nice clothes for the waiters, flowers, soft light and soft music, speaker
DESCRIPTION	<p>Setting: The dining room is decorated as a restaurant, with tables for 4-5 people max, soft background music, candles and flowers and anything else you have at disposal to create a nice atmosphere.</p> <p>Before starting the activity: facilitators announce to participants that they are invited to a romantic dinner as for Valentine's day and are participating in a speed dating. So they have 15 minutes to dress up to be ready for dinner.</p> <p>Then, participants are welcomed in the restaurant and the waiters come and bring them to their tables. They serve them a first drink and go to the kitchen to search for the first plate, while letting the time necessary to exchange and enjoy the meal. There are 4 different dishes. Each time, one plate is put on the table to enhance connections by sharing something in the middle. Each plate is accompanied by a question to start the discussion. For each plate two people at each table are invited to move, in order to meet different people during the dinner.</p> <p>The menu and questions are the following:</p> <ul style="list-style-type: none"> • Bruschetta - Are you ok with pineapple on pizza? What is your guilty pleasure? • Bitter Salad - What vegetable would you be, and why? What is the bitter taste of your life? • Spaghetti and meatballs - What would you cook to seduce someone? What's your weakness in teamwork? • Sexy panacotta - What makes you melt/Would you like to try a new flavour in your life? <p>Handout below.</p>



Menu "Come Together"
PRIMO: Spaghetti "Lady and the Trump"
Served with...
1) What do you cook to someone you want to seduce? ♡!-!
2) What is your weakness regarding teamwork?

MENU "Come Together"
2ND ANTIPASTI: "THE WILD AGRETTI"
SERVED WITH:
1) WHICH VEGETABLE WOULD YOU BE AND WHY?
2) WHAT IS THE BITTER TASTE IN YOUR LIFE?

MENU "Come Together"
1st Antipasti:
"The Guilty Bruschetta"
SERVED WITH:
1) Are you ok with pineapple on your pizza?
2) What is your guilty pleasure?

Menu "COME TOGETHER"
Dolce: Sexy Pannacotta
Served with...
1) Do you like to try new flavors?
2) What makes you melt? ♡
BY SINE QUA NON TEAM!

TRAINERS SKILLS AND COMPETENCES

AIM	To identify skills and competences of a trainer To run a first self-assessment of the skills and competences within the group
TOOL TYPE	Brainstorming, group and individual work
DURATION	120 minutes
MATERIAL	A4 papers, markers, flipcharts, rope, tape
DESCRIPTION	<p>The work on skills and competences is conceived as an initial step within this framework, which we expected to continue in the future editions of PIRATEs.</p> <p>Mind map Facilitators propose a brainstorming in plenary to jointly identify the skills and competences of a trainer. It is shown a paper “skills and competences of a trainer” and put on the floor in the middle of the room. Each participant who has a proposal can write it on a A4 paper and put it on the floor. After a while, once there are no extra proposals, the group proceeds to a clustering of the skills and competences (where possible). In this way, it is built a Mind Map. Also, this process makes it visual using ropes to gather the clustering and to connect the skills and competences proposed with the main question written on a paper in the middle of the floor.</p> <p>Group work The participants are divided in smaller teams to work on a specific cluster of skills and competences. They take the paper/flipchart of the clustering built in the previous step and the Mind Map, and they are asked to specify the skills and competences of a trainer and to fine tune the work done in plenary. They are invited to prepare a flipchart with the outcomes in order to afterwards present the major outcomes to the rest of the group.</p> <p>Self assessment After the group work presentation in plenary, flipcharts are put on the walls in a circular shape, around the room. Participants are invited to a self assessment, taking individual time to read the flipcharts again and note their current strengths and weaknesses as trainers.</p>

DESCRIPTION

Moving debate

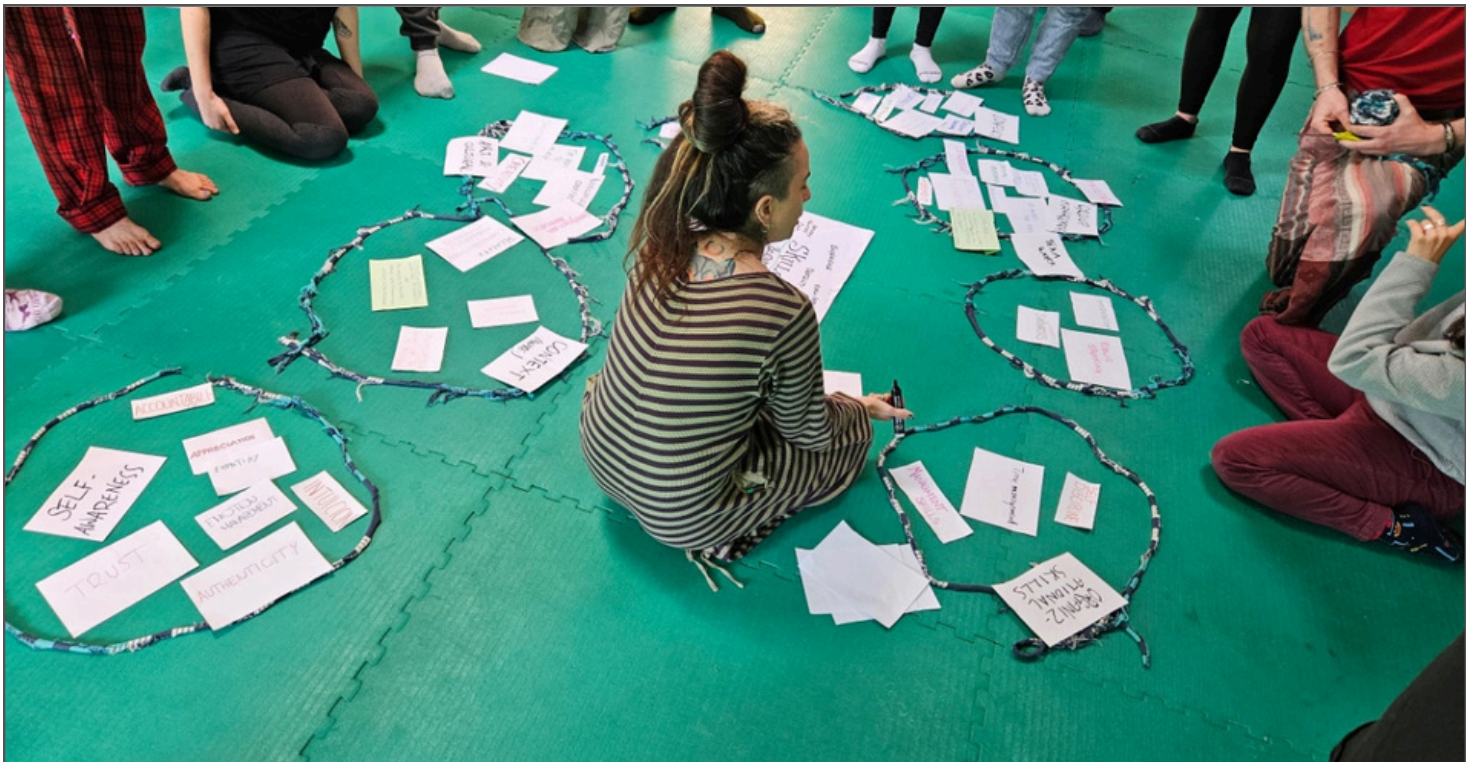
Participants are now gathered in the middle of the room and they are invited to answer some questions, taking position close to one of the flipchart/skills and competences that answer the question.

The questions proposed are:

- Place yourself where you feel the most comfortable
- Place yourself where you feel the less comfortable
- Which skills and competences you would like to work on during the training course?

The last question is asked without the need of taking a position and participants can reply and share their thoughts with the rest of the group. The question is:

- How would I like to learn those skills and competences during the training course?



CREATION OF THE WORKSHOPS

AIM	To create, design and organize the different workshops
TOOL TYPE	Group work
DURATION	2 sessions of 180 minutes (afternoon of day 2 and morning of day 3)
MATERIAL	All the materials that the co-facilitator crews might need to design and prepare the different workshops
DESCRITPION	The co-facilitator crews start to design and prepare the different workshops. Time to time, the spiders of each group have to meet to agree on the planning of the next days and on the order of the workshops.

IMPLEMENTATION OF THE WORKSHOPS


AIM	To implement and deliver the newly created workshops
DURATION	3 days and some evening sessions as presented in the general agenda of the training course
MATERIAL	All the materials that the co-facilitator crews might need to design and prepare the different workshops. Pen and papers for “Automagic Writing – feedback”.
DESCRIPTION	<p>All the new workshops are delivered. It is not forecast a specific session of feedback right after each workshop but at the very end of the cycle. For this reason, in order to keep track of what has happened and of the major feedback, at the end of each workshop it is added an extra short session. Everyone is asked to run the “Automagic writing - feedback”, with the purpose to take note of the activity and to reuse this material afterwards during the feedback session, run at the very end of the process.</p> <p>Handout below.</p>


AutoMAGIC Writing


Believed to originate in Chinese folk/Enochian magic tradition as channeling from soul:

- ★ Some guide Qs but free flowing
- ★ Let go of self-judgement
- ★ No right or wrong
- ★ Own/any language

AutoMAGIC Feedback

★  How I felt?

★  What I liked most/
would improve?

★  Other creative ideas
how to use/adapt?

