

E-HANDBOOK

DEVELOPING YOUTH WORK INNOVATION



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FUTURELABS

E-handbook

DISCOVER YOUR CREATIVE POWER OF INNOVATION!

WHAT:

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

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

IT IS A FREE-ACCESS PUBLICATION!

WHY:

- **HIGH POTENTIAL IMPACT:** it will allow the mainstreaming of several methodologies as it will be a permanent and free resource for any youth worker
- **INNOVATIVE TOOL:** there are not publications specifically about creativity and innovation in Youth Work
- **MINDSET BOOST:** the e-handbook inspires how to create an innovation mindset in working teams to develop a more creative ethos and an innovation culture

FOR WHOM:

To **enrich** and **empower** the competencies of:

- **YOUTHWORKERS**
- **EDUCATORS**
- **TRAINERS**

WHAT'S INSIDE:

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

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

It lists several **resources** and already existing **free online tools**.

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

WHERE YOU CAN FIND IT: The eHandbook has been uploaded to existing portals (**Salto Tool Box** and **Educational Tools** portal) and shared in the partner's local, national and international networks. Visit the website: ***futurelabs.humak.fi***

WHAT IS THIS EHANDBOOK ABOUT?

WHO IS IT FOR?

WHAT CAN YOU GET OUT OF IT?

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

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

In this eHandbook, practitioners can also find step-by-step methods and activity descriptions that can be put into practice immediately. Finally, it provides a list of resources and existing free online tools for youth workers.

This guide is an innovative output itself since in youth work, there are no publications specifically about creativity and innovation. Moreover, this is the first time the tools explored in this project have been gathered in one toolbox, specifically adapted for youth workers, with tips and recommendations for implementing these methodologies in various youth work settings to promote inclusion and youth participation.

This eHandbook is a fundamental piece of our project as it enables mainstreaming of the methodologies covered. It will be a permanent and free resource for all youth workers all around Europe.

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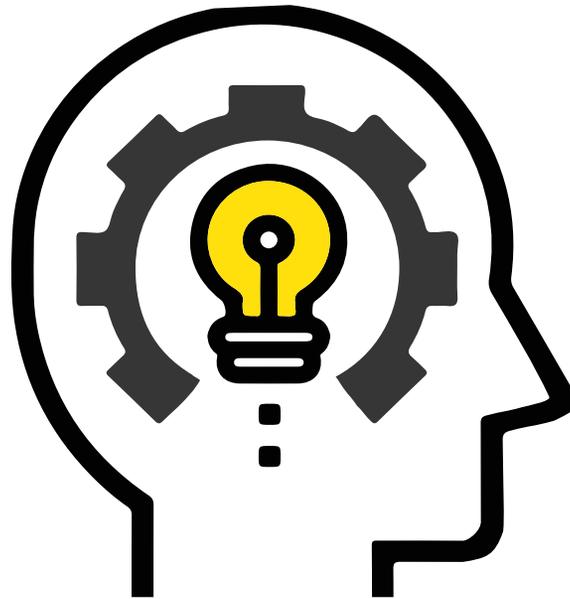
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TO BE SUCCESSFUL WE
MUST LIVE FROM OUR
IMAGINATIONS, NOT FROM
OUR MEMORIES.

– STEVEN COVEY

CREATIVITY AND INNOVATION IN YOUTH WORK

ANITA SILVA



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

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

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

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

Innovation, although conceptually closely related to creativity, is not the same thing. It does not refer so much to the internal inventive capacities of individuals but more to the external outputs of those creative skills: a new service, an enhanced product, a thought-provoking piece of art or a more efficient method of learning a foreign language.

While creativity, as a competence, allows us to have new ideas, innovation refers to when those ideas become real solutions that add value to a certain domain.

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

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

So, innovation is mostly contextual and is not always about finding the absolute “new”. Often, it’s about transferring, recombining or adapting old solutions to new purposes - from improvements to a small writing tool like the pencil, to a new way of teaching, all the way to how society is organized.

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

As technology develops, it pushes us to engage in new ways of dealing with knowledge: it offers new mechanisms for reading and interpreting the world through

media and social networks, new channels for relating to service providers, and essentially new possibilities of interacting with each other as human beings. Young people are natives to this digitalised world and their lives are embedded with technology. They constantly look for new online platforms to fulfill their needs and connect to each other. They live as much in the virtual world as in the real one. For young people, these two realities are profoundly intertwined.

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

But it’s not just a matter of catching the train of digitization. Youth workers can look at these technological advances as windows of opportunity to explore both new solutions for their own difficulties and more effective ways of promoting non-formal learning. Online gaming can be an extremely engaging and effective way for young people to acquire knowledge about complex social issues. Apps can help us gamify the process of skills development. Online platforms can be a space of social dialogue and participation. Social networks can be a stage for online collaboration. And soon, artificial intelligence will help us plan, implement and monitor it all. Moreover, youth workers can look at the internet as a great way to



interact with other youth workers globally, to create and strengthen partnerships that allow them to improve their own practices and learn from others' experimental practices to modernize and innovate in their own procedures.

As (and because) the world is becoming more digital, school systems are being questioned worldwide. A constantly evolving world requires adaptability and a set of skills that school does not always prepare its students for. The World Economic Forum identifies

the following as the four most needed competencies for 2020: Complex problem solving; Critical thinking; Creativity; and People management. While schools are generally more focused on mathematics, history and geometry - which obviously also have their importance - studies show that youth work can play a role in helping young people develop those four skills. In this respect, there is a clear need in the youth field for the recognition of non-formal learning. As educators we can, and should, not only seek to develop these skills in young people (and in ourselves)

but also to look for appropriate ways for individuals to recognize and communicate their abilities to others in different contexts. And, as a society, we should strive to have the proper infrastructure and mechanisms in place to acknowledge and frame the competences learned outside of school in functional and flexible systems that facilitate the access of young people to employment, lifelong learning and general well-being.

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

For this, however, youth workers need to have specific training, resources and the capacity to mainstream. The capacity to innovate requires a mindset bound to the future and rooted in collaboration and proactivity. Future youth workers can receive training in this mindset through academic pathways or similar. Since youth work is not yet recognised as a profession in many countries, it remains difficult for youth workers to access proper training in this field. Moreover, where it is available, youth work training does not prioritise research, creativity and innovation as core competences. This means that youth workers are more prepared and predisposed to replicate practices than to research and develop new ones. Furthermore, it will continue to be difficult for youth workers to foster such a mindset

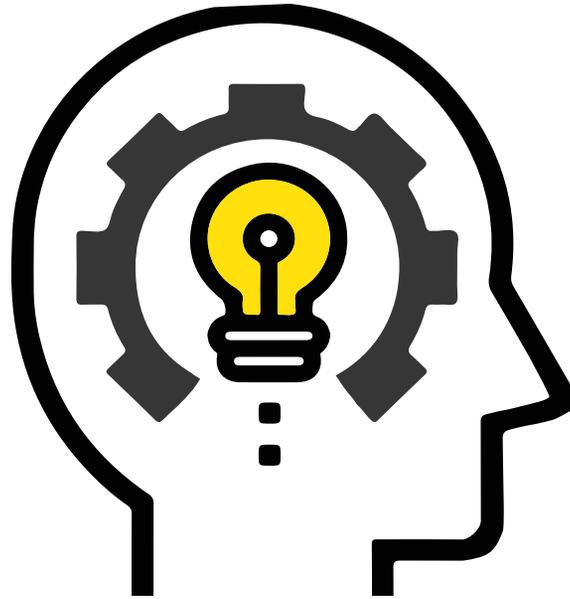
if they are constantly bound to reactivity, occupied by solving their own pressing issues or hampered by bureaucratic requirements. It is hard for youth workers to innovate if their own needs - such as professional recognition, financial stability, organisational support, academic training, and many others - are not met.

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

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

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

Young people increasingly have access to knowledge and tools that, on one hand, enable them to be more engaged citizens, but, on the other hand, present greater challenges for young people to deal with, including mental health issues. Youth workers can assist and prepare young people for the societal shifts we are all living. They can do this by supporting young people in developing the necessary competences and in making the kinds of healthy choices that will enable them to flourish in a world that is redefining itself. To do this, ultimately, youth work will need to re-design itself.



"IF YOU WANT
SOMETHING NEW,
YOU HAVE TO STOP
DOING SOMETHING OLD"

- PETER DRUCKER

HOW TO DEVELOP A CULTURE OF CREATIVITY AND INNOVATION IN YOUR COUNTRY

ANITA SILVA



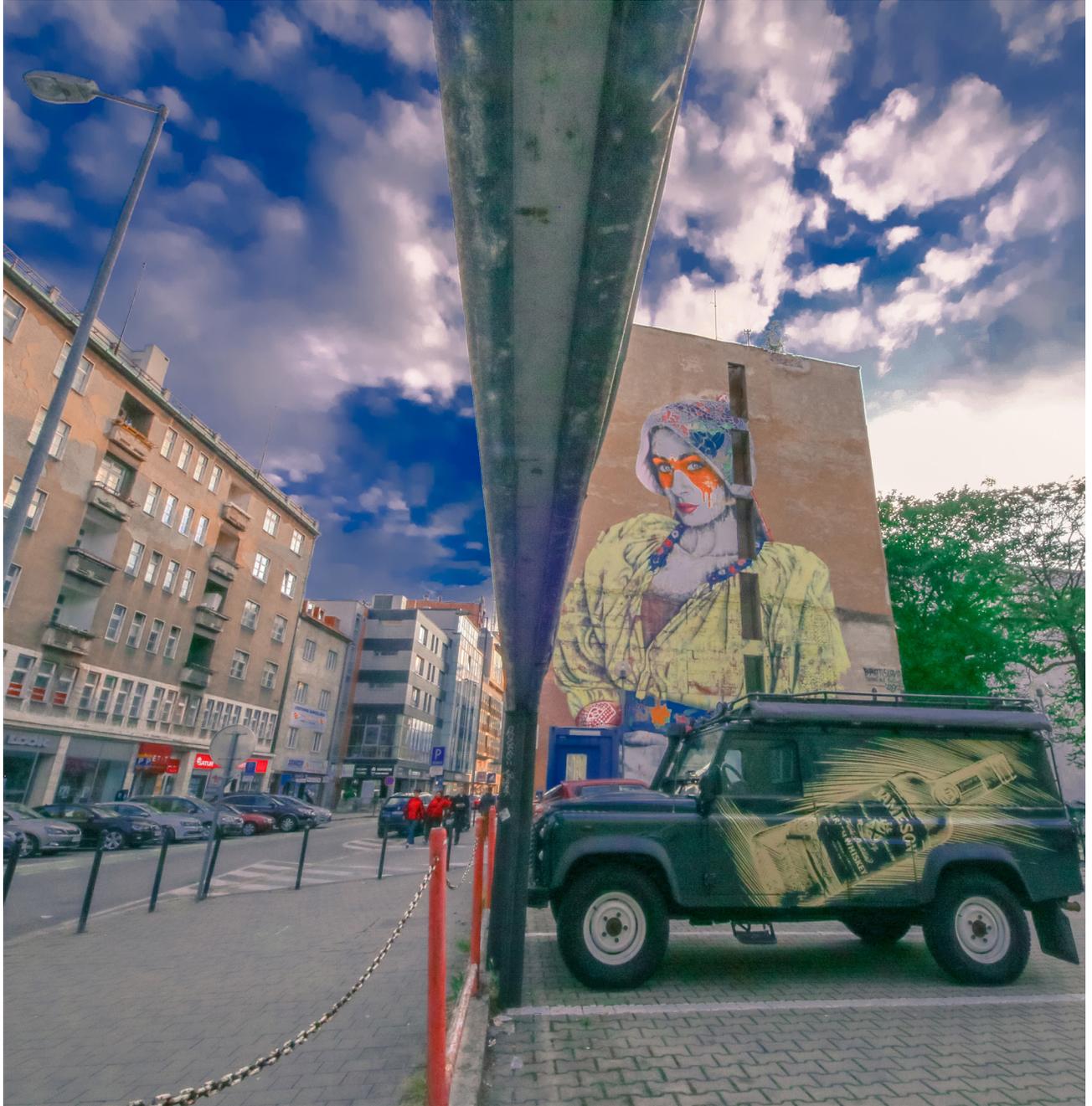
A CULTURE OF INNOVATION IN YOUTH ORGANISATIONS

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

However, constantly focusing what's most effective can hinder the capacity of your organisation to innovate and stay relevant in the field. An old proven way can be the biggest enemy for innovation. Original ideas require original thinking, and that mindset demands

that we step away from our routines and normal efficiency focused mode. It depends on your team's capacity to think critically about the established work mechanisms and activities and on their motivation to experiment with alternative ways of approaching their everyday work with young people.