A SENSORY AND REFLECTIVE JOURNEY

TOPIC/S	Boundaries, focusing on personal boundaries' exploration
AIM	To create space for participants to explore and share their boundaries and related personal experiences. To explore the concept of boundaries and interaction/interconnection between the different boundaries
TOOL TYPE	Sensorial experience, body movement and contact
DURATION	120 minute
MATERIAL	Background music, speaker, food/spices to smell/eat for sensorial experiences (e.g. lemon, ginger, garlic, fresh herbs in pieces to smell and ginger, carrots, onions in small pieces to eat. Make sure every participant can get one), natural materials to touch for sensorial experience (e.g. stone/rocks, grass/flower, pinecone), 4 lemons, paper, pens, flipcharts, markers
DESCRITPION	<p>Introduction to personal expiration journey</p> <p>Facilitators gather the group outside the activity room and ask them to form a circle. They greet participants and briefly introduce the topic. They inform them about a “stop sign” that they can use at any time during the activities, if they wish to stop participating. If they feel the need to share their emotions immediately, they may step out of the activity and talk to a designated facilitator from the team, and who is assigned as the point of emotional support. Then, facilitators invite everyone, one by one, to enter the activity room in silence. In each of the four corners of the room, facilitators place a lemon (or any other object that fits the context of the group and the venue). Then, they ask participants to form four groups, each gathering around one of the lemon. Once the participants are gathered, they can find a comfortable sitting position and close their eyes.</p> <p>Sensorial experience</p> <p>For this part, participants are invited to close their eyes, but they can open them whenever they feel uncomfortable. The group remains silent in the room for 2 to 3 minutes.</p>

DESCRIPTION

After this, facilitators play different types of music and background sounds, such as meditation music, a baby crying, traffic noise, shouting, rain, fire, river, and strong wind sounds. Facilitators play each sound for about 10 - 20 seconds, for a total of around 5 - 10 minutes. After the music is over, the group maintains silence for a couple of other minutes.

Facilitators bring materials to smell. Each facilitator stays with one group and presents the materials for participants to smell, introducing only one material at a time.

Then, facilitators provide each participant with different materials to touch. They allow them to explore these materials simultaneously, changing them until everyone has felt all the prepared items.

After gathering the materials, facilitators give each participant one piece of ginger to taste. If someone refuses, that's okay.

The second round includes onions, followed by carrots.

Once all the steps are complete, facilitators ask the group to remain silent for a few seconds before slowly opening their eyes when they feel ready. Looking at others and being looked at.

Facilitators invite the participants to stand up and walk around the space while soft music plays in the background. The facilitators set up two lines with ropes on the floor. Once the lines are established, participants form two lines facing each other.

In this position, participants receive written instructions to:

- Look into the eyes of the person in front them
- Slowly slide their gaze down the person's body, from head to feet
- Examine the person while slowly walking around them
- Smile and re-establish eye contact.

NOTE: facilitators observe the group to determine when to switch instructions.

Body movement and contact

- After the previous sensorial experience, participants continue their exploration of body awareness and physical contact. Ideally, this segment can be conducted outside if the weather permits, or it can take place in the same location, providing enough space for the group. If transitioning to a new location, the facilitators invite everyone to walk silently there.

Once everyone has arrived safely, the facilitators give further instructions while soft music plays in the background.

DESCRIPTION

Exploring the space

Facilitators ask participants to move around to familiarize themselves with the space and find a comfortable spot to settle.

Self-exploration

Once participants are comfortable, facilitators invite them to explore their own bodies with instructions such as: touch your hair, ear, eyebrows, eyes, nose, mouth, face, chest, belly, hips, knees, and toes.

Exploring physical contact with others

Participants walk around to find a partner. In pairs, they engage in a mirror exercise where one person initiates movements, and the other follows. After a few minutes, they switch roles and then say goodbye to the member of their pair, to find a new partner.

In the new pairs, participants greet each other and touch each other's hands to feel the pressure. After some time, they say goodbye and find another partner.

With the new partner, the facilitator invites participants to a gradual contact, they could ask, "How do you feel about holding hands - head - shoulders?". This approach promotes open communication, empowers individuals to express their comfort levels, and fosters a respectful environment for consent and boundary setting. After that, participants are invited to walk around in the space and slowly form a circle, where they pause for a few minutes to reflect on their feelings throughout the experience. They can write down their thoughts in a notebook or on a piece of paper, if they wish.

Debriefing

After a short break, participants are invited to be back in a circle (indoors or outdoors, depending on the weather and group comfort) for the debriefing session.

DESCRIPTION

Three debriefing occurs in two smaller groups. In each group, participants reflect and share their thoughts on the following guiding questions:

- What were the different steps of the experience?
- How did you feel during each step? What happened internally?
- Did you discover anything new about your boundaries?
- What does a boundary means to you?
- When did you find it easy or difficult to set or communicate boundaries in your life?
- What are three things that create a safe space for you?
- If you could only take one of those three things, which would it be?

Facilitators can note participants' inputs on a flipchart or use sticky notes to enhance the visual aspect of the workshop.

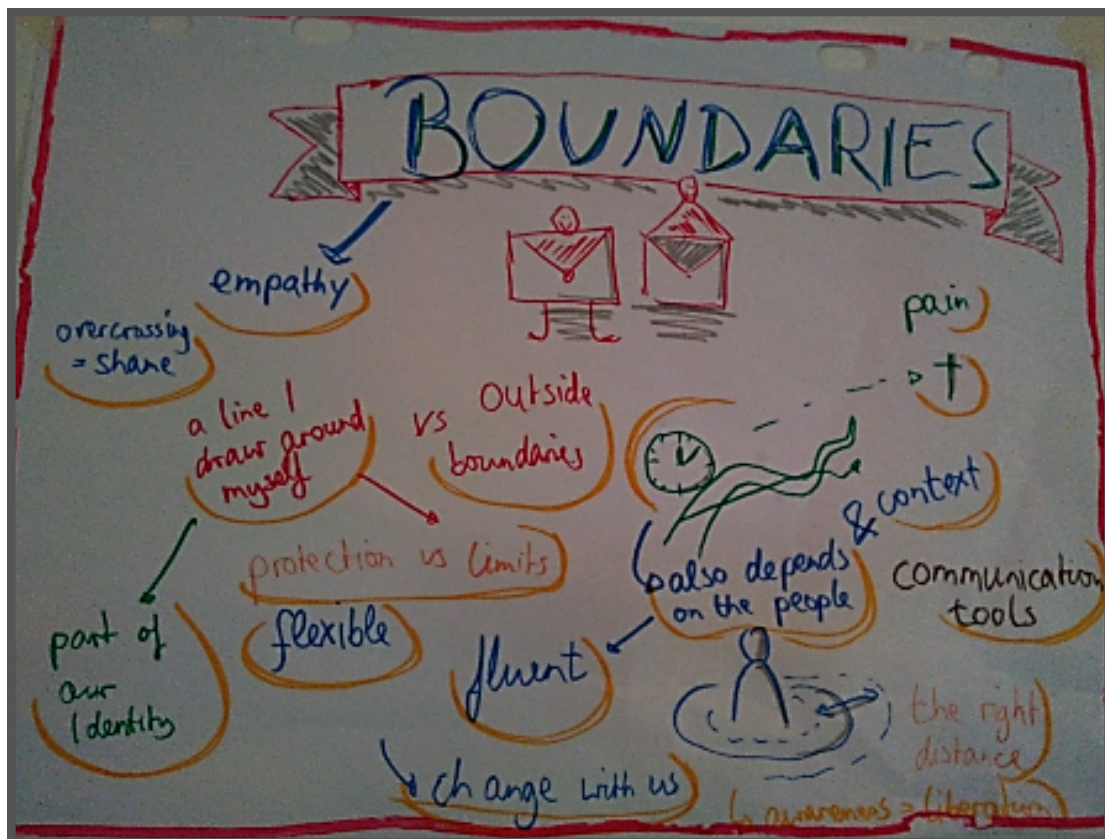
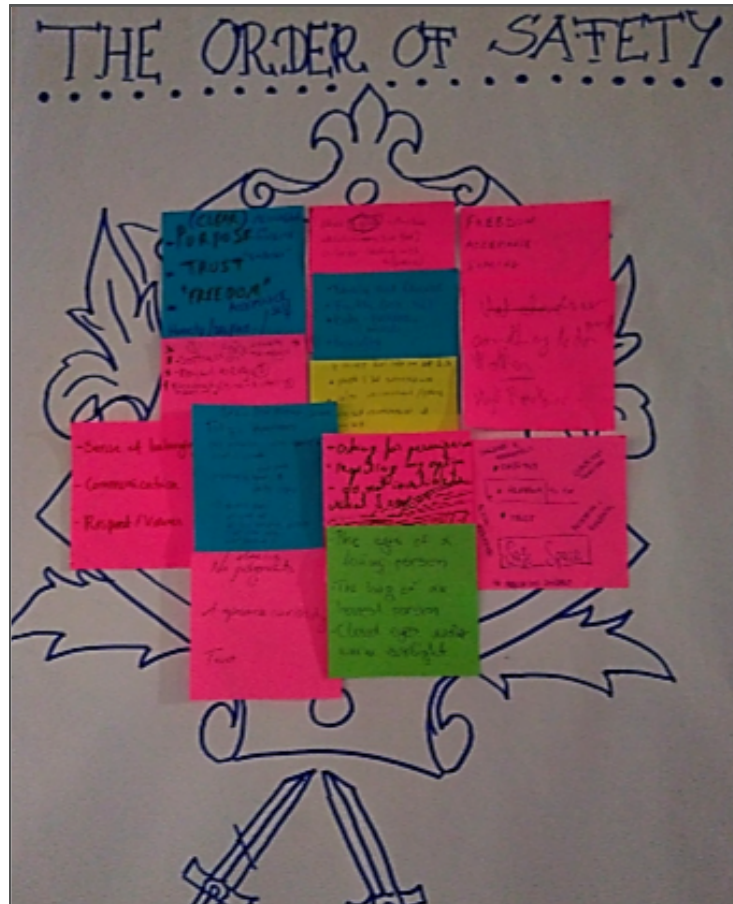
NOTE: the debriefing could be expanded to reflect on why discomfort often leads to laughter (if this happens), especially during activities focused on eye contact. This can help participants examine their boundaries around discomfort.

Moreover, it could be discussed the balance between personal freedom and the amount of instruction provided (whether too much or too little), as well as the relationship between individual rhythms and the pace of instruction (whether too slow or too fast). This question might help the reflection on boundaries regarding time and guidance.

At the end, it can be launched a final conversation centred around a common question regarding (personal) boundaries within a bigger socio-political context.

TIPS: facilitators could propose two workshops focused on exploring boundaries, one at the beginning and another at the end of the training course. These can feature similar or different experiences to encourage creativity in exploring and expressing boundaries and to observe how these boundaries evolve throughout the group's interactions.

Handout below



THE SHIPWRECK SURVIVAL

TOPIC/S	Teambuilding, cooperation, participation, group dynamics
AIM	To make participants interact in a stimulating way To reflect about the different roles in the group To encourage group dynamics analysis
TOOL TYPE	Treasure hunt and teambuilding, outdoor activity
DURATION	120 minute
MATERIAL	Fire place available, wood for fire, costume of Pirates and mermaid, cards for the enigmas for the treasure hunt, food to cook, snacks, music instruments, kitchen tools, drinks
DESCRIPTION	<p>Setting: this activity requires a fireplace available outdoor where it is possible to prepare food. Facilitators should light on the fireplace before the activity starts. At least four facilitators are needed for this activity: captain, mermaid, 1 who takes care of the fire before and during for safety measures, 1 who is supporting the colleagues and the participants.</p> <p>NOTE: this activity consists in the collective preparation of the dinner on the fire place in a self-managed way. It is important to start the activity with enough advance to allow the participants to have the time to play, to cook and to enjoy their time.</p> <p>Theatrical introduction A facilitator, dressed up as a boat captain, announces that everyone is invited to a nice restaurant in Tortuga island. Then, everyone is invited to dress up as pirates. Once they are ready, they need to prepare the boat and the sail to arrive. The captain passes a rope to all the participants and everyone keeps the rope with the hands to be all connected. Then, the captain starts to sing the pirates' song stronger and stronger, simulating that a storm is coming. The captain announces that a storm destroyed the island restaurant and the participants are invited to search, on the island, for all they need to prepare the dinner.</p>

DESCRIPTION

Dinner treasure hunt

On the island, they meet a facilitator, dressed as a mermaid, that gives the participant different enigmas they need to solve to find the food, the tools for cooking, for animation (music instruments) and for drinks.

NOTE: the enigmas are made with graphic facilitation in order to stimulate the creativity of the participants to guess the message. They are made according to the venue characteristics and spaces at disposal.

Dinner preparation

Once the participants collect everything, people are gathered close to the fire place previously prepared and lighted on by the facilitators. Benches and chairs are provided close to the fireplace. The group can now start to organize to make dinner in a self managed way. Facilitators are not entering the process, they participate if asked for any support and intervene in case of need.

The following day, facilitators propose a debriefing about the evening focusing on group dynamic, participation, trainer role, leadership.

- Debriefing question:
- What did you observe?
- How did you feel?
- Which role did you take in the dinner preparation, as a trainer?



A WORK IN PROGRESS

TOPIC/S	Critical thinking, bias, manipulation, relation between emotions and critical thinking.
AIM	To better understand the influence of identity, emotions, and context on critical thinking To stimulate critical thinking and questioning
TOOL TYPE	Guided meditation, active listening, role playing, analysis of a written piece
DURATION	160 minute
MATERIAL	Flipchart, chronometer, copies of the written piece
DESCRIPTION	<p>Embodiment</p> <p>Facilitators start with a guided meditation to raise awareness on how thinking is influenced by different stimuli. Facilitators invite participants to find a comfortable spot to sit or lie down and relax. Then, they invite them to close their eyes, explaining they are going to experience a guided meditation through different real life situations. Facilitators invite participants to be aware of their feelings and thoughts through meditation, with the following story:</p> <p><i>“Get comfortable. Close your eyes. Take 3 deep breaths. Observe where your mind goes. Picture yourself in the place you like the most. The quiet place you go to get a moment to yourself. How do you feel there? Notice your breathing. Notice your shoulders. Notice your hips. Notice your head. What kind of thoughts come and go?</i></p> <p>(PAUSE)</p> <p><i>Now continue your journey, this time on to Roma train station. Picture yourself there. Listen to the announcements. The people speaking. The sounds of the trains. People talking and moving their luggage, talking on the phone. A baby is crying. You are trying to figure out your train and you aren't sure where it is. Are you going to be able to make your connection? Where is your luggage? Should you have arrived earlier? How do you feel there? Notice your breathing. Notice your shoulders. Notice your hips. Notice your head. What kind of thoughts come and go?</i></p> <p>(PAUSE)</p>

<p>DESCRITPION</p>	<p><i>Now picture yourself in an airport, casually drinking your favourite pre-flight beverage. Then you confidently and comfortably make your way to your gate. you join the queue, listening to people speaking. But then, at the check-in desk you are told that your luggage is not allowed, that it is too big. You have to pay a fee. You must pay or you will miss your flight. There is no use fighting. How do you feel? Notice your breathing. Notice your shoulders. Notice your hips. Notice your head. What kind of thoughts come and go?Now I invite you to make your way back here to Cerquosino. Take 3 deep breaths. When you are ready, open your eyes.”</i></p> <p>After the journey of guided meditation, facilitators invite participants to open their eyes, to walk around the space and check how the body feels in that particular moment, if they can feel any “attached emotion” from the guided meditation.</p> <p>Active Listening</p> <p>While they walk in the space, facilitators invite participants to find a partner. Then, when participants are already organized in couples, facilitators inform them that they are going to have a chat in three rounds. Each round has some instructions to follow.</p> <p>Round 1 - Listening without intervention: the pair chooses a speaker and a listener. The speaker has 3 minutes to talk and the listener listens without intervening. After 3 minutes, they switch roles. The prompt of the chat is: “Remember and narrate a time when you realized that you were wrong”.</p> <p>Round 2 - Listen and rephrase: the speaker has 7 minutes to make an argument and the listener, once in a while (self-regulated), has to rephrase what the speaker says. The speaker confirms with a yes if the listener gives an accurate rephrase. If not, the listener rephrases until the speaker confirms. The prompt of the chat is: “How did you feel when you realised that you were wrong?”</p> <p>Round 3 - Free dialogue: the couple has a conversation with no structure, for 10 minutes. The prompt of the chat is: “How this realization impacted your life (values, identity, behaviour, etc.)?”</p>
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DESCRIPTION

Virus-Anti virus

An energizer is proposed to transit to the next step of the activity. Facilitators invite participants to make a circle. They announce that now they are computers and have to think secretly of two participants, one to be a virus and the other to be an anti-virus. Facilitators explain that for some minutes all the group moves around the space with the objective, for the computer person, to have the anti-virus person between them and the virus person (computer person - antivirus person - virus person). No words are allowed.

Questions to increase critical thinking

Facilitators introduce a theoretical tool from the book *Asking the Right Questions*, a guide to critical thinking as an invitation to be aware of the power of questions, both to step back and to analyse an argument. Facilitators present a flipchart with a list of the critical questions. The questions presented are an invitation to be used in the following step of the workshop “Analysing a text” described below.

Analysing a text

Facilitators search and prepare beforehand an article to read and discuss to try a practice of applying questions to analyse arguments. Facilitators introduce some roles based on the article that they are about to receive to represent the different sides and opinions. Then, they invite participants to divide into 4 groups. The groups must be as balanced as possible and in each group, each one has to take a different role among the one presented.

Facilitators invite participants to read and analyse the article. They have 45 minutes. The invitation for the analysis is to:

- Answer the questions proposed by the book
- Think of possible new questions that can come from these characters
- Debate among each other their character opinion.

Sharing

Facilitators invite participants to gather as a whole group in plenary and each role in each group is invited to present their arguments, questions.

DESCRIPTION	<p>De-rolling Participants are invited to de-role.</p> <p>Debriefing A recap of the activity is proposed by the facilitator and some questions are asked to reflect on possible connections between feelings, emotions, stimulus and tools and mechanisms for logical and critical thinking. Facilitators invite participants to have an open sharing of words about how they can connect the different steps of the activity.</p> <p>Handout below</p>
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Asking the Right Questions, a guide to critical thinking, page 25 [askingleftquestions.pdf](#)

The Right Questions

To give you an initial sense of the skills that *Asking the Right Questions* will help you to acquire, we list below the critical questions. By the end of the book, we should know when and how to ask these questions productively:

1. What are the issues and the conclusions?
2. What are the reasons?
3. Which words or phrases are ambiguous?
4. What are the value conflicts and assumptions?
5. What are the descriptive assumptions?
6. How good is the evidence?
7. Are there rival causes?
8. Are the statistics deceptive?
9. What significant information is omitted?
10. What reasonable conclusions are possible?