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



WHAT YOU CAN DO (TIPS AND TRICKS)

The brain is a wonderful organ; it starts the moment you get up in the morning and does not stop until you get to the office.

– Robert Frost

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

KILL OLD MYTHS

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

VALUE AND CAPTURE NEW IDEAS

Organisations need to provide adequate times and well-designed physical and social environments for

youth workers to freely daydream, brainstorm and produce ideas, even odd ones. An environment that fosters ideation will have much more chance of solving complex problems and producing innovative practices. But it does not end there. Organisations will need to create ways to capture the new insights and preserve these ideas in order to evaluate them later or simply use them to inspire other new ideas. You can use idea boards, notebooks, online lists or record your ideas by whichever means in order to make these ideas available.

ALLOW AND CELEBRATE EXPERIMENTATION AND FAILURE

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

STEP OUT OF YOUR REGULAR ACTIVITIES

Making no mistakes, following tested, tried and proven activities generally leads to doing things faster and more efficiently. But if innovation is also a goal for the organisation, then variation is needed. Venture into doing things you've never tried. Partner-up with other actors that might have expertise you lack in a given area and try something radically different. Evaluate the experience and see what it teaches you about that new approach specifically, but also check if it can give hints on how to improve your regular well-known activities.

CONTACT WITH DIFFERENT WORLDS

Creativity is not only about having completely new ideas. Many times, innovation relies on the combination of old ideas or solutions inspired in other fields. Expose the team to different contexts, even outside of the youth field. Tour other youth services, visit an art exhibition, hang around with engineers, dance... Different experiences and environments can stimulate creativity and spur new ideas.

GET PEOPLE TO TALK MORE

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

PROVIDE TIME AND RESOURCES FOR DREAMING

All of the suggestions above require time and resources - but not that much. We know that in youth work funds and resources are frequently lacking. But often it is also the mindset that needs to change first. Being innovation-driven is first and foremost an attitude. Organisation leaders can build this culture in their structures by simply listening to their teams and clients, valuing people's ideas and allowing for experimentation and failure to take place, instead of keeping the "business

as usual" attitude that values doing the expected things fast and well. It requires the ability to take risks and the courage to explore the unknown.

LEARN TO PRESENT NEW IDEAS TO OTHERS

Adam Grant, author of the book *Originals: How Non-Conformists Move the World*, writes that "to generate creative ideas, you have to start from an unusual place. But to explain those ideas, you have to connect them to something familiar. That's why so many startups are introducing themselves as the Uber for X." This is an important aspect of innovation. Once you've created an innovative solution, you will need to communicate it to different stakeholders - funders, partners, colleagues, young people, etc. It might be hard for them to understand the potential of something new that they never heard of before. Relating your solution to recognizable examples, facts and known opportunities that other people can understand and value is the key to getting them on board and supporting your initiative.



WHEN AND WHERE CAN I USE THE TOOLS DESCRIBED IN THIS PUBLICATION?

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

– Steve Jobs

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

NEW WAYS TO LEARN ABOUT YOUR TARGET GROUP

You might want to invite suggestions for your next project from the youngsters you work with and from your local community. Although you may be keen to hear their needs and concerns, young people might be reluctant to talk with you. Founder and CEO of Trend Wolves, a Belgium Youth Trend Agency, Marteen Leyts states: “young people don’t want to talk to organisations. They want to talk to each other.”

So, if you want to get an insight into what your youngsters are thinking about, give them a platform where they can talk to each other about it. You might find the tools *Photovoice* and *Art of Hosting* useful methodologies to involve young people and local communities in your needs-assessment. These tools will help you create a space where everyone can participate and feel truly heard. On an even more holistic approach you might want to have a peek at is the *Design Thinking* approach to designing projects, services or prod-

ucts. This methodology is ideal if you want to have a participatory design approach to your activities and to test innovative ideas with your target group.

ENHANCED APPROACHES TO ENGAGE WITH YOUNG PEOPLE

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

PROMOTE CREATIVITY, TEAMWORK AND CELEBRATE FAILURE

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

ALTERNATIVE WAYS OF DOING NON-FORMAL EDUCATION

If your challenge is to innovate the way you design educational activities, then *Learning Experience Design* and *Gamification* are the tools you are looking for. The first is a conceptual approach to how we plan learning, it clarifies the elements to take into consideration when developing pedagogical programmes and focuses on the learners' experience.

The second will help you transform any topic into a motivating journey of challenges, balanced with cooperation and competition, skills and creativity, fun and learning.

These are just some examples of how these tools can be used in youth work. When reading their description, you will surely find that they are versatile approaches that you can use in many situations and adapt to different contexts.



TOOLS

INTRODUCTION

In “Future Labs”, we focused our attention on the search for tools that could represent both innovation and creativity in youth work.

The first challenge came in defining *tools for innovation*. At a time when everything seems to have been seen and done already, we concluded that *innovative* refers not only to something new, but also something taken from other fields and adapted to youth work, and something that opens new horizons and improves the quality of the product or process.

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

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

DESCRIPTION OF THE TRAINING SESSIONS

The sessions we developed to introduce the innovative methods at international training events are all described in SessionLab. These plans can be used freely by anyone introducing these methods to other youth work practitioners, teachers, or educators. These training curricula can be used as a whole, but the sessions may also be used separately - readers can download a single workshop to introduce particular tool to their target group in 1.5 hours. Readers can also be inspired by some of the concrete activities used during the training sessions.

[Training Curricula 1: Art of Hosting, Humor techniques, Improv Theatre, Design Thinking and Learning Experience Design.](#)

[Training Curricula 2: Digital Storytelling, Visualisation, PhotoVoice and Gamification.](#)

HOW TO WORK WITH SESSIONLAB

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

ART OF HOSTING

ANITA SILVA

THE SOURCE/HISTORY OF THE APPROACH

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

According to the Art of Hosting Online Community website¹, the seeds for this methodology started in the 90s, when practitioners felt the need to aggregate different participatory techniques in one holistic framework. Several international meetings have followed, from the early 2000s until today, to ensure this is an evolving open source approach, not owned by anyone but shared by a large community of practitioners, committed to using these methods meaningfully and to improving participatory democracy.

THE AIMS OF THE METHODOLOGY

The aim of the Art of Hosting approach is to engage and empower every person in a community to share their insights and resources within a group conversation or in a group process steered towards a common goal. Its purpose is to create a hospitable setting that: invites everyone to actively contribute to a given process; connects diverse perspectives; and supports the sharing of collective discoveries, ensuring equal social relationships among diverse stakeholders.

THE STRUCTURE OF THE METHODOLOGY

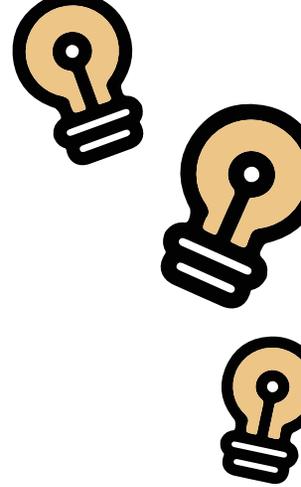
The Art of Hosting does not have a linear structure, but rather makes use of an array of participatory group process techniques including: Open Space Technology, World Café, the Way of Council, Appreciative Inquiry, Proaction Café and others. In this publication we will describe how to implement a few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

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

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

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

¹<http://artofhosting.ning.com/u>, consulted on 20 October 2018.





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

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

By using the Art of Hosting with young people they can gain self-confidence by being in a safe environment and feeling that their voice is heard and that their contributions are appreciated. Moreover, they

can learn that participatory spaces need to be co-created by everyone (including themselves) by learning to be open to different opinions and to actively listen to everyone's perspective with curiosity and appreciation.

As it gathers different participatory techniques, it can benefit the youth workers as well, by equipping them with more tools to truly engage young people in decision making processes and in youth-led-projects. Youth workers will also develop their own skills and attitudes in steering participatory activities.

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

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

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

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

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

POSSIBLE COMBINATIONS WITH OTHER METHODOLOGIES

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

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

Examples of different techniques are given on the following pages.

ANITA SILVA

THE WAY OF COUNCIL

WHEN YOU MIGHT USE IT:

When you want to host a dialogue in a group, ensuring space for everyone's participation.

TIME REQUIRED:

1 - 2h

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

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

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

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

METHOD DESCRIPTION & HISTORY:

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

WHY:

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

INSTRUCTIONS:

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

- **Intention** - At the beginning, the person who is hosting the council explains the reasons and the expected outcomes of the activity.
- **Welcome start-point** - The welcome moment is meant to bring participants' focus to the council and to stimulate the right mood. It can be a moment of silence, a poem reading, a song or whatever invites people to be in a calm and open state of mind.
- **Center and Check-in/Greeting** - The center of the circle can be a symbolic space and can be used to remind participants of the purpose of the meeting. You can use flowers, spirals, candles or whatever shapes or objects embody the intention of this council. Checking-in implies that each participant has the chance to briefly share their expectation, contribution or personal story. As people speak they can also place an object in the center as a symbol of their commitment to the process.
- **Agreements** - Making agreements together helps the group to establish common ground and reinforces a sense of respect and collaboration. Agreements can include: confidentiality, curiosity, compassion, etc.
- **Three Principles and Three Practices** - The most commonly used council principles are: Shared leadership, shared responsibility and reliance on wholeness. The three practices often presented are: to speak with intention, to listen

with attention and to tend to the well-being of the circle.

- **The dialogue** - This is the main objective of the council, for people to have a mindful conversation. The dialogue in a council can happen in different forms:
 - **Using a Talking Piece**: a talking piece is an object (e.g. a stick or a piece of tissue) that allows its holder to speak. It can be used when collecting everyone's contribution or during the check-in/out;
 - **Conversation Council**: when participants can take part and interact freely in a debate, sharing their views and opinions;
 - **Reflection or Silent Council**: this is used to give individual time to reflect about a given question or standoff or to help the group re-align with the council's purpose.
- **Guardian of Process** - The role of guardian should be given to one of the participants. This role can stay with one person or rotate among more participants. The task of the guardian is to observe the process and ensure the purpose and principles are being respected. At any moment the guardian can use a gentle sound (rattle, bell or other) to call a pause where everyone should stop, stay in silence and take a breath (for approx. one minute). This can be helpful to bring the group back to the desired mind-set. The guardian should then repeat the sound, explain why the pause was called and allow the group to re-start the conversation.



- **Check-out and Farewell** - Check-out is again a moment where all participants are given the space to share how they feel, what they've learned or what they take from the council experience. The host can then close the council with a farewell word or a minute of silence.

MEDIA:

Find more about this method in:

- <http://peerspirit.com/wp-content/uploads/2014/06/PeerSpirit-Circle-Guidelines2010.pdf>
- <http://waysofcouncil.net/wp-content/uploads/2017/02/Introduction-to-Council.pdf>
- <http://waysofcouncil.net/posts/circle-ways/>

ANITA SILVA

THE WORLD CAFÉ

WHEN YOU MIGHT USE IT:

When you want to host a dialogue in a group, ensuring space for everyone's participation.

TIME REQUIRED: 1 - 2h

HOW MANY PEOPLE INVOLVED: minimum 12, no maximum.

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

WHERE: This method requires a large space with room for several tables.

MATERIALS REQUIRED: Tables, chairs, large papers and writing material for each table.