TRUTH AND DARE

TOPIC/S	Empathy and shame from the perspective of facilitation, interculturality, social frame.
AIM	<p>To explore how we experience shame, how shame is a common human experience, what is it connected to and how it could be transformed to an empowering experience</p> <p>To understand the different ways empathy and shame could lead to emancipation</p> <p>To understand how the experience of shame works within the social structure and the power dynamics in the political frame</p> <p>To examine how, as facilitators, we encounter feelings of shame and empathy both in ourselves and the groups we work with and how we can deal with them and use them to the benefit of the group</p>
TOOL TYPE	Body movement, voice, exposure
DURATION	180 minute
MATERIAL	Rope, speakers/music, flipcharts, markers
DESCRIPTION	<p>WARNING: this workshop was originally designed for trainers experienced in being challenged and it covers sensitive topics like empathy and shame, which can be intense or triggering. Facilitators should adapt the content to suit the needs and emotional readiness of their participants. They always should ensure a safe and supportive environment, and be mindful of the impact these topics may have on individuals in the group.</p> <p>BEFORE THE TRAINING: this workshop includes the welcome ceremony proposed on the arrival day to the training. It is described below, in order to read the full process. A week before the training, facilitators send an email to participants inviting them to take their journey to the training course dressed in a way that is not common-usual-comfortable to them.</p> <p>Below a possible text of the email: <i>"Email subject: A Bold Mission for PIRATES: The Grand Outfit Challenge!"</i></p>

<p>DESCRIPTION</p>	<p><i>Ahoy there, fearless PIRATES!</i> <i>Your devoted Empathy & Shame workshop crew has a special mission for you - consider it a little warm-up before we dive in.</i> <i>On your way to the venue, we challenge you to shake things up if you feel like it, dress in a way that catches eyes, turns heads, and maybe even sparks a double-take or two. Choose an outfit that's either the complete opposite of your usual style or something deeply rooted in your identity but boldly exaggerated. Think of it as a social experiment in visibility, self-expression, and (of course) the delightful awkwardness of being truly seen.</i> <i>Your challenge: travel to Cerquosino in your most extraordinary outfit. And just a little hint - this bold choice of yours might come in handy for a special surprise once you arrive.</i> <i>So, brave PIRATES pack wisely, dress boldly, and see you on the other side!</i></p> <p><i>Ps: Nothing is compulsory... :)</i> <i>Yours in audacious adventure,</i> <i>The Empathy and Shame Crew”</i></p> <p>Arrival day - welcome ceremony Upon arrival, participants are invited to the “registration office” in order to take part in the “FASHAME Week Show”. One of the facilitators receives the participants one by one, and in a quite judgemental way, asks them to fill in a form with the following data required:</p> <ul style="list-style-type: none"> • Pirate Name • Fashame piece of clothes (= a short title for their chosen appearance) • Approval to be included on the first page article of the Fashame magazine • Signature <p>Then, participants proceed to the photographer who captures their piece. The photographer is more encouraging, trying to capture the pieces of their clothing/appearance they feel strongly about. They give them confidence and take 2 or 3 pictures of each participant. Participants are asked to remain with their clothes until everyone has registered.</p>
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<p>DESCRIPTION</p>	<p>The FASHAME Week Show</p> <p>With loud music resembling fashion shows, one of the facilitators asks the participants to present their clothing on the runway. The facilitator calls each one by their Pirate Name and presents the title they have given to their piece, while the participant walks as a model on the runway.</p> <p>ADAPTATION: high energy, clapping, exclamations after each one presents. Depending on the time of the day the FASHAME Week Show is run, facilitators can opt for a short debriefing after that. During the debriefing, they make sure to give space for their thoughts and experiences from this experiment to be voiced. If useful, they can add some of those experiences or emotions to the main workshop that should take place on a different day.</p> <p>Before the workshop</p> <p>Facilitators distribute secretly to each participant a small task to accomplish two days prior to the workshop. This mini-challenge involves a “shameful task” such as: <i>“Suddenly, fall on your knees in the presence of other people and clean a stain on the floor with your hand”</i>, or <i>“Engage someone in a very boring conversation”</i>, <i>“Talk to someone you don’t know enough in a very very close distance”</i>, <i>“Leave in the middle of a conversation without ever excusing yourself”</i>, etc. The mini-tasks are adjusted to the place and the persons receiving them, taking into consideration their profile but also making sure that the mini-tasks always involve the presence of at least one person.</p> <p>Workshop introduction</p> <p>Facilitators arrive with something embarrassing, for example, something stuck between their teeth, stained clothes, a piece of toilet paper stuck under their shoe, etc. Facilitators welcome the group with a funny song and wait for them to form a circle. When everyone has gathered and the song has finished they remain in silence. For a long time. As if maybe something is wrong or was not organised properly from the side of the facilitators.</p>
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<p>DESCRITPION</p>	<p>Death by Shame/Mort de Honte</p> <p>Two facilitators go in the centre of the circle and they turn their backs to each other facing the group as two pistoleros. They ask the participants to remember their mini-task and try to see how it felt in their body while completing it. If feelings of shame or embarrassment were experienced, where exactly in their body they feel it. Or if the shame was provoked by something on their body (like a little something on your teeth), they ask them to keep that in their head for the next step. Facilitators shoot with an imaginary gun one by one the participants who will have to die a dramatic death provoked by the thing that shamed them. If for example the thing that shamed them was having something stuck between their teeth for an entire day, they die exaggerating the pain this caused in their mouth and die dramatically of that. The two persons next to the one dying have to turn and stare at the other one's painful death. When everyone is dead on the floor, the two facilitators do the same and collapse down of their own shame.</p> <p>The Animal of Shame</p> <p>From the floor, facilitators give the instruction: "Now that everyone is dead, let's resurrect from our graves and transform in the next life to the animal that best represents our shame". A facilitator encourages the participants to explore their new form starting from the movement of the head, the arms, the legs and then start moving around as their animal. The work is individual so at this point, interactions among animals are not encouraged.</p> <p>Facilitators can help the group by posing questions along the process such as:</p> <ul style="list-style-type: none"> • How does your animal move faster? • How does your animal sleep or rest? • How does it explore its surroundings? <p>On the next step, as animals move in the space, facilitators place a rope in the middle of the room dividing the space in two equal parts. The people on one side of the room are the animals in the zoo, while the others are the tourists visiting the zoo that watch the animals from behind the glass (rope). Participants change their roles, the tourists become animals and vice versa. They change multiple times and, as time progresses, facilitators make them change faster. Facilitators close the activity with a last round where everyone is an animal again. Facilitators use the rope for the group division in the next activity.</p>
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<p>DESCRITPION</p>	<p>Purgatory & Final Judgement</p> <p>Half of the group goes to the Purgatory and the others go to the Final Judgement and they work simultaneously in different spaces.</p> <p>However, if the group consists of 15 or less persons, we suggest that all the group works together first in the Purgatory and then in the Final Judgement.</p> <p>Purgatory description</p> <p>Participants walk in the space and find a spot that they like and that allows them to move freely. They are instructed to close their eyes and proceed to a body scan. When the music starts, participants have to feel how it makes them move. They embody the sound and express that in movement. As the music gets louder, they are invited to exaggerate their movement. At one point, as they keep moving, they open their eyes. The music fades out until silence and participants are asked to keep moving no matter the absence of sound. At some point, facilitators make them stop. Then, facilitators gather the group in a circle. Participants are asked one by one to go in the middle of the circle. When a random music starts, they are asked to embody the sound of this music. It's a personal expression, no interaction is encouraged among the participants at this point, as if they're alone in their room dancing. Facilitators ask participants to use their facial expressions as well while dancing. The participants of the circle are asked to observe attentively their partner dancing. After a while, they are encouraged to grasp the quality of their partner's movement and support them by dancing or moving as well. They do not copy the movement, rather giving their own interpretation. They are not following the music, they are following the participant in the middle of the circle. Each individual dance lasts approximately one minute and a half until the music fades. The facilitator calls the next person to enter the centre of the circle and changes the music.</p> <p>TIP: facilitators explore different styles of music (country, hard rock, techno, pop, classic, indie, children's music, etc).</p> <p>If there is time, the conclusion of the activity could be a collective dance with the same music used by the facilitators in the Purgatory session. If not, facilitators close the activity after everyone has danced and ask them to join the Final Judgement.</p>
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<p>DESCRIPTION</p>	<p>Final Judgement description</p> <p>Participants are taken to a different place (it can be outdoors if there is a confined space). On their way, the facilitator asks them to think of their experience while completing their mini-task. Participants think of what was challenging about it, what emotions did it produce, what memories might it have brought back.</p> <p>Arriving at the spot, the facilitator asks participants to walk in space and focus on themselves at the moment, without paying attention to the rest of people surrounding them. They are encouraged to think of this experience and inhale all the emotions in, magnify them, letting them enough space inside and then exhaling. As they exhale it, they are asked to produce a sound that expresses this emotion. Once they have found their unique sound they are asked to be able to repeat it again and again. Keeping this sound, they are asked to create a circle and to try to listen as well to one another. Participants are told to use their sound as a way to create a common rhythm or melody. The facilitator encourages them to play with volume levels asking to be louder or softer and to always being able to listen to what is collectively produced.</p> <p>The facilitator names someone and they produce their sound alone 2 or 3 times. Then, the group has to repeat it all together. After naming 2 or 3 persons, the group goes back to moving in space with their sound. The facilitator asks for the participants to try to capture their overall feeling or experience in one word or phrase and repeat it as they walk. If they keep repeating at a very low volume, facilitators encourage them to go a bit louder.</p> <p>While they continue with their word/phrase, the facilitator asks them to go on a free speech about the event, emotion or what that triggered. Every time they feel “stuck”, they are encouraged to return to their phrase and repeat it as many times as needed until they can return to their free speech mode. While continuing the process, the facilitator gives them this instruction: <i>“Now continue with your text but when I call someone’s name, you are asked to stop in place, not talk, and just listen to that person’s free speech. When I clap my hands, we continue all together and we move in space again”.</i></p>
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<p>DESCRIPTION</p>	<p>TIP: according to the group's emotional state, the facilitator is mindful on whether to call everyone's name or maybe let people who seem deeply affected to not do the individual solo speech. When everyone has spoken, facilitators ask them to remember their initial sound and explore how it may have changed now. Participants produce their new sound all together while walking in the space. Then, participants gather again in a circle and facilitators give them the instruction to use their phrase or sound, "throwing" it as they wish in the middle of the circle one by one. After that, participants all together breath in and out a couple of times and facilitators ask them to join the Purgatory, or if they are the second group, to have a 20 minutes silent break.</p> <p>Silent break - Facilitators invite participants to avoid speaking during their break, and process, in an individual way, all what has happened.</p> <p>Confessions</p> <p>Participants return to the room and they are asked to form couples. One is seated on the floor with their arms on their sides and palms on the floor facing up. For 4 minutes, this person is able to express their experience of the workshop without being interrupted by the other who carefully listens. They are asked:</p> <ul style="list-style-type: none"> • What did you see? • What did you feel? • What did you think? • How did you act? <p>TIP: participants don't necessarily have to follow those questions, which are more as guidelines if they feel stuck. But they are asked to keep that position with their body and to avoid moving their hands. This way, all the energy is channelled in their wording and is not exhausted on irrelevant gestures. After 4 minutes, they change roles. Once it's concluded, facilitators ask them to form a circle and start the debriefing session.</p>
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<p>DESCRIPTION</p>	<p>Silent Debate</p> <p>On the floor, facilitators place six charts with a phrase in the middle and plenty of space around it for participants to fill in with markers and pens:</p> <ul style="list-style-type: none"> • Shame rocks because ... • Empathy rocks because ... • Shame sucks because ... • Empathy sucks because ... • Shame and Empathy - Differences: • Shame and Empathy - Similarities: <p>NOTE: this is an optional step that would take around 15 minutes but, if there are time restrictions, facilitators can skip it and move to the Debriefing session.</p> <p>Debriefing</p> <p>Some questions are proposed at the end of the activity to debrief what happened, the feelings, the learnings. Below a proposal of questions:</p> <ul style="list-style-type: none"> • How are you at this moment? • What did you find challenging or empowering? • Was it different to you to act or to observe other people acting? • How do you connect empathy and shame to the educational aim/ learning in a training? • How do you connect empathy and shame to group dynamics in a training and how do you deal with it as a tool? • How do you connect empathy and shame to political perspective/aim?
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THE JOURNEY OF LIFE