METHOD DESCRIPTION & HISTORY:

The World Café is a global movement that aims to support meaningful conversations around the world in corporate, government and civic society. It allows big or small groups of people to hold conversations that matter and move forward through dialogue.

WHY:

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

INSTRUCTIONS

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

After the first round, the facilitator invites participants to move to other tables freely, except for one person, who should stay at the table as a “table host” to welcome the new participants and summarise the



previous conversation before starting a new round. The next rounds follow the same pattern and always a new person is asked to stay in the table as a table host while others move individually to any other table. Participants transport with them the insights from previous conversations and, in this way, cross-pollinate ideas and thoughts from conversation to conversation.

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

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

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

- **Promote the participation of all:** Everyone's contribution matters, invite everyone to be active during the Café, even if in some cases only actively listening.
- **Have powerful questions:** Attractive, stimulating questions that are relevant for your participants will spark interesting conversations. You can gradually deepen your questions, round by round, or explore different perspectives on a given subject.
- **Harvest and document:** On the last stage of the exercise, allow for participants to really explore insights and patterns. Make sure these are documented somehow, so that the knowledge co-created is shared and endures as a basis for further work and, most importantly, inspires further action.

Find more about this method in:
<http://www.theworldcafe.com>

DESIGN THINKING

SERGIO GONÇALVES

THE SOURCE/HISTORY OF THE APPROACH

Design Thinking evolved from different approaches throughout time. We can trace its initial birth to 1956, with Buckminster Fuller implementing classes of Comprehensive Anticipatory Design Science (CADS) at MIT. This approach built on the experience and knowledge of different professions such as engineers, industrial designers, materials scientists and chemists. From there it expanded, with different approaches and goals: being inclusive and democratic (Scandinavian Cooperative Design in 1960s), designing social and ecologically responsible things (Design for the Real World - 1969), and recognising the importance of human experience and perception when designing (Wicked Problems - 1973).

In the 1980s, the name “Design Thinking” was coined and came into use in different professions and approaches as it became more human-centered.

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

THE AIMS OF THE METHODOLOGY

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

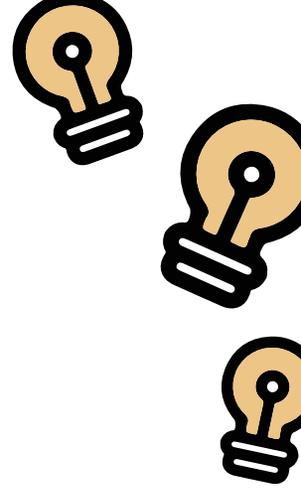
Design Thinking can be used in several fields but the common aim is to follow a process to design a product or service which will meet the needs of its users, in a continuous loop cycle of questioning, prototyping, trying it out, gathering feedback, improving it and repeating the cycle. It is all about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

THE STRUCTURE OF THE METHODOLOGY

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

Common to each of approaches is:

- Research (it can be called the “empathise stage”, or questioning) - to identify the needs of the target public or space.
- Ideation - to brainstorm possible outcomes, taking into account the research done..
- Prototyping - to create a product or service, a solution for the problem found, in the early stages, without trying to make it the final product yet





- Testing - to test the prototype and collect feedback in order to improve it and meet the needs of the users.
- Repeat - Repeat the cycle of prototyping, testing, collecting feedback and improving until reaching a final result, either due to time or resource constraints, or due to a common agreement that the final result was achieved with success.

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

One of the key elements that would benefit youth work is the idea of not making assumptions about what young people need or what may work for them. Rather, it's important to carry out research by asking them directly, by creating new things and testing them with young people, and to keep repeating the process, involving young people directly. Young people play an active part in the development of the new approaches, methods and tools, that ultimately, will be for them and made by them.

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

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

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

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

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

POSSIBLE COMBINATIONS WITH OTHER METHODOLOGIES

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

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

1st example - Redesigning a youth space

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

2nd example - Create a learning programme

Ask young people what they would like to learn and how. Brainstorm ideas with them: how to make a schedule, the possibilities for learning different topics, opportunities to learn with each other, etc. Design a learning programme taking into account the results of the previous steps. Test it by implementing it with young people and gather feedback. Improve it, adapt it according to the feedback obtained and implement new tests.

SERGIO GONÇALVES

DESIGN THINKING

WHEN YOU MIGHT USE IT:

This method can be used when it's necessary to create, test or/ and improve something, an activity, a project, a tool, etc. .

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

HOW MANY PEOPLE INVOLVED: At least 3 people, so you can seek feedback on the testing. There is no maximum limit.

TARGET: All possible target groups.

WHERE: It can be applied in any environment.

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

WHY:

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

INSTRUCTIONS

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

1ST STEP - IDENTIFY THE PROBLEM OR CHALLENGE

What needs to be changed, is not working well, or needs to be created from scratch? You may do that by conducting interviews, having focus groups, desk research or brainstorming.

2ND STEP - INSIGHTS & NEEDS

During your research, what did you find out? What insights did you have (ideas to develop further)? Observe your environment and users. What needs were

identified that your product or service might fulfil? We recommend using whiteboards or big flipcharts and sticky notes to write down the insights and needs you identify.

3RD STEP - PERSONA

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

4TH STEP - IDEAS

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

5TH STEP - PROTOTYPE

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

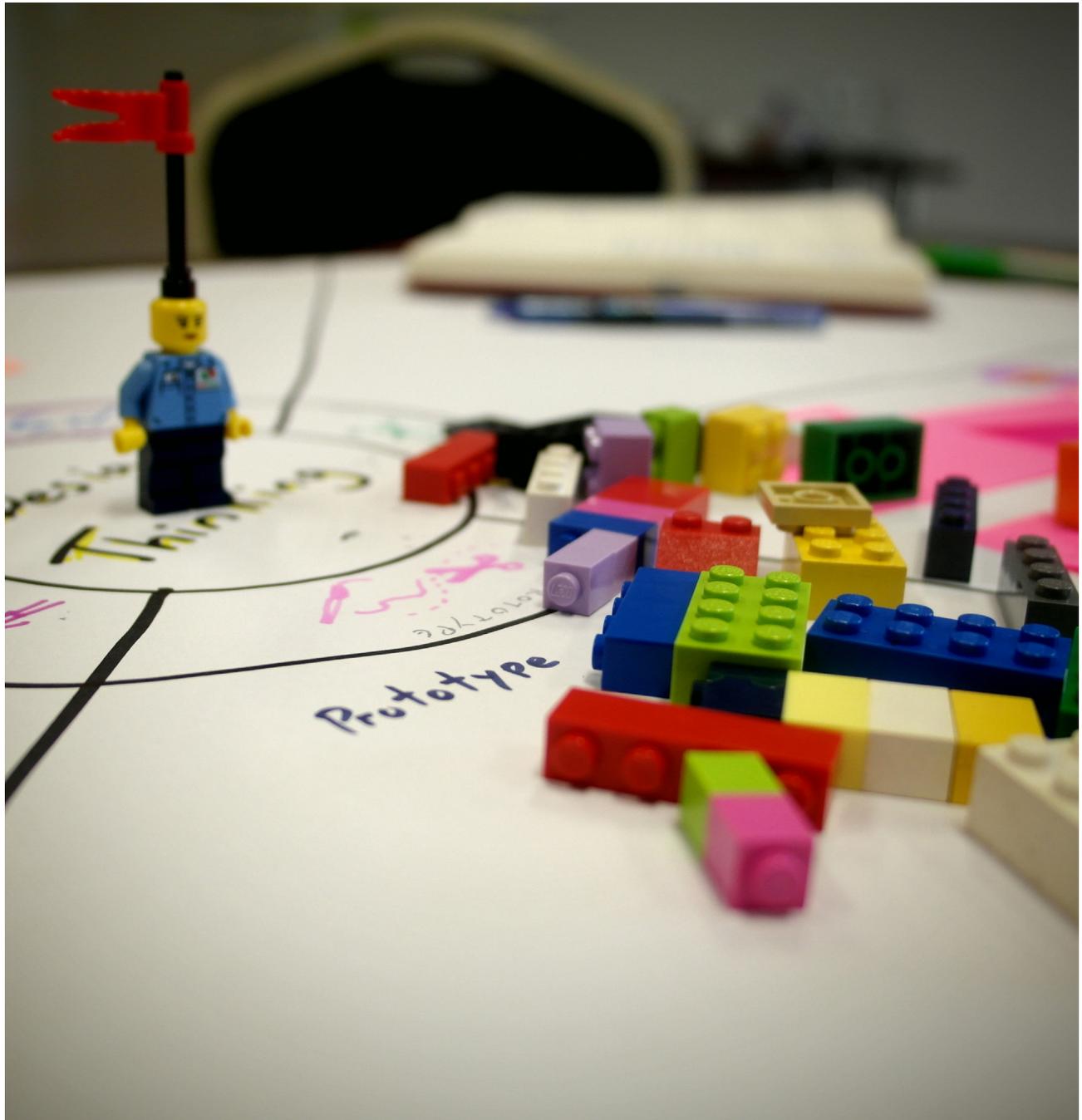
6TH - TEST & FEEDBACK

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

Repeat the cycle or go back to step 4 to improve what you have created. You can adapt this method and adjust the flow to your requirements, since it's a dynamic cycle that interacts in all steps.

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

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



CLOWNING

SÉRGIO GONÇALVES

THE SOURCE/HISTORY OF THE APPROACH

The history of clowns is wide and vast, passing by jesters from medieval times, to ancient Roman and Greek “rustic fools”, to the more modern Commedia Dell’arte. The word “clown” appeared in 1560 meaning a “rustic, boor, peasant”. The art of clowning has become ever more famous, especially in circuses around the world, but also with various universally-recognized characters such as Pierrot and Harlequin, or Charlot and Mr Bean in cinemas and on television.

In the 20th century, clowning began to be employed both as a personal development tool and in practices to improve health and well-being, as presented in the movie Patch Adams (based on a real story) which led to the appearance of clowns in hospitals. It has become clear that clowning is much more than making other people laugh, and the art of clowning has applications in different fields.

THE AIMS OF THE METHODOLOGY

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

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

THE STRUCTURE OF THE METHODOLOGY

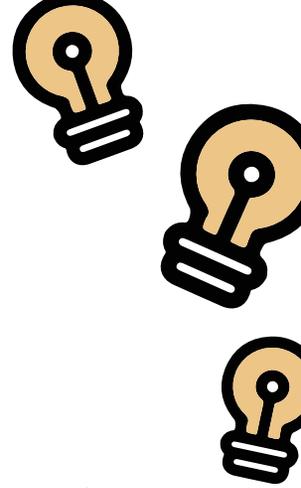
This methodology can have different structures, but mainly consists of different exercises to discover your inner clown. It can encompass: improvisation acts, imagination development exercises, practising failure, laughing out loud at different issues, body movement, facial expression, etc.

The exercises have a great impact when done in groups, especially if there is a continuity with all participants performing the exercises together on a regular basis, developing trust and confidence inside the group.

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

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

Implementing several sessions with exercises of clowning, the effect is even deeper and lasts longer, also allowing the group to gain confidence and trust in each other, so it can be used with groups of young people on a regular basis.



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

The facilitator: One key requirement is that the facilitator of the session be comfortable with the exercises proposed and act as a role model, leading the exercises by doing them, and in this way gaining the trust of the young people.

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

POSSIBLE COMBINATIONS WITH OTHER METHODOLOGIES

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

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

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

TO DEVELOP CREATIVITY AND IMAGINATION

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

TO LEARN HOW TO DEAL WITH FAILURE

There are situations experienced by young people, that make them feel frustrated or unmotivated. Clowning exercises can help them deal with these feelings. By offering the positive side and even playing with those feelings, these exercises help young people understand that maybe the level of importance is not as high as initially thought. So, it supports emotional awareness and development.

SERGIO GONÇALVES

WARM UP CLOWN EXERCISES

WHEN YOU MIGHT USE IT:

You may use this exercise at the start of a learning activity, you need to get participants moving. It may also be used to energize the group and to allow them to be confident and connect with each other.

TIME REQUIRED: 30 to 90 minutes

HOW MANY PEOPLE INVOLVED: The maximum number depends only on the space available - all participants should be able to move freely.

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

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

MATERIALS REQUIRED: You do not need any materials. However, props can help participants have more fun and step outside of their individual personality. So, clown noses, for example, can be very helpful. Other props that the participants can play with are also welcome, for example: hats, scarfs, Lego, Play-Doh, balls, etc.

WHY:

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

INSTRUCTIONS

1) Warm up with facial and body expressions

Start by warming up by “faking” emotions using only the body and face. For example, happiness, anger, fear, etc.



2) Walk around and stretch

Let the participants move freely and stretch their whole body, becoming aware of the different parts of the body and warming up.

3) Guided meditation to go back to being a child

With a gentle voice, guide the participants to good memories of childhood, letting them remember how it was when they were children. With the meditation, the participants should slowly incorporate the role of a child.

4) Free movement as children, to play around and explore

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

5) Calm down... a guided meditation

After the energy from the last step, gently guide the participants to calm down again and step out of their role as children.

6) Monster - Find your inner monster and walk and act like one

Tell the participants to imagine that they are monsters and that they should walk as if they were one. Support them in asking how the monster walks, how the monster interacts with others, how they talk, etc.

7) Monster party

- All the monsters meet in a club and dance.

After a while, they begin to flirt with each other. Continue the previous step, this time the “monsters” meet in a dance club. Let them dance as monsters and sometimes flirt with each other in a monster way.

8) Relax moment and debriefing-

Support the participants in relaxing and stepping out of their roles. Make a circle and implement a debriefing to check how it was, what the participants learned, what they discovered, what they enjoyed, etc.

SERGIO GONÇALVES

DISCOVER YOUR INNER CLOWN

WHEN YOU MIGHT USE IT:

You may use this exercise at the beginning of a learning activity, or when you need to get participants moving. It may be used also to energize the group and to allow them to be confident and connect with each other. It is especially good if you have several sessions with clowning, so this will get the process off to a good start

TIME REQUIRED: 30 to 90 minutes

HOW MANY PEOPLE INVOLVED: Minimum a group of 4/ 5 people. The maximum depends only on the space available - all participants should be able to move freely.

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

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

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

WHY:

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

INSTRUCTIONS

1) Give one clown nose to each person

**2) Walk around with the clown nose.
Free exploration**

Let the participants walk freely with the clown nose on. You do not need to do anything else, since they will be able to play on their own.

3) Divided in 2 groups, participants make a circle. One person stays in the middle and walks normally. Other participants give feedback on his walk and the participant in the middle tries to exaggerate their movements, to discover the way their clown walks.

4) Free movement with the clown walk

Let the participants walk freely in the space, with their newly discovered clown walk.

5) Invisible shopping - In couples, participants walk in a “supermarket” and shop, but without props. They use their imagination for everything.

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



IMPROV THEATRE

ANITA SILVA

THE SOURCE/HISTORY OF THE APPROACH

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

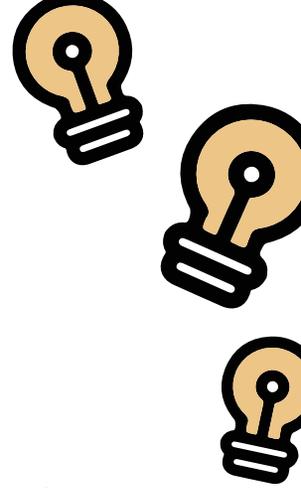
THE AIMS OF THE METHODOLOGY

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

THE STRUCTURE OF THE METHODOLOGY

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

- 1. Design** - Think what kind of skills you would like to develop with the group and, according to their profile, choose the appropriate exercises. You will find a few suggestions in this publication but there are many more online (see links at the end of this text). Remember to plan well how you want to facilitate the debriefing of your session and help the group reflect on the skills you initially set out to develop.
- 2. Prepare** - Once you start your session(s), warm-up the group with simple exercises that will help encourage participants to positively react and interact with each other. It might take a while until the group is feeling able to start improving full scenes, so take your time for a step-by-step approach.
- 3. Play** - There are many games around building scenes together. Many of them are easy and fun to start with. Some are useful to practice a “Yes, and...” attitude, others help us to create stories together, others work on our physicality, etc. Use them consciously and make sure everyone is involved during the games.



4. **Debrief** - You might want to have a conversation at the end of a session, at the end of an exercise or at the end of a sequence of exercises. Whatever moment you choose to do this, make sure to create a calm environment where people feel safe sharing their feelings and thoughts. Prepare some questions beforehand to ensure that the conversation can focus on the learning points of that exercise/session and on how they transfer to real-life experiences.

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

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

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

- **Remember you are not training actors** - When using improv theatre in a youth work context, with young people or with adults, your main goal is not an actual theatrical performance. You might include a performance at the end, but your focus should be on the things people learn on the way and how they can transfer them to their daily lives.
- **Warm-up is crucial** - Your participants are probably not experienced actors, so do not expect they will be ready to invent stories and take

risks when they come through the door. They will need exercises that slowly build-up their confidence and prepare the right attitude and mindset to improvise. Even experienced actors perform these simple exercises regularly to get into the right mood and to develop their improv skills.

- **Embrace mistakes** - In improv, everyone is invited to celebrate mistakes. This not only makes people more at ease with taking risks but it also challenges them to include those mistakes in the story of the scene being created. Failing is part of improvising (and part of life, by the way) so remember to create an environment where everyone can learn to accept their own and others' mistakes.
- **Make co-relations** - If your goal is to use this methodology as a way to develop specific skills for real life, then remember to give space for that reflection to happen, individually and in the group. Talk about the parallels people see between their behaviors in the exercises and in their daily lives and support them in expressing what they are learning from the process.

POSSIBLE COMBINATIONS WITH OTHER METHODOLOGIES

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



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

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

- In Slovakia, at the Youth Community house Rečica ob Savinji, Improv techniques were combined with The Way of Council to help young people overcome the fear of job interviews through improvisation. Initially, the council was used to address the fears linked to job interviews. Then, Improv exercises were used to explore physical postures and discuss how posture affects how they feel and how they can improve their posture during job interviews. Afterwards, a sequence of improv games was implemented, culminating in improvised job interviews for random positions (e.g. cook, policeman, DJ). A few keywords were distributed and had to be used by the one who was playing the applicant. In the end the group reflected on what they could learn from the experience. As a follow-up, a simulated job interview in their field was offered on Skype so they could further practice their skills.
- In Portugal, Improv was used at Youth Association Rota Jovem during a Youth Exchange as part of a team building activity. A sequence of improv exercises was used over 4 hours (with a break). The aim was to make the participants feel more comfortable with each other, and to get to know each other better. Improv techniques helped participants to concentrate fully in the activities and to stay really involved in all the processes, always paying attention to each other's needs and accomplishments. It gave each person more confidence to be themselves, and the capacity to laugh about

CONCRETE METHODS/ACTIVITIES

See methods template:

https://drive.google.com/open?id=1YfhSs40Qru-2vfJtKKRXlsEAqJB8EIS0e_0XaQ86I8g4

INTERESTING LINKS:

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

VERBAL FLUIDITY & SETTING SCENE BASICS

BEGINNERS IMPROV EXERCISES

WHEN YOU MIGHT USE IT:

This sequence can be useful if you want to prepare a group to start making more complete scenes together or when you want to develop team cooperation.

TIME REQUIRED: 1:30 h - 2:00 h

HOW MANY PEOPLE INVOLVED: : 5 - 25

TARGET: 8-80 years old

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

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

METHOD DESCRIPTION & HISTORY:

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

WHY

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



INSTRUCTIONS:

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

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

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

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

1st Debriefing

Sit in a circle with the group and ask participants to share their feelings during the exercises. Relate the groups’ findings and insights with the practice of Improv Theatre and explain its main principle: “Yes, and...” as well as the importance of improvisers jointly establishing the main dimensions of the scene/story they are creating - Who are we? Where are we? What are we doing? - at the beginning of a scene. The next exercise will help participants understand these principles in practice.

Freeze – Exercise to increase awareness, foster risk-taking and improve the capacity to start scenes together.

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

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

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

2nd Debriefing

1. Explore with participants the feelings and findings brought out by the last exercises. Relate their experience with important Improv skills such as active listening, not being afraid of making mistakes, reacting honestly, pausing, accepting your partner proposals, etc.
2. In buzz groups ask participants to discuss what kind of life skills they were developing while playing.
3. Ask participants to share some of the conclusions from the buzz groups in the big group and name their takeaways from the session.

ANITA SILVA

IMPROV WAMP-UP GAMES: "ON THE RAFT"

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

TIME REQUIRED: 1:30 h - 2:00 h

HOW MANY PEOPLE INVOLVED: : 5 - 25

TARGET: 8-80 years old

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

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

WHY

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

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



INSTRUCTIONS:

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

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

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

The raft eventually sunk and one person died (elect one person and ask them to slowly die) but not all is lost because this person will come back as a zombie (tell the person to stand up again as a zombie). Now this person will walk around and try to catch other people. If a zombie catches anyone, they become a zombie too (and therefore act as if dying a slow death and then rising as a zombie and trying to catch

other humans). Neither the zombies nor the living humans can run, however, if a zombie is approaching someone that person can save themselves by saying the name of any other human. That human becomes then the zombie (while the original zombie becomes a normal human, for some reason we cannot really explain ☺). The game goes on until there is only one human left, who will surely succumb to a severe zombie attack.

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

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

Do it – Exercise to develop imagination and physical expression.

Follow the same steps as the exercise before (Move & Focus), but after saying “freeze” give the group an action they should do once you say “Go” again. Possible actions are: washing the dishes, falling in love, going to toilet, falling asleep, etc. In the beginning, you can propose actions that participants can perform by themselves (like washing dishes) but as you continue you can propose actions that lead to a greater level of interaction between participants and enables the group to start to create stories together like: being in a bar, or in a cemetery, or in a plane. If needed, remind participants that they can think of different situations or take on different roles. For example: you can easily mime with your hand that you are washing a plate when someone tells you to wash the dishes.

But if you think further you can also: break a plate, fight with a really tough stain, dance while washing or simply open the washing machine. The idea is to look for the story inside the story.

Debriefing

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

LEARNING EXPERIENCE DESIGN

ANITA SILVA

THE SOURCE/HISTORY OF THE APPROACH

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

THE AIMS OF THE METHODOLOGY

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

THE STRUCTURE OF THE METHODOLOGY

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

1. WHAT'S YOUR PERSPECTIVE?

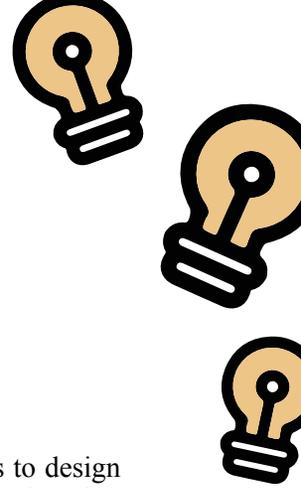
You probably already have your own ways to design activities and a few assumptions about how learning happens. If you want to be creative and find new ways to engage learners, you might want to change those perspectives a bit and make space for new possibilities. List your habits of designing sessions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

2. WHAT ROLE DO YOU PLAY?

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

3. WHAT'S YOUR GOAL?

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





4. WHAT PATH DO YOU FOLLOW?

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

5. WHAT'S NEXT?

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

1. **Journey** – What are the phases you are planning for the learners' journey?

2. **Energy and Pace** – How fast or slow is each step meant to be? How is the energy changing in the room?
3. **Instructions** – How can you bring instructions in a clear and effective manner for this specific target group? How to avoid confusion?
4. **Story(ies)** – Do you know any anecdotes or cases that are relevant for the topic of your session? Will there be a storyline beneath the whole learning experience?
5. **Tools** – will you use apps, specific software, and websites? Or will participants be offline? In that case, will you use cards, worksheets or canvases?
6. **Emotions** – How will participants feel on each stage? Challenged or comfortable? Cooperative or competitive? Stressed or relaxed? How can you create a positive emotional journey?
7. **Documenting** – How will participants record their learning outcomes? In a notebook, in a specific hand out?
8. **Challenges** – What can go wrong? Can you avoid possible challenges? If not how can you remediate?
9. **Resources** – Will you advise on other references, authors or books? How can learners keep learning after your session?