TOPIC/S	Identity, relationships, transformation, past, present, future, differences and similarities, encounters, exchange
AIM	To reflect on the different facets of our own identity To understand identity as an ongoing process of transformation
TOOL TYPE	Guided body exploration/meditation, art dough modelling, using nature elements, pair/small group discussion, self-reflection, theatre or verbal presentation
DURATION	120 minute
MATERIAL	Salted dough (NOTE: prepare it shortly before the workshop so it does not dry), music, cardboard/wooden trays (for each participant - to be able to work with the dough), big mirrors (at least one), access to natural elements (If the venue provides direct access to nature, the participants gather them by themselves), flipchart paper, markers, colourful A5 papers, pens, paper tape.
DESCRIPTION	<p>Introduction: invitation to a journey</p> <p>Facilitators gather the group of participants in front of the working space and introduce the activity.</p> <p><i>“We are going on a little journey: who am I? In my everyday life, I show an image I have of myself. Are we sure this image is the one really representing me? Maybe yes or maybe no. If it is ok for us, fine, if not the journey continues. Nothing is forced. Always take care of yourself. Only you know when it stops or when it starts again. Without judgment.</i></p> <p><i>Keeping your eyes open or closed is just a suggestion.</i></p> <p><i>The choice is yours. What we are proposing to you today is a little and easy journey into our ancestral life. We are about to jump off a boat into the open sea. Let’s leave on board good and bad prejudices, mental constructs and social conventions. Leave here old and new generations. Don’t worry we’ll all find them again. What is about to happen is a guided improvisation, there is no right or wrong way. There is only the will to do it. This journey is mental and physical, through your imagination. Imagination is a tool that needs to be trained, that we must get to know and learn to use. I invite you to join me in this journey using your body, but if you are not comfortable you can experience it in a comfortable meditation position”.</i></p>

DESCRIPION

Body exploration: Journey from “water” to “human”

Participants are invited to enter the workshop room. A facilitator continue guiding the experience:

“Start. Now I invite you to come in and immerse yourself in the ocean. We can finally enjoy the water. We slowly melt into the water. Our reasons melt away, everything that makes us similar or different melts away. What unites us and separates us vanishes.

- **Water:** *our bodies go down into the deep ocean. Let’s stay there for a moment. In the darkness. In those places let us be still unexplored human beings. Now we are no longer similar or different, we are all the same, we are water. The water is still but vibrates with the current. Slowly in this darkness some rays of light enter and begin to produce oxygen. The small drops of water start to move between the current and the winds and suddenly through a ray of light a small seaweed appears.*
- **Plant:** *now we are small plants with small roots. We move with the current of the sea. Slowly our strength increases and we become a strong plant that resists and becomes a home for many fishes and other species.*
- **Storm:** *suddenly a storm comes into this world. Our strength resists, or roots don’t move but by the current something is ripped and destroyed. The cold and the current increase. And then stop, everything is over. We realise that our roots are detached from the ground. Slowly we feel that small legs and arms are born from our vegetable body. Slowly they become powerful and we discover that we are something different and we can go out of the water.*
- **Animal:** *now we are animals. We have become our ancestral animals and we are hungry. Are we predator or prey? Or both. We can smell the eyes of other animals. Are they food or not? Can we have an interaction or do we run away?*
- **Safe place:** *suddenly the world around us changes. The ground is shaking and we need to find a place where we can be safe. When we find this safe place we stay there afraid.*
- **Human:** *the ground now doesn't move anymore and we exit from the hole. And we feel different, we can stand and we feel we are closer to the sky. We are human now. And we discover other humans around us. Now we are a society. What shall we decide to do? Who shall we choose to be?*

The end”.

<p>DESCRIPTION</p>	<p>Mirror The participants are asked to form a circle, their backs facing the centre of the circle. Everyone closes their eyes. The facilitator explains that while everyone is with closed eyes, once they feel a tap on the head/shoulder, they should open their eyes. One facilitator reads the poem about identity “Who am I?” (or any other text that prompts a reflection on identity), while the other facilitator(s) pass by each participant in the circle, tapping their head/shoulder. When the participant opens their eyes, they look in the mirror for a few seconds. Then the facilitator taps again and they close their eyes. The mirror moves to the next participant and so on, until all participants in the circle have looked in the mirror.</p> <p>Molding yourself: Art/manual activity and Natural element First, participants are invited to open their eyes. Each participant finds a tray with salted dough and receives the instructions to mold the dough, creating their own identity. Then, participants are invited to find 3 nature elements which they would like to incorporate in their art piece. They can be asked to take more of these elements but incorporate only 3 in their art piece.</p> <p>Meetings: Encounters and exchanges Participants are given the instructions to find a pair and have 5 to 10 minutes to share. They present and explain their art piece and decide what nature element they can give to the other one. The facilitator gives an audio signal, the sound of a bell for example, when the pairs need to change.</p> <p>Individual reflection Participants are invited to enter back into the space. They look in a mirror at the entrance of the space, while entering back one by one. Then, in the room they find mirrors and posters with reflection questions, such as:</p> <ul style="list-style-type: none"> • How do I see myself? • How do I see myself through the others? • When I meet others what do I show/hide? • How do the encounters of others reshape and transform me? <p>They are given some time to go around and explore, and write their personal definition of “identity” on a small piece of paper.</p>
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<p>DESCRITPION</p>	<p>Final Sharing: Pop corn sharing and museum of art pieces</p> <p>The final part of the workshop can vary, depending on the preference of the facilitators, the objectives, the group specifics and dynamics. Facilitators gather the group in a circle and ask them to share with one word how everyone feels. If participants are more willing to talk and share, they can present in a pop corn style (one by one, at a time they feel ready). They can share their definition of “identity” and/or present their art piece.Or, if the participants are more debrief oriented, they can place their art works and definitions in a gallery, where they have a few minutes to go around and see and then gather in a circle for a debrief of the activity, led by the facilitator.</p> <p>Another option to close the activity is to split the group in two, and ask the first group to place their art piece on the floor, choose a title and present it with a frozen image. The first group gets a few minutes to prepare and at a given signal they share their body image, while the second group observing. Then they change places.</p> <p>Handout below</p>
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Salted dough recipe for about 10 people:

Ingredients

- 5 cups – purpose flour
- 2½ cups fine salt
- 2½ cups warm water (add gradually)

Instructions: in a large bowl, mix the flour and salt. Slowly add the warm water, a little at a time. Mix until a dough forms. Knead for 5 - 10 minutes until smooth and elastic. Divide the dough into portions and it's ready to use.

Who am I? poem

Who am I? Do you mean where I'm from? What I one day might become? What I do? What I've done? What I dream? Do you mean... what you see or what I've seen? What I fear or what I dream? Do you mean who I love? Do you mean what I've lost? Who am I? I guess who I am is exactly the same as who you are. Not better than. Not less than. Because there is no one who has been or ever will be exactly the same as either you or me.

TIME TO ACTIVATE!

TOPIC/S	Activism
AIM	<p>To raise awareness on activism as agent of political and social change</p> <p>To define what activism is</p> <p>To define possible tools to use in activism</p> <p>To reflect on the interconnections of actions and values and impact different tools can have</p>
TOOL TYPE	Debate and simulation
DURATION	75 minutes
MATERIAL	Stationery, flipchart papers, model of the activism Mandala
DESCRIPTION	<p>TRIGGER WARNING: this activity might lead to violent behaviours and careless speech during the simulation. Facilitators should be prepared to handle conflicts that might arise.</p> <p>Energizer and introduction</p> <p>Participants are asked to make groups of three. The two people on the side will be the social space, the people in the middle are activists. A person is out of the group and stands in the middle. When the person calls activists, the activists move in another social space, and the person in the middle tries to get a space too, leaving someone else in the middle. When the person in the middle calls for gentrification, activists and social spaces change roles and construct new groups of three. Facilitators then introduce the topic of the activity and welcome participants to the workshop.</p> <p>Moving Debate</p> <p>Participants are asked to stand in a line and decide if they rather agree or disagree to a series of statements. Once a statement is read, participants can have the chance to express the reason why they took such a position by verbalising and starting a debate. Participants can change positions if they are convinced by the statement of another participant.</p>

DESCRIPTION

The facilitator gives the floor first to a person on one side, then to a person on the other, and so on, for a maximum of 6 contributions per question. The statements are:

- Activism is the only way to bring social/political change
- Education is activism
- Only those affected by an issue should lead the activism around it
- Damaging objects/properties is sometimes a valid tool of activism
- My actions contribute to social/political change

Me as an activist

Participants are introduced to the Activism Mandala and they are asked to create their own Mandala reflecting on each specific aspect. In the end, they quickly share in plenary, with the group, what kind of activism they do and their own Mandala.

Time to activate!

Participants are divided into 5 groups of activists and are invited to join another room where 5 main spaces are set for each group to gather. Participants have 25 minutes to find a manifesto for their activist collective and find a name that defines them. In their manifesto, they should state: values, ethics, priorities. They also have the chance to decorate the space as they want, since it will be their very own social space. When time it's over, each collective quickly introduces themselves. During the presentation, the facilitators, representing the government, companies and institutions, abruptly enter the room stating (sarcastically): *"We have news from the town council: in 2 months, we are going to build a beautiful parking lot in this neighbourhood, tearing down your social spaces. You have 30 minutes to find actions to prevent this from happening."*

Participants should find possible actions they can do in order to prevent the demolition of their social space, following the values and principles of their collective. During the 30 minutes, they are allowed to try out the different actions, interacting, if they want, with other groups. The facilitators should clearly organise in clear separate roles with specific responsibility: example, law enforcement, tribunal, municipality, etc., with a set of specific actions they can do or they are forbidden to do.

SUGGESTION: one facilitator should stay out, to overlook and keep the safety of the simulation.

DESCRIPTION

After a while, the facilitators stop their activities to present a new challenge: *“After the recent events, we are calling the emergency state in our city and a new law forbidding demonstrations and sit-ins is on. The law foreseen:*

- *For simple vandalism to an object, you are required to leave the room from 1 to 5 minutes. For vandalism that includes violence towards one of the facilitators, you are required to stay out of the room for 1 minute 30 seconds to 5 minutes, plus a fine of a 10 minute massage*
- *Activists blocking traffic, railways or doing illegal sit-in from 50 seconds to 2 minutes outside of the room and a fine of 3 minutes massage*
- *Assembly is allowed only if authorised by us. Assembly includes: meetings of more than 7 people, demonstrations, sit-ins, concerts...*
- *The law is valid until further notice. That will never happen.”*

Participants can continue their actions, deciding to follow or not the new law. All groups are asked to show their actions if they didn't show it already. The activity ends with the final decision of the government/facilitators to gather on the assembly to further take a decision, ending the simulation.

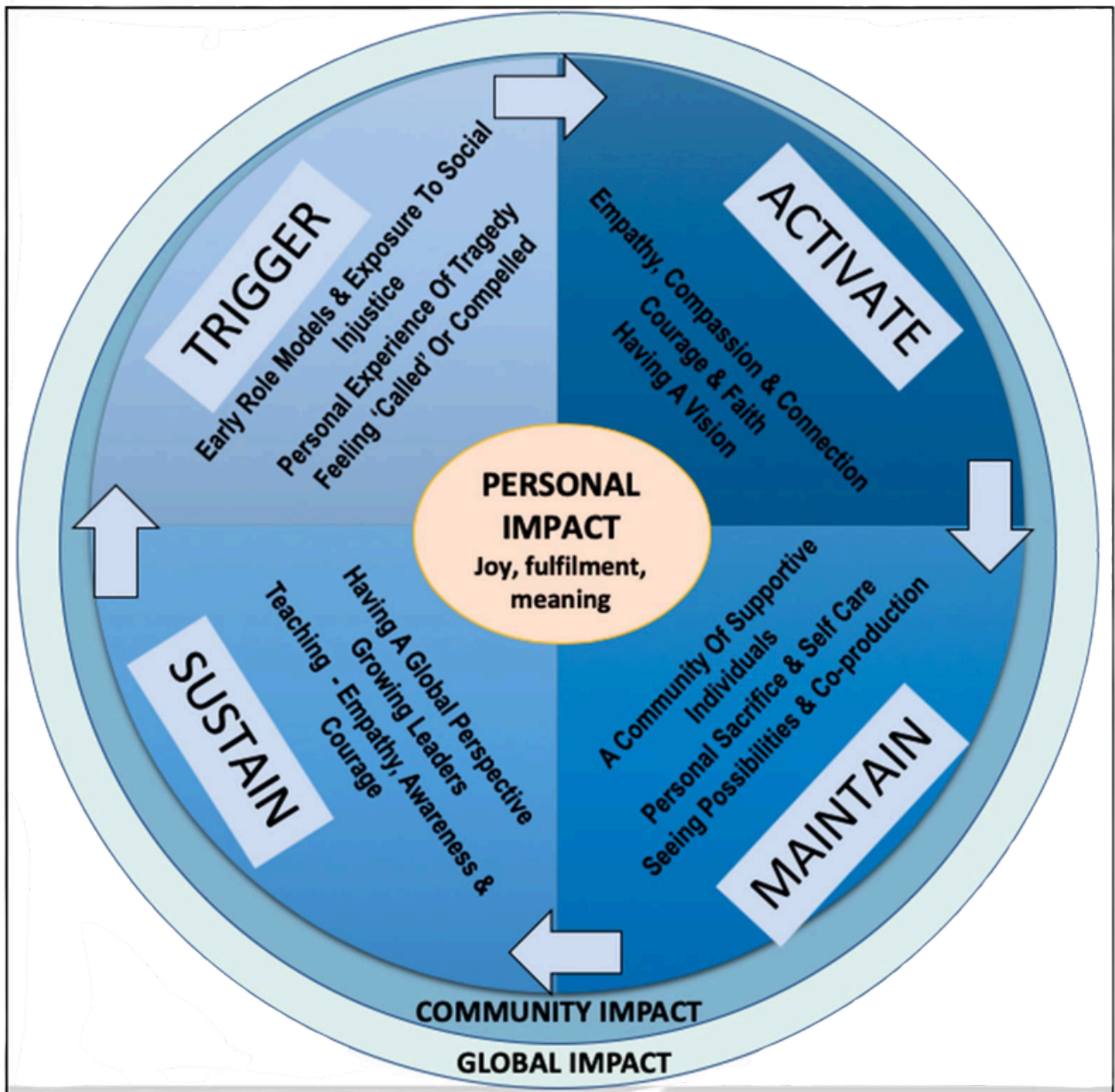
TIPS: facilitators can assign specific kinds of activism to groups not so experienced.

Debriefing: After a de-rolling moment, participants are asked to reflect on the previous activity through the following guiding questions:

- How do you feel? (quick round of feelings by everyone)
- How was the process of creating your collective's identity?
- How did you feel about the parking lot construction news and how did your group react?
- How was the actions creation process and did the actions align with your manifesto?
- When the emergency state was declared and a new law forbidding demonstrations was announced, how did your group react? Did your collective decide to comply with the new law, and if not, what were the reasons behind your decision?
- How was your relation with the other collectives?
- What do you think was the overall impact of your collective's actions?
- How can the experiences from this activity be applied to real world scenarios involving activism and civic engagement?