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

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

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

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

At the end, it's important to evaluate the session with participants and hear from them what worked well and what did not.

POSSIBLE COMBINATIONS WITH OTHER METHODOLOGIES

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

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

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

CONCRETE METHODS/ACTIVITIES

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

If you want to listen to the author explaining the 11 elements that are part of the LXD canvas, here is a nice video: <https://www.youtube.com/watch?v=ym-0BGdHfEB8>

GAMIFICATION

OLGA KUCZYNSKA

THE SOURCE/HISTORY OF THE APPROACH

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

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

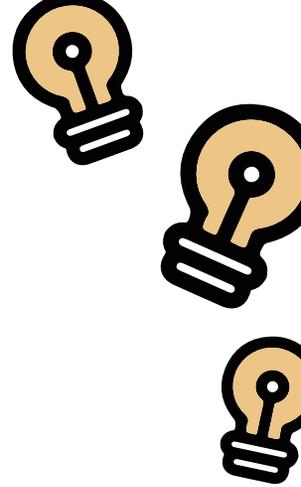
Looking at non-formal educational contexts, gamification is something we (trainers, facilitators, youth workers) use often, without realising it. How come?

THE AIMS OF THE METHODOLOGY

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

Let's take a closer look at what the game elements are:

1. Challenges (mapping to learning objectives).
2. Levels (learning path).
3. Instant feedback (supporting progress).
4. Scores or Points (imparting a sense of accomplishment and gratification).
5. Badges (acknowledging significant achievements).
6. Leaderboards (used for analytics).
7. Competition (assessing where the learner stands compared to their peers).
8. Collaboration (used when multiple teams play).
9. Fun



For sure while reading the elements you can remember your favourite games and the elements they had. To create a gamified experience you do not need to use them all. You can just use some of them depending on the context and your preferences as a player. This particular methodology of gamification and its use in education comes both ways - it is extremely enjoyable for both the creator and the user. So cool, right?

THE STRUCTURE OF THE METHODOLOGY

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

So let's start:

LEVEL 0

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

LEVEL 1

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

LEVEL 2

Define the objectives. What do you want to achieve by using gamification? Would you like to motivate your volunteers to carry out their weekly tasks more

efficiently? Or maybe you would like to motivate your students to learn a poem for the school academy? Be as specific as you can in planning your objectives.

LEVEL 3

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

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

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

LEVEL 4

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

LEVEL 5

Improve it and run it again and again and yet again. You've reached the final destination! You have run your experience; you have seen what worked and what didn't. Take some time to improve it, change it, adapt it and do it again. Think how amazing it will be having this perfect experience that you can use and adapt for different groups and environments!



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

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

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

Through gamification, we have in our hands the very simple and basic steps and elements we can use to im-

prove learning experiences in youth work. *Games can be "fun" for the learner, yet significantly improve the learning. In other words, players (learners) can have "fun" as they progress through the game, and yet will get to experience "learning" when they're absorbed in the game-play (Indusgeeks)*

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

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

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

For your activity, follow the experiential learning stages:

Insert graphic of KOLB cycle

For the debriefing itself, remember at the beginning to vent the feelings, asking how the experience was. Then move to the process and ask what happened, what the task was. Then, go to the learning and ask for the findings and conclusions and be ready to finish with future and applications by asking how the experience was connected with the real life and what the possible applications are. Simple? Simple!

POSSIBLE COMBINATIONS WITH OTHER METHODOLOGIES

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

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

Examples of methods are given on the following pages.

OLGA KUCZYNSKA

OPEN BADGES

WHEN YOU MIGHT USE IT:

When you want to recognise participation, learning achievements, and competences acquired.

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

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

TARGET: any groups

WHERE: any place

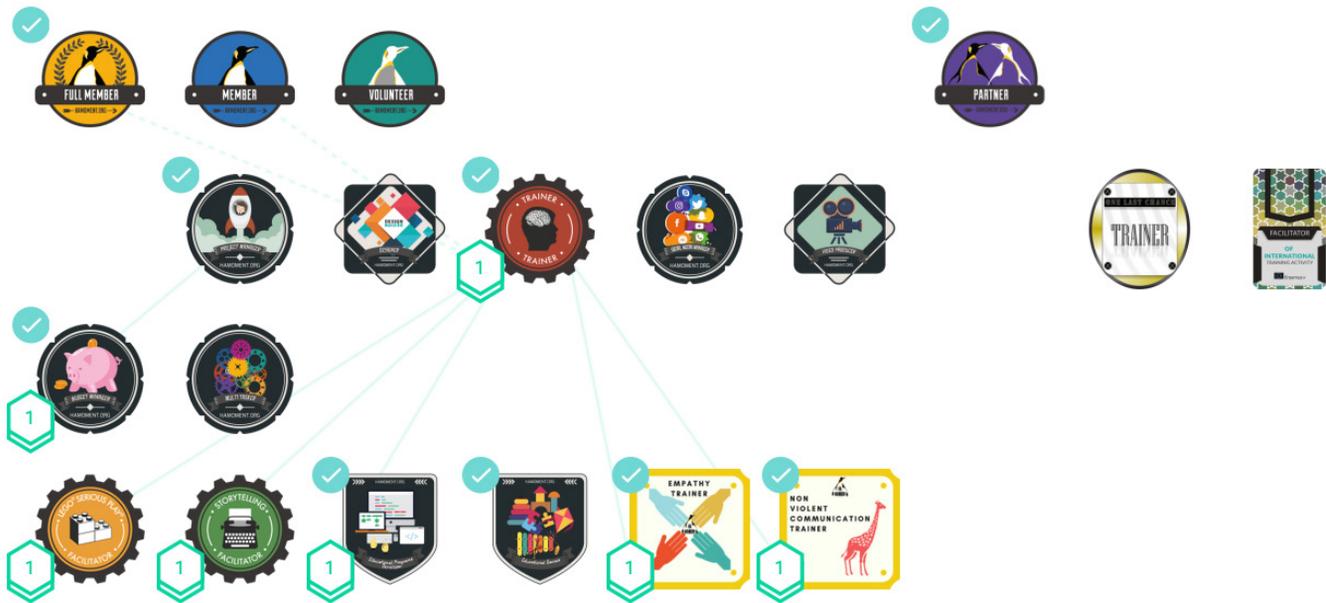
MATERIALS REQUIRED: internet connection, having a system for open badges, we recommend <https://www.badgecraft.eu> and a downloaded app <https://www.badgewallet.eu/en/>

METHOD DESCRIPTION & HISTORY:

Open Badges and micro credentials can be used to validate any experience. They are digital and free for anyone to issue and earn. They fill a gap in non-formal and informal education, providing recognition of learning.

WHY

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



HA MOMENT BADGE MAP FOR RECOGNITION TO ORGANISATION'S MEMBERS AND DIFFERENT TOLES: TRAINERS, PROJECT MANAGERS

INSTRUCTIONS LINK

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

OLGA KUCZYNSKA

MISSION IMPOSSIBLE

WHEN YOU MIGHT USE IT:

When you want to build group identity, start the getting-to-know-each-other process

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

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

TARGET: any groups

WHERE: any place

MATERIALS REQUIRED: Handouts printed with the mission to prepare, pens, envelopes (1 per participant), laptop, projector, preferably a big room with one chair per participant, masking tape (to stick the envelopes under the chairs), background music from the Mission Impossible movie

METHOD DESCRIPTION & HISTORY:

Mission impossible is a group building exercise which empowers participants to cooperate without the intervention of the trainer, in a self-management style. Ideally, it should be implemented on the first day of training, in any situation that the group of participants don't know each other yet.

WHY

Find a full Training Session Outline [here](#) on how to facilitate this activity and the tutorial video [here](#).



OLGA KUCZYNSKA

GAMIFIED SCAVENGER HUNT ACTIONBOUND

WHEN YOU MIGHT USE IT:

When you want to organise an engaging treasure hunt activity to connect groups and promote cooperation based on any content

TIME REQUIRED: From 15 minutes to 1 hour or more

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

TARGET: any groups

WHERE: any place

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

METHOD DESCRIPTION & HISTORY:

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

INSTRUCTIONS LINK

Go on the website <https://en.actionbound.com> register and create a bound. Actionbound has many challenges you can add- based on finding a place with a QR code to scan, taking a picture or a video, answering quiz questions and so on. You can decide whether or not to assign a time limit. Create a plan of tasks based on your needs and test it within an app that you need to download first. After testing, add any needed improvements and you are ready to use it! To let your teams play, download a QR code from the website and when the teams are finished you can project the results and celebrate the winners.

Additionally, you can observe a similar approach in the other video on geocaching.

PHOTOVOICE

LARIS GUERRI

Photovoice is a form of documentary photography aimed at those who don't have much money and feel they have little power or influence in their community.

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

The participants take photographs to highlight their subjective viewpoint. These convey to the audience the participants' thoughts, feelings and emotions on a specific social issue.

THE AIMS OF THE METHODOLOGY

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

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

1. use photographic images to document and reflect on the needs and assets of their community from their own point of view;
2. promote dialogue about salient community issues through group discussion of photographs;

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

THE STRUCTURE OF THE METHODOLOGY

A. The preparation phase

A.1. Setting goals and defining the topic

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

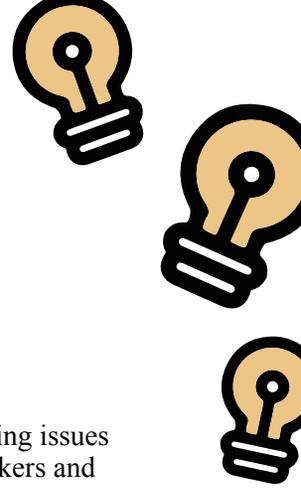
Even if the facilitator has some general themes, it is preferable for the participants to choose the theme, and formulate it as a community issue or as a subject to be investigated. Involvement in defining the theme motivates participants and makes them responsible, as part of the process.

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

A.3. Familiarizing participants with the Photovoice method

B. The photographing session and preparation of the exhibition

B.1. Basic abilities in photography and photography ethics



B.2. Taking photos in the community

B.3. Discussion sessions based on photos and experience

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

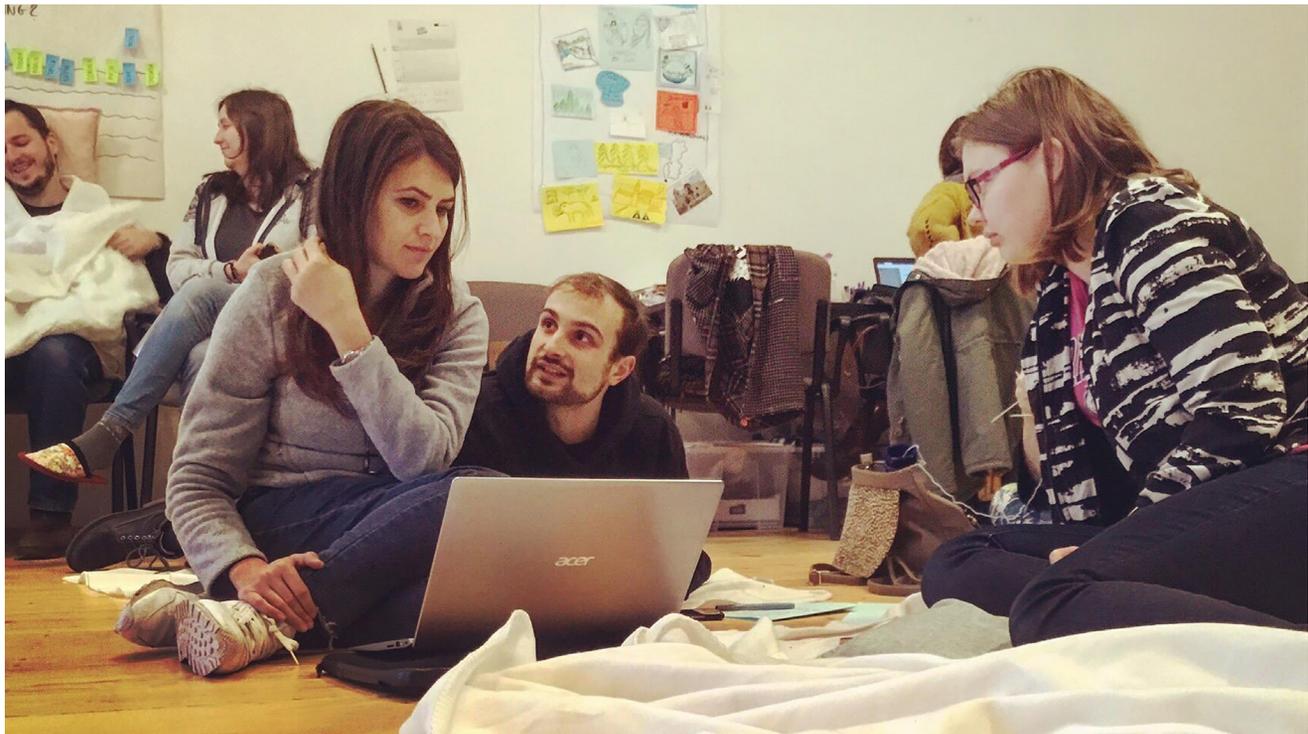
For each selected photo, the person who took it creates a message in which they express synthetically what they wanted to transmit through that image. For creating the messages, you can use the SHOWED method (see below)

B.4. Photos Processing

Photo processing requires image editing skills, because the photos may require interventions (if they are too small, if the frame has been moved, etc.). You also need to attach the text to the image, which can be done digitally or you can use the classic version - sticking the message to the physical image.

We recommend using photo paper, A4 or larger.

C. Evaluation of results and of the whole process.



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

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

Using Photovoice:

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

The participants will also have the skills to:

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

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

- Involve young people, boosting their participation, and creating a free and open environment of discussion.
- Explore the ethics of photography and personal privacy
- Consider getting a photographer or expert on board to provide tips on taking photographs and editing tricks
- Digital photography is easier, more sustainable and less expensive

POSSIBLE COMBINATIONS WITH OTHER METHODOLOGIES

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

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

The “This is my voice” project, under the Youth in Action Program, offers an example of this methodology in practice. Conducted with deaf people, the program draws attention to participants' abilities and their value to the labor market.

SHOWED METHOD

WHEN YOU MIGHT USE IT:

This simple method helps clarify, to yourself first, the message and the impact you want to create for your photos. It is to be used with the photos that you intend to use.

TIME REQUIRED: 30 minutes, if done independently, more time if done as a group activity.

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

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

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

MATERIALS REQUIRED: Paper, photos, pens

WHY

The great strength of the SHOWED method is its simplicity; simple basic questions raise the author's awareness about the message they want to transmit. SHOWED method can also be used by an audience viewing the Photovoice exhibition as a way of reading the image.

INSTRUCTIONS

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

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

MANUSCRIPTING

JARMO RÖKSÄ

THE SOURCE/HISTORY OF THE APPROACH

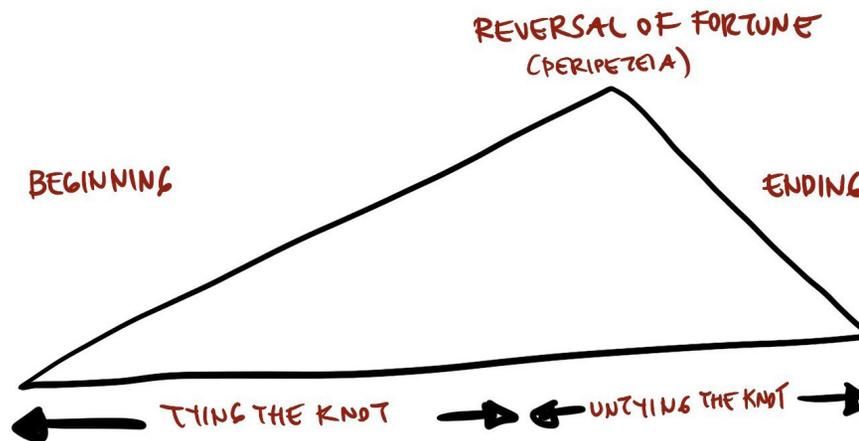
The foundation of the theoretical discussion on drama was laid by Aristotle in his *Poetry*. His thoughts are, in principle, still valid. The story should consist of the *ethos* (character, meaning the moral or ethical character) of the agents (of the plot, *mythos*) changing either towards good or bad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

Ethos means personal motivations and traits that create cause-and-effect chains of actions concluding, either with pity or fear, in tragedy. When the play stimulates these emotions, the audience experiences a *catharsis*, becoming liberated from these feelings.

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

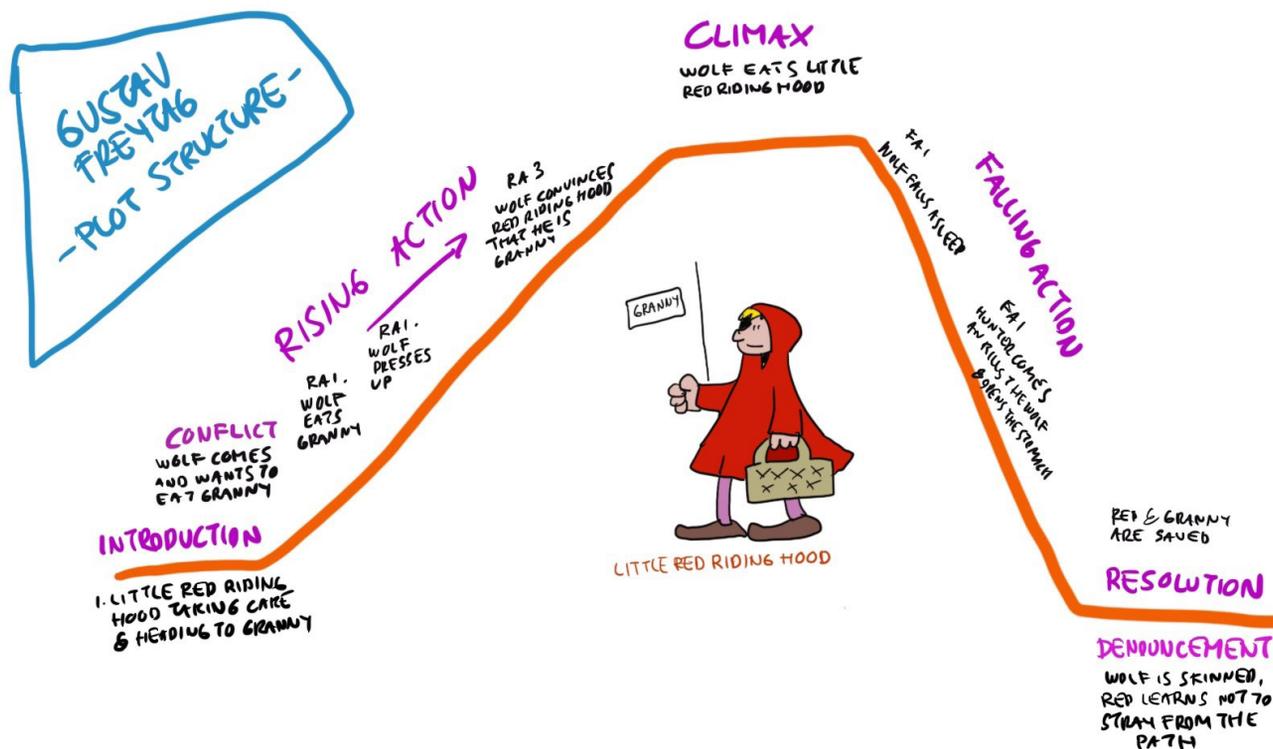
The “archetypal” story has a core which has three parts:

1. Problem (Tension). This is something which drives the change and creates a “new character”. It is a goal, obstacle or a problem that makes the viewer wonder what will happen next and creates curiosity, compelling an audience to keep following the story.



ARISTOTLE'S DRAMA CURVE





2. Solution (Resolution), which addresses the problem and creates more questions but doesn't necessarily solve the problem.
3. Transformation (Changing, Learning). A character learns something or grows morally as a character. If nothing changes, the audience fades away. The best stories are those which change the audience.

Gustav Freytag's story triangle, from the 19th century, is one example of later theories of manuscripting that are based on Aristotle's ideas. It is one to which Hollywood returns time after time (image: famous example of this is how Little Red Riding Hood follows the curve).

THE AIMS OF THE METHODOLOGY

The aim of the methodology is to provide tools for creating stories of transformation which have a positive effect on the audience. The effect can be emotional or it can change the audience's behavior.

THE STRUCTURE OF THE METHODOLOGY

The story development process happens in steps

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

3. Story script (telling the story)
4. Story table (dividing the story into the frames/ scenes)

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

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

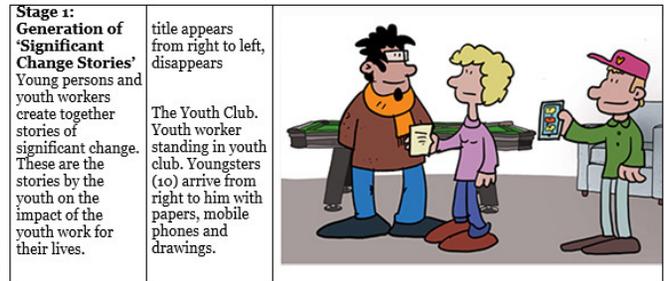
POSSIBLE COMBINATIONS WITH OTHER METHODOLOGIES

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

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

Various cities offer drama writing classes for young people.

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



JARMO RÖKSÄ

MANUSCRIPTING/SCREENWRITING

WHEN YOU MIGHT USE IT:

When you want to create films, animations, theatre dramas, presentations, commercials and anything with which you want to tell a story to the audience.

TIME REQUIRED: Flexible time. The manuscripting workshops can vary in length.

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

TARGET: All kinds of persons interested in creating stories.

WHERE: In any place you can write and draw.

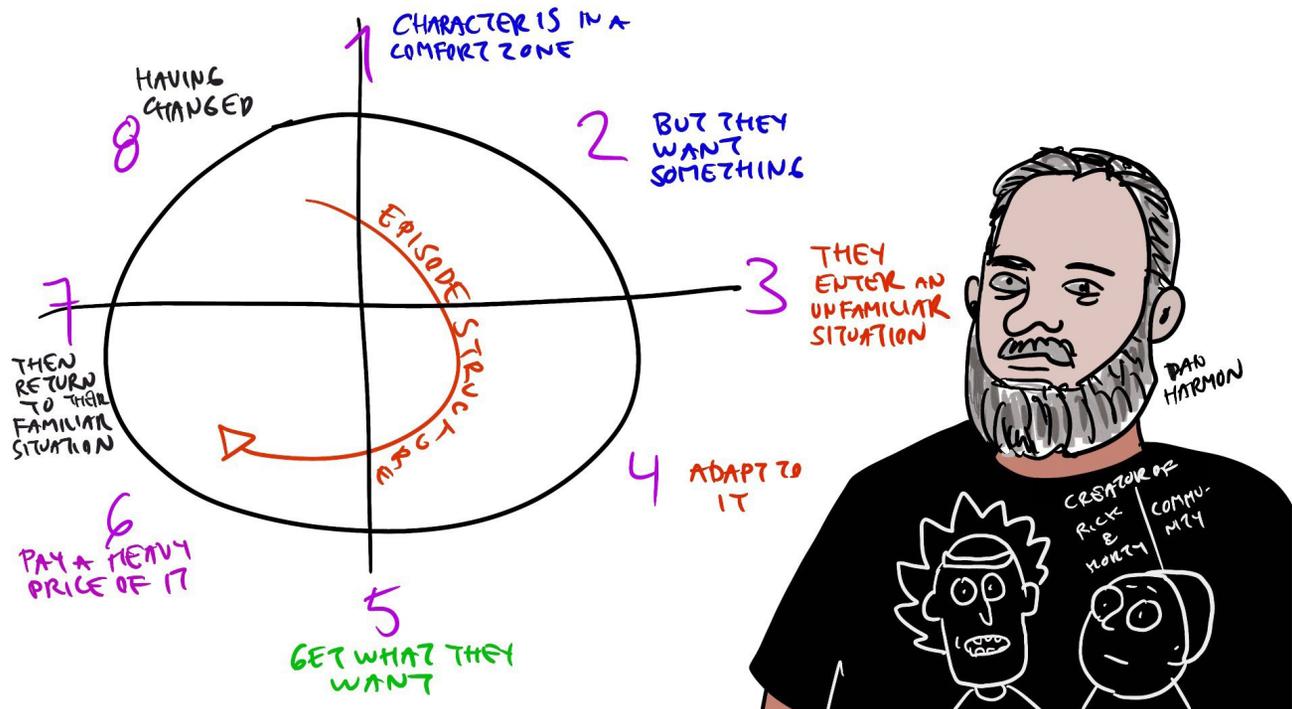
MATERIALS REQUIRED: Writing equipment, paper and pens for drawing the visual story board

METHOD DESCRIPTION & HISTORY:

People have always told stories to themselves, but the idea of a visual storyboard – the concept of drawing scenes on separate sheets of paper and presenting them in sequence – was invented by Webb Smith who worked in Disney.