[Handout below](#)

ACTIVISM MANDALA





GAMIFICATION FOR SOCIAL IMPACT

TOPIC/S	Gamification: how games and playfulness can have a social impact
AIM	<p>To “gamify” critical thinking on social issues using the content of popular/traditional tales by re-creating those tales while simultaneously encouraging cooperation, teamwork, accessibility, leadership and creative thinking during the process of the game</p> <p>To explore how social impact can be achieved through the deconstruction of a traditional tale</p> <p>To improve group dynamics</p>
TOOL TYPE	Treasure hunt and/or escape room, critical thinking, creative writing & theatre performance
DURATION	150 minutes
MATERIAL	Bluetooth speakers, carbonate or lemon juice for invisible text, glow in the dark material and/or invisible pen (if possible), 5 torches, 5 baskets, 5 small locks with keys/codes, 5 small bags that can be locked, paper, pens, rope, scissors, 5 character cards from stories (5 different characters for each of the 5 stories), candles, costume and props for the facilitators
DESCRIPTION	<p>Setting and information before the starting: the activity is planned to start with a story setting which a grandma is reading to children. The space is organised in a cosy way, with low lighting, candles and comfortable seating for the participants to gather around the grandma.</p> <p>Before the participants are welcome inside, in order to form their groups, character cards are prepared (1 per participant, double sided. With a personality trait (1. Wisdom, 2. Intelligence, 3. Bravery, 4. Logic, 5. Creativity/Energetic) and are hidden in the room, to be discovered later.</p> <p>As the activity is planned during the evening, participants are invited to attend in their pyjamas.</p> <p>Introduction</p> <p>Participants are greeted at the door by a member of the team and welcomed inside. If the activity is planned to take place in a dark setting, the participants are warned in advance to know if there would feel any discomfort.</p> <p>As soon as participants settle inside the room, the grandma starts reading a classic story, in this case Little Red Riding Hood (LRRH), until it is interrupted by a sound effect. The text is:</p>

<p>DESCRIPTION</p>	<p><i>“Once upon a time, there was a little girl who was loved by everyone, especially her grandmother, who gave her a red riding hood. One day, her mother asked her to take some food to her grandmother's house in the woods, warning her to stay on the path and not talk to strangers.</i></p> <p><i>As Little Red Riding Hood walked through the forest, she met a wolf, who asked her where she was going. She innocently told him about her grandmother's house. The wolf then took a shortcut, reached the grandmother's house first, and locked her away. He disguised himself in her clothes and climbed into her bed.</i></p> <p><i>When Little Red Riding Hood arrived, she noticed that her "grandmother" looked strange. She said, "Grandmother, what big eyes you have!" to which the wolf replied, "All the better to see you with, my dear." She continued, "Grandmother, what big ears you have!" and the wolf answered, "All the better to hear you with, my dear." Finally, she said, "Grandmother, what big teeth you have!" The wolf leaped out of bed and ate her up.”</i></p> <p>A facilitator interrupts the story by playing the sound effect of a thunderstorm. The facilitator taking the role of LRRH then comes into the room and follows the text:</p> <p><i>“Now is the moment that all of you are waiting for the strong brave hunter to appear. But no...</i></p> <p><i>In this re-imagined version of the classic tale, Little Red Riding Hood is not a helpless girl. She is clever, resourceful, and determined to break free from the expectations placed upon her. The forest is filled with challenges and messages about traditional fairy tales. Your mission is to prove that the protagonists of their own stories don't need to be saved by anyone else and they have the power to re-write their own story. But before we dive deep into the forest, we invite you to look behind. Different character traits are displayed, and there is one card for each of you. Try to choose the one you identify with the most or that is closest to your personality. If you're unable to find one that truly resonates with you, don't worry. The important thing is to have a card.</i></p> <p><i>However, like all fairy tales, not everything is as it seems. So, turn your card around and find your story. Once you know your story, find it with your fairy tale friends.”</i></p> <p>Once all participants pick their cards according to the personality trait, they form their teams according to the 5 different characters from the same story (in this case: Little Mermaid, Beauty & the Beast, Pocahontas, Cinderella, & Jungle Book).</p>
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<p>DESCRIPTION</p>	<p>Game</p> <p>As soon as the teams are ready, they are given the instructions on how the adventure will follow, read by LRRH:</p> <p><i>“The instructions are simple (or are they?):</i></p> <ul style="list-style-type: none"> • <i>Each team has a basket containing everything you’ll need for the quest.</i> • <i>Open only the relevant envelope for riddles in the relevant station</i> • <i>You’re racing against time - but how much time? That remains a mystery</i> • <i>You can’t get out of your room you’re in until the sign... What sign? You’ll know. Don’t rush, but don’t delay either. The story can only continue when everyone reaches the next part of the forest</i> • <i>The path is yours to discover. Be mindful of your choices and enjoy the adventure.”</i> <p>Following the instructions, each group is handed their baskets with the necessary items: a torch, 4 envelopes with hints, papers, markers and a white paper (or, at least, it seems like that) that is the first clue. LRRH says her final words in the introduction and the lights go off.</p> <p><i>“Therefore, my dear princesses, princes, forest creatures, and friends... Good luck! The game begins now.”</i></p> <p>One facilitator then turns the light off.</p> <p>As the escape room officially begins, the facilitator greets the participants with a mysterious tray. The first challenge to unlock the direction of the game.</p> <p>On the tray, participants will find:</p> <ul style="list-style-type: none"> • A glass of milk, labelled "Drink me" • A plate of cookies, labelled "Eat me" • A paintbrush • A glass of grape juice, labelled "Don’t drink me" <p>Participants must realize that the grape juice is not for drinking, but rather a tool to reveal a hidden message on the blank sheet of paper given before.</p> <p>Using the paintbrush and the grape juice, participants brush the liquid over the white paper. Slowly, a hidden message is revealed, pointing them to the next location or step in the escape room.</p>
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DESCRIPTION	<p>Once all the groups are in their first stations, the lights go on again and the groups open their first envelopes. They are given approximately 10 minutes and are monitored in case any support or clarification may be required. Not at the moment the tasks are completed, but at the instant the time is over, the lights are turned off again signalling the participants to stop and to move to the next station, even if they have not finished. This process is repeated until the third station ends.</p> <p>At the end of their third mission, the group is requested to find the LRRH with their answer, so that they would receive keys to a “chest”, with their final mission inside. Once each group solves the third riddle and moves on to the chest, they find their next task: re-writing the end of the LRRH story. They receive instructions that they have 15 minutes, and have to present their re-writing by acting.</p> <p>Once the groups are ready to act their presentations out, all groups are given 5 minutes to perform.</p> <p>After the last group performs their act, a 30 minutes debriefing and conclusion is launched in plenary. The participants are asked about the whole procedure, if and how the different parts had impacted on any others, as well as how these would be relevant to real life situations.</p> <p>SUGGESTION: as this takes place in the evening, the debriefing and conclusion can take place on the next morning, rather than right after the performances.</p>
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FOOD 4 THOUGHTS

TOPIC/S	Food production, food and sustainability, food consumption
AIM	To raise awareness about the global food situation To reflect about food production To reflect on food production systems and consumption habits To share and co-create new sustainable visions for the future of food
TOOL TYPE	Energizer, gallery, group discussion, role playing, creative group work, final debriefing
DURATION	180 minutes
MATERIAL	3 flipcharts (used as ships in the energizer), sound system and music (e.g. “Isla Bonita”), pre-prepared posters or printed materials for the gallery walk with facts and data on: food production over time - GMOs and chemicals in agriculture - food waste in Western societies, global disparities in food access, environmental impact of meat consumption - fast food culture, 4 symbolic hats (e.g. coloured or labelled) representing: politician - psychologist - journalist - farmer, paper, markers, pencils, scissors, glue, optional props for theatre/comic creation
DESCRIPTION	<p>Energizer - The shark</p> <p>The energizer is proposed to foster energy, attention, and group cohesion. Participants are invited to move freely in the space where there are three flipcharts on the floor that represent ships. While music plays, participants "swim" around the space. When the music stops, sharks arrive and everyone must quickly climb into one of the ships to stay safe. In each round, one ship disappears due to a storm, reducing the number of safe spots. In the first round - 3 ships, in the second round - 2 ships, in the final round - 1 ship.</p> <p>Gallery Walk - Isla Bonita</p> <p>Under the sound of “Isla Bonita”, participants are guided into a gallery exploring the evolution of food across time and cultures.</p> <p>The gallery features posters and visuals on:</p> <ul style="list-style-type: none"> • Historical shifts in food production • Industrial agriculture and use of chemical products • GMOs and their role in global food supply • Food waste in developed countries • Inequities in global food distribution • The impact of meat consumption and fast food culture. <p>This phase is observational and reflective, stimulating curiosity and critical thinking.</p>

DESCRIPTION

Group Discussion with Role Play

Participants are divided into small groups of 4. Each participant takes on a role, represented by a symbolic hat:

- The Politician: concerned with GMOs, industry regulation, and food production policy
- The Psychologist: focused on the relationship between food and physical, emotional, and mental well-being
- The Journalist: interested in the link between climate change, local/global food crises, and media responsibility
- The Farmer: focused on sustainability, water use, access to resources, and food as a basic rights

Using their role, each participant contributes to the discussion about food and sustainability from their unique perspective. This with the purpose of encouraging critical thinking and debate.