INSTRUCTIONS

1. Build the story core (pitch) in which you tell the rough storyline in one or two sentences.
2. Story map (structure) – Build more structure on top of the storyline, give more details about your character's transformation from the beginning, through obstacles to the moral ending..
3. Story script (telling the story), write the story
4. Story table, break your story in to the visual story board, combining a visual presentation of what happens in each scene with the associated story.



ANIMATION AND SITCOM WRITER DAN HARMON FOLLOWS THE SAME STRUCTURE EPISODE AFTER EPISODE

TIPS & TRICKS

Start your workshop by introducing story telling methods and present some typical ways of creating the story map. Examples of the stories everyone knows, like fairytales, are good way to demonstrate the character's journey, obstacles and transformation. Ask participants to build a story core. What is the idea of the story? Discuss the ideas together in class and ask feedback from other participants. Participants can re-edit the story core in line with the feedback given. Then, presenting some examples, ask participants to [visually] build a story map and move further towards writing the story. When the story is written continue to build a visual storyboard where participants draw

what happens in the scene, how it is framed (ref. image on framing) and what the camera angles are (ref. image). Ask participants to write the story alongside the scene: what happens and the exact storyline to be recorded by the narrator(s), if there are any.

INSTRUCTIONS FOR WORKSHOP

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

1. Presentation of the different ways to tell the story, typical stories, presenting ideas of visual storyboard

STORY SPINE

ONCE UPON A TIME ...
EVERY DAY ...
BUT ONE DAY ...
BECAUSE OF THAT ...
BECAUSE OF THAT ...
BECAUSE OF THAT ...
UNTIL FINALLY ...
EVER SINCE THEN ...
THE MORAL OF THE STORY IS..



TWO TIME ACADEMY AWARD WINNER KEN ADAMS STRUCTURED HIS STORIES ACCORDING TO STORY SPINE

2. Creating the story core (20-30 minutes), pitching it to the class (length depending how many participants there are), giving collective feedback. Ask people to think up good stories before the workshop
3. Creating the story map (20-30 minutes) and writing the story (20-30) minutes.
4. Feedback by the teacher on the stories
5. Creating a visual storyboard (30-45 minutes). See the images of framing, panning and camera angles.
6. Presenting the finished story and the ideas to others (if there is time reserved for this)
7. Reflection round and the feedback.

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

KARI KEURU

ONE-MINUTE-MOVIE

WHEN YOU MIGHT USE IT:

Forms of digital storytelling have been developed especially for the field of cultural youth work, because the aim usually includes dialogue building, processing and seeking one's own identity, or encouraging active participation in society.

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

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

HOW MANY PEOPLE INVOLVED: 3-5 groups of 3-4 people

TARGET: Multicultural groups or marginalised target groups who need an opportunity to be heard and seen. .

WHERE: The method can be implemented in a venue with good lightning and quiet spaces; access to the outdoors is desirable.

MATERIALS REQUIRED: Methods can be implemented with participants' own devices (bring your own device or 'BYOD') or e.g. with iPads or equivalent.

METHOD DESCRIPTION & HISTORY:

One Minute Movie is basically a strictly defined structure for a workshop aimed at producing short amateur videos with a specific theme in a pretty short time. The

starting points are some theories about movie making, and a short practice with camera angles, movements and image sizes. Then, participants are introduced to basic principles of storytelling and scriptwriting. Usually participants prepare themes and start writing

a synopsis in small groups of 3-5 participants. The next step is writing and drawing the storyboard and producing more detailed scripts for the movie. The following phase is the actual production, filming and then editing. The *grand finale* is watching the film together and sharing feedback.

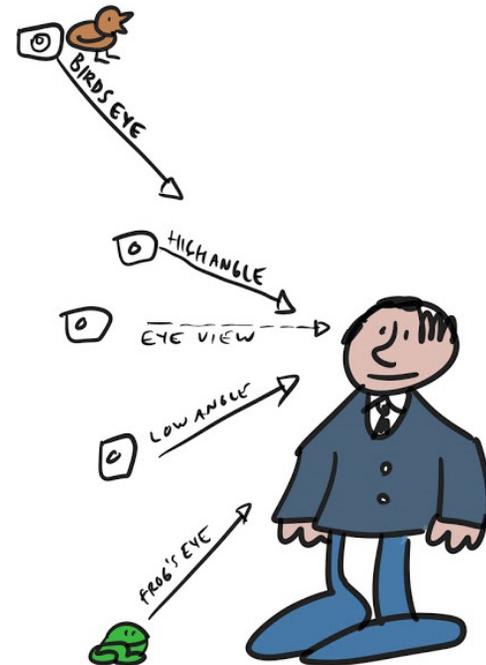
The seeds of the One Minute Movie workshops are found in Digital Storytelling. The method was developed within Humak University around 2005-2010, when video courses were offered for Erasmus Students. Mixed groups of international students had one day for filming. There was an obvious need for better structured and more intensive workshops for these multicultural groups, combining creativity, values, the power of expression and visual language.

One Minute Movie is an ideal method for creating common understanding within multicultural groups. It helps increase participation and strengthen group building in the modern way.

WHY

The idea behind the ‘*One-minute video story*’ workshops is to use a simple and well-defined model for a video film as a tool of expression. It does this by utilising the basic elements of media, such as image, movement and sound. Video is a powerful medium of expression and very appealing. Participants are encouraged and inspired to experiment with an expressive tool that might be new to them. Videos are ever-present in our everyday lives. It is important to lower the technical and conceptual threshold for producing and publishing videos and films. The idea that ‘anyone can learn to create’ and produce ‘self-made media’ is another starting point for the workshops.

CAMERA ANGLES



INSTRUCTIONS FOR ONE-MINUTE-MOVIE

FILM TRAINING

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

SCRIPTWRITING

The writing of stories begins by choosing the theme for the film e.g. addiction, social exclusion, loneliness and crises. Groups write a small synopsis of topics. Choosing the point of view is a crucial step in digital story-telling.

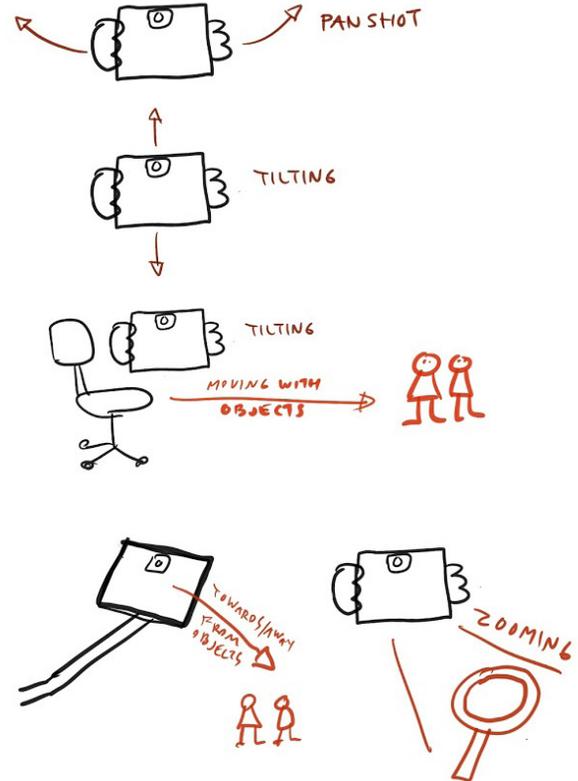
Groups then move on to write and draw a more detailed script, the story board. Each shot is drawn on a ready-made template. In order to keep to the time limit of one minute, the number of shots is limited to 12-15 with a max. duration of 4 sec. each.

SHOOTING THE VIDEO

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

EDITING AND ADDING SOUNDS AND EFFECTS

Next, the groups need to go through the shots and to choose the ones suitable for the film. These are then transferred to the programme timeline in the preferred order. The selected shots are cut to the desired length. The films are converted into movie files and published. Participants must decide the level of publicity of the films.



TIPS & TRICKS

- BYOD” didactics (*‘Bring you own device’*). Using the participant’s own equipment, such as smartphones, tablets or video cameras (low-threshold technology) makes organising the workshop much easier and more accessible.
- The goal is not to produce high-quality artwork but, rather, to find an interactive platform to deal with topics.s.
- The aim is to have each individual participate in and commit to the process.

PROS

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

- Groups from different social and cultural backgrounds bring different perspectives and make the workshops more interesting. Sometimes there are opportunities to reflect cultural sensitivity in these ‘happy cultural melting pots’.
- One-minute-movie workshops offer an experience of inclusion in a modern way.
- Self-made videos could be the so-called “untold stories” of oppressed people or those living in the margins.
- Videos can help us visualise social empowerment or inclusion and give the participants the right to voice their own stories.

- The one-minute-movie process can also be used as a way to document other tools or methods. These combinations could be fruitful, benefiting all participants in the way they learn and apply tools on a deeper level and expanding opportunities for the inclusion of all participants in the process.

CONS:

- Time limitations are often the main challenge for the ‘One-minute video story’ workshops.s.
- Usually there is very limited time for discussions in the workshops.
- The method is based on technology and
- It is possible to overcome these limitations with clearly-structured workshops.

VISUALISATION

JARMO RÖKSÄ

THE SOURCE/HISTORY OF THE APPROACH

The purpose of visualisation is to explain complex processes with a combination of graphics, text and images. The power of visualization lies in the fact that our mind recognizes objects quickly but we do not recall so well from memory (ref. Jeff Johnson: Designing the Mind in Mind). Perception is culturally and socially biased and our capacity for concentration is short.

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

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

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

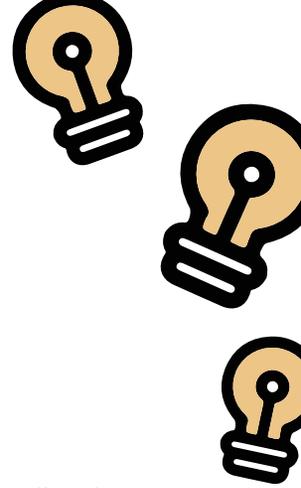
THE AIMS OF THE METHODOLOGY

Interpreting visuals is six times faster than reading the text. Visualisation is a fast way to deliver the message.

Visual messages are global even if the interpretation may sometimes be culturally biased. Through visualisation, you can create globally understandable messages; think for instance IKEA's pictorial instructions for setting up their furniture.