Create Your Own Isla Bonita

Each group is now invited to co-create their vision of a utopian island with a fair, balanced and sustainable food system. They can choose their own format for the presentation (e.g. Theatre sketch, comic strip, visual poster, short story, etc).

Presentation: Everyone is gathered to present their “Isla Bonita” to the rest of the group.

Final Debriefing: Participants sit in a circle and facilitators guide a reflection session with the following key questions:

- What surprised you the most?
- What role did you feel most connected to and why?
- What did you learn from this workshop?
- How can we apply what we’ve discovered today in our daily lives?

Handout below

Gallery Walk: "Isla Bonita"

- *Every time you hold a bowl of rice, remember. Each tasty rice-corn is the result of sweet, bitterness, and hard work.* (Vietnamese Proverb)
- *Your thoughts and emotions are determined by the food you eat.* (Hippocrates, 5th century B.C.)
- ... As we say today: "You are what you eat."
- *Everything can be excellent if you use it properly (in the right amount).* (Kleovoulos, 460 N.C.])
- *It's not only the body affected by the food, but also the mind and soul. Thus, food can change the way you feel and think.* (Hippocrates, 5th century B.C.)
- *Your food is your medicine, and your medicine is your food.* (Hippocrates, 5th century B.C.)
- *Food can be medicine or poison, depending on how you use it.* (Hippocrates, 5th century B.C.)
- *One apple per day keeps the doctor away!* (Proverb)
- *Food for thought is no substitute for food on the table.* (Proverb)
- *Don't bite more than you can chew.* (Proverb)
- *I have eaten enough salt.* (Indonesian proverb which means..."I'm experienced enough!")
- *If you eat with wolves, you might get eaten...* (Proverb)
- *Melancholy can be treated with a proper diet.* (Hippocrates, 5th century B.C.)
- *To eat is a necessity, but to eat intelligently is an art.* (Chinese proverb)
- *To the ruler, people are heaven. To people, food is heaven.* (Chinese proverb)
- *The way to someone's heart is through their stomach.* (Proverb)
- *Those who take medicine but neglect their diet are wasting the skills of their doctor.* (Chinese proverb)



FEEDBACK AND CONSULTATION OF THE PROCESS

AIM	<p>To evaluate the workshops</p> <p>To run an internal evaluation in the co-facilitator crews</p> <p>To finalize the Toolkit</p>
DURATION	180 minutes
MATERIAL	Markers, flipcharts, laptop for the Toolkit, Toolkit template
DESCRIPTION	<p>Word café</p> <p>Squirrels take different positions in the space and all the participants are invited to visit each squirrel (who is the representative of the workshop delivered by their own crew), except the one they took part in as facilitators of this workshop. There is a specific time for the feedback fair and everyone is self-responsible for how they want to use this time, knowing they are invited to give feedback to each workshop. Before the fair, all the participants are invited to gather their “Automagic writing” to participate in the feedback session more efficiently. Each squirrel finds their own way and organization to take notes.</p> <p>Co-facilitators crew meeting</p> <p>Each group receives a proper time to be back to their own workshop and to share the outcomes from the feedback session. This time should be also used to evaluate the teamwork inside each crew.</p> <p>Finalization</p> <p>Then, each group is asked to finalize the Toolkit of their workshop, also including the tips/potential adjustments suggested during the feedback's session. At this point the Beaver takes the responsibility for the typing and sending the Toolkit template of their workshop.</p>

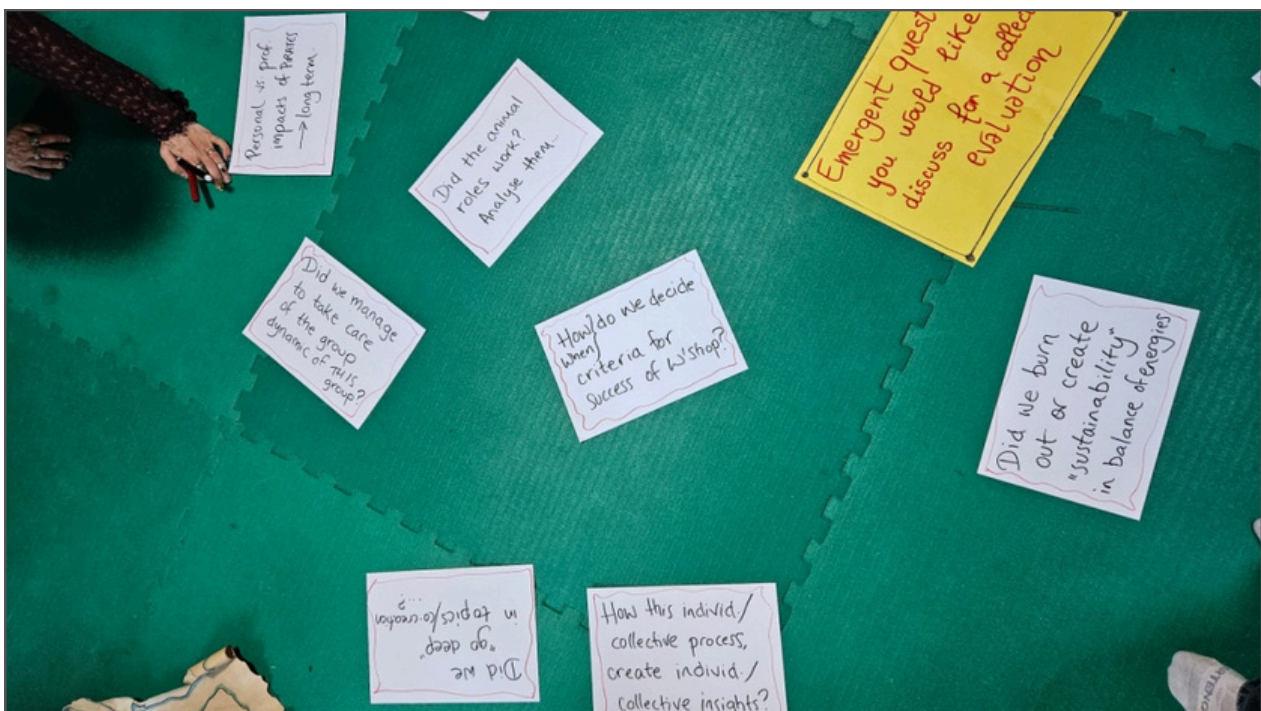


SELF ASSESSMENT

AIM	To run a final self assessment on skills and competences acquired during the training course
TOOL TYPE	Individual work
DURATION	40 minutes
MATERIAL	Flipcharts created in the session “Trainers skills and competences”, papers, pens, background music
DESCRIPTION	<p>Participants are invited to read again the initial self assessment notes and the skills and competences flipcharts created in the session of the day 2. They have to reflect on the evolution of their learning during the training course. Some guiding questions are proposed:</p> <ul style="list-style-type: none"> • What I already knew? • What I learnt during the training course? • What still I do need to process?

FEEDBACK

AIM	To run a collective final evaluation of the training course
TOOL TYPE	Brainstorming, open space, plenary
DURATION	120 minutes
MATERIAL	Flipcharts, A4 papers, pens, markers, rope
DESCRIPTION	<p><i>“What to evaluate?”</i></p> <p>The plenary it’s opened with the following question and the participants are asked to make proposals on the aspects of the training course to evaluate. After a first step of brainstorming, the proposals are clustered (where possible). The identified aspects were:</p> <ul style="list-style-type: none"> • Overall structure of the Training Course (specific objectives, organization, etc) • Group dynamics • Content and methodology <p>The following step proposed is an “Open Space” where participants are invited to mingle around three tables, one for each aspect to be evaluated, giving their feedback and focusing on “what worked”, “what to improve”, “possible suggestions for the future”. The group is invited to identify 3 participants taking the role of “table host”, with the task of taking notes of the feedback and of making a short restitution for the plenary at the end of the session.</p>



RONDO

AIM	To gather proposals and inputs for the upcoming PIRATEs edition in 2026
TOOL TYPE	Decision making
DURATION	30 minutes
MATERIAL	1 piece of paper per person, pens
DESCRIPTION	<p>Participants are gathered in a circle and they receive a piece of paper and a pen. They are invited to write in capital letter one proposal for next PIRATEs edition in 2026 (the proposal can be related to a topic, methodology, structure etc).</p> <p>After they all write on their paper, the paper goes left and if the next person is interested in the proposal, they have to add a tick and then pass the paper once again to the left.</p> <p>In this way, all the papers rotate and everyone has the possibility to express their interest by adding a tick.</p> <p>When the papers finish the full turn and are back to the owner, the person has to count how many ticks (expression of interest) are received.</p> <p>The proposals are then read, specifying the score they received. In this way, it is possible to have an overview of the main interests of the group on possible directions for the next PIRATEs edition for 2026. Therefore, all the proposals are gathered by the facilitators and used as a starting point to develop the design of the next PIRATEs edition.</p>

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Lunaria is an "Association for Social Promotion", established in 1992, not-for-profit, non-religious, and autonomous from any political party affiliation.

It promotes peace, social and economic justice, equality and the guarantee of citizenship rights, democracy and participation, social inclusion and intercultural dialogue.

At the local, national and international level, Lunaria performs and stimulates social change, carrying out advocacy initiatives, political and cultural events, non-formal education and communication activities, and leading networking as well as information and raising awareness campaigns.

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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