Visualisation engages the audience and holds their attention. Simple graphics can help us comprehend complex data. Visualisation also works as tool for memorisation. We remember 65% of the data presented with combined words and pictures, 35% of data presented through images alone, and only 10% of text.

Some examples of visualisation methods are: 1) visual notes of a presentation and 2) infographics. The first is live graphical recording of an event, the latter simplifies a complicated subject into a captivating experience and you can spend more time creating it. Infographics present accurate data, graphs, numbers and simplified tables along with the text and images.



THE STRUCTURE OF THE METHODOLOGY

The methodology starts with an abstract or complicated idea or presentation which is transformed into a graphical presentation in order to clarify the meaning of the complex idea of the original text. Ideas visualised can be formulas, processes, lectures, statistical data or kinds of stories.

An iconography of the most frequently used visual signs and symbols is created to illustrate typical ideas. The story is created by combining graphical elements and text to convey the fundamental idea of the original story.

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

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

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

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

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

Visualisation is time-consuming. It takes time to get used to the method and to practise before heading in to the visualisation task itself.

Live sketching requires lots of practice. You may find it helpful to practise drawing the most common imagery of your field. Most people are not used to drawing and are outside their comfort zone. It takes time to achieve a level in which you are satisfied with your work. Preparation starts with practising generic things.

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

It is important to search for examples. Select the ones to which you have the capacity, skills and resources to produce.

Start the process with the pens and paper. You can then move to digital platforms, which enable reuse of the material and easy editing.

POSSIBLE COMBINATIONS WITH OTHER METHODOLOGIES

Visualisation can be combined with digital storytelling (one minute movies and animations). You can visualise the manuscript of the video to make the production of the video faster.

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

Some examples of visualisations in the field of youth work:

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

World Bank: Jobs for the Youth, Infographics: <http://www.worldbank.org/en/news/feature/2013/10/08/Infographic-Jobs-for-Youth>

Brochure on the Searching Youth Work by the City of Jyväskylä with powerful visualisations ((In Finnish): https://www.jyvaskyla.fi/sites/default/files/atoms/files/lataa_ja_tulosta_etsivan_nuorisotyon_esite.pdf

JARMO RÖKSÄ

LIVE VISUAL NOTES

WHEN YOU MIGHT USE IT:

Live visual notes / sketching can be used when it is necessary to create engaging, fun and understandable presentations from a complex presentation or process.

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

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

TARGET: All range of target groups. People who are comfortable creating illustrations and graphics.

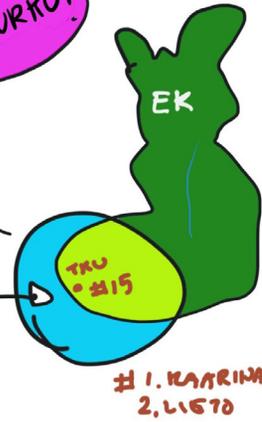
WHERE: It can be applied in any environment, but you need a good place to draw (equipment, table, light). The practice can be done by following speeches in YouTube.

MATERIALS REQUIRED: You can sketch with pens (different colours) and paper, and make a digital photo for sharing via social media. For best results, try a (digital) pencil and a pad.



VISUAL NOTES BY ROEXAE 2019

REGION IS #2



METHOD DESCRIPTION & HISTORY:

Visualisation is a powerful tool for presenting complex things in a simple and engaging way. It is cross-cultural and works with people from all cultures and backgrounds. Visualisation can also be used with young people to help them represent their experiences in graphical ways.

WHY

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

INSTRUCTIONS

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

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

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

Bear in mind that ‘bring(ing) your own device’ may not be possible for people with fewer opportunities. When implementing digital visualisation, ensure you have a number of devices with you for participants who may not have their own.

Visualisation workshops can be done with pens and paper as well.

TIPS & TRICKS

- Seek out and share captivating visualisation and infographic examples in the beginning. Presenting complex and simple graphics encourages people who are not familiar with drawing to experience the method. (Tip: show the work of cartoonist Hugleikur Dagsson.)
- Assign easy, concrete and abstract things/subjects to draw – demonstrate how you would draw them. (like people, buildings, charts and abstract things which are attached to participants’ work (like “decision making”, “politics”, “pollution”))

- Explain the importance of choosing the right colours (culturally differentiated meaning; chromostereopsis; colours that don't work together). Pay attention to colour-blindness palettes
- Present the gestalt principle and how we link images together by their similarity, proximity, framing and symmetry. etc.)
- Play a presentation and ask people to sketch and listen. Complete the task on the second listening and give participants time to polish up the drawings. Share the visualisations and reflect on the experience

PROS: (STRENGTHS OF THIS METHOD)

- Helps people to be creative
- Teaches an effective and almost universal way of communicating with people

CONS: (WEAKNESS OF THIS METHOD)

- The method may be challenging to implement the first time around: many people are not used to drawing and it takes time to convince them that everyone can make visualisation
- You need specific equipment for the task
- For infographics you need a PC.

JARMO RÖKSÄ

INFOGRAPHICS

WHEN YOU MIGHT USE IT:

Infographics can be used to visualise quantitative and statistical data to create easily understandable tables, graphs, pictures and text. Unlike live sketching, infographics are often made with specific software. This workshop concentrates on creating them with Microsoft Excel and PowerPoint.

TIME REQUIRED: 60 - 120 minutes.

HOW MANY PEOPLE INVOLVED: 10 - 20 persons. People can work in pairs.

TARGET: All range of target groups. People who are comfortable working with computers and data and know the basics of Microsoft Excel and PowerPoint.

WHERE: Classroom with PCs or Laptops.

MATERIALS REQUIRED: Paper and pen for sketching the idea. Statistical/numerical report to be visualised. PC with Microsoft Excel and PowerPoint version 2013 or newer.

METHOD DESCRIPTION & HISTORY:

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

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

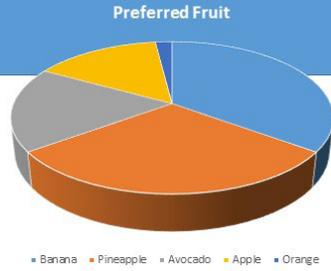
WHY

Infographics help to convey a complex message more quickly and in a way that is easier to understand.

Infographics tools

The Best Tip Ever

Visme.co
Easel.ly
Visualize.me
PiktoChart
Canva
Infogr.am



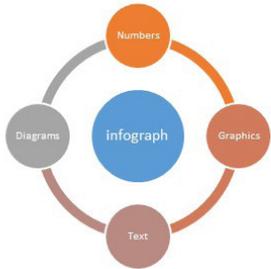
You can buy many tools for making visually stunning infographics from templates. But why to pay them when you already have it?



I use
Powerpoint!



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



And you have fancy dynamic smart art figures in Powerpoint

INSTRUCTIONS

1. Show examples: Show examples of the best practices and discuss how they are made.
2. Bring your own data: Read the story to be visualised, identify the most central parts of the data and make notes.
3. Sketch & Text: Sketch your infographics first with paper and pen, decide what kinds of tables, illustrations, symbols and signs suit the story best.
4. Statistics to the charts and diagrams: Make the tables and convert them into charts and diagrams. There are plenty of different styles to choose in Excel.
5. Build the image gallery: Search Creative Commons (free to use) licensed images [based on your sketch] from the Internet and save them to your PC.
6. Create infographics in PowerPoint: Import diagrams and pictures to PowerPoint, position them in the right places, add the text.
7. Reflection: Discuss and share experiences. Give each other feedback.

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

In practice everyone except visually-impaired people can participate in an Infographics workshop.

Bear in mind that ‘bring(ing) your own device’ may not be possible for people with fewer opportunities. When implementing digital visualisation, ensure you have a number of devices with you for participants who may not have their own.

TIPS & TRICKS

- Ask people to bring their own material/data with them to the workshop.
- Find out and select captivating infographic examples that will motivate people to create their own.
- Show how to search .png-images on the Internet. PNG is the best format for infographics.
- Explain the creative commons license system
- Sketch the story on paper; comment on the stories before starting practical work with the PC. Keep it simple.
- Use office tools. Note that people have different skills with the Office programmes. Demonstrate the basics.
- Give time for the participants to create their infographics.
- Share the infographics and reflect on the experience .

PROS: (STRENGTHS OF THIS METHOD)

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

CONS: (WEAKNESS OF THIS METHOD)

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

ANIMATION

JARMO RÖKSÄ

THE SOURCE/HISTORY OF THE APPROACH

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

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

In the digital era, you can connect successive pictures using software or on your mobile phone in order to create animation.

Animation brings stories to life. With animation, you can explain processes, products, services and ideas or create fictive stories. Animation is linear method of story-telling. You have to watch it from the beginning to the end. This means it is a slower medium than illustration. You can make your narrative livelier by adding sound effects and voice-over.

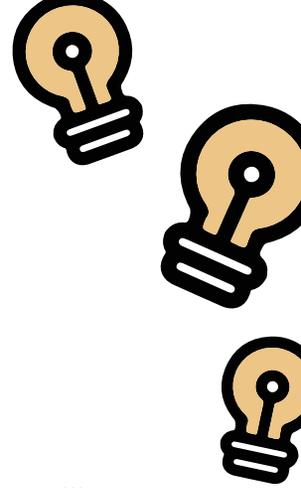
THE AIMS OF THE METHODOLOGY

Animated stories are an effective way of storytelling, more captivating for an audience than static visualisations. Use it in order to get your message across in a way you want it. From a Youth Work point of view, animation can be helpful in explaining processes and services and can also be used for promotional purposes.

THE STRUCTURE OF THE METHODOLOGY

Bring stories to life.

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



POSSIBLE COMBINATIONS WITH OTHER METHODOLOGIES

Animation workshops can be combined with the following methodologies:

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

Animation is closely connected to visual storytelling, one minute movie practices and visualization. These methods employ some of the same tools.

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

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

Youth workers can use the methodology for

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

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

Animation helps youth workers bring their message to different stakeholders and clients. Animated instructions and other stories engage the audience when distributed through social media channels.

Creating animations and engaging storyboards takes a lot of time and it can be challenging to find enough time for the creation. You also need equipment, software and some graphical skills for the job.

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

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

This summer work and entrepreneurship campaign by 4H and Humak aims to encourage youth to create 4H businesses. Made by Kari Keuru with an animation application and with an image and character gallery. https://youtu.be/-N_qiwuNIYs

JARMO RÖKSÄ

ANIMATION WITH POWERPOINT

VERSION 2013 ONWARDS

WHEN YOU MIGHT USE IT:

When you want to create engaging animated stories to describe/promote processes and services and you do not have the skills to use professional animation tools or do not want to invest in animation applications.

TIME REQUIRED: 4 to 8 hours. The required time depends on the length and complexity of the story. Preparation is time-consuming. It might be a good idea to ask participants to bring their stories to the workshop. Designing the visuals also takes time. You can make the time shorter by downloading a gallery of objects from the Internet (use transparent PNG-images) for the workshop.

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

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

WHERE: Classroom with good internet connections. It is essential that participants have access to computers with minimum PowerPoint 2013.

MATERIALS REQUIRED: Paper and pens for the sketching and manuscripting, PC with PowerPoint 2013 (minimum requirement), internet connection. An iPad Pro with pencil or a drawing board makes it easier to draw your own characters. On iPads, iMovie can be used to put the scenes together and attach the audio to the scenes.

METHOD DESCRIPTION & HISTORY:

It has been always possible to create object animations with PowerPoint. In versions 2013 onwards, the tools have become very sophisticated, enabling you to create very complex animations with the software. This is not widely-known, however.

Animation enables us to bring engaging and original stories to life.

INSTRUCTIONS

This is instructions on:

1. Story and manuscripting
2. Creation of characters and objects, visual design or searching free-to-use images on the Internet
3. Animating: Split the story into scenes and assemble the full movie at the end of the project in iPad.
4. Audio: Record the audio (can be done before the point 3, making it easier to time the scenes) and place them into the timeline in iMovie
5. Show film and debrief: After the workshop, the participants can discuss how they felt during the exercise and discuss the animation process (what went well, what could be better)

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

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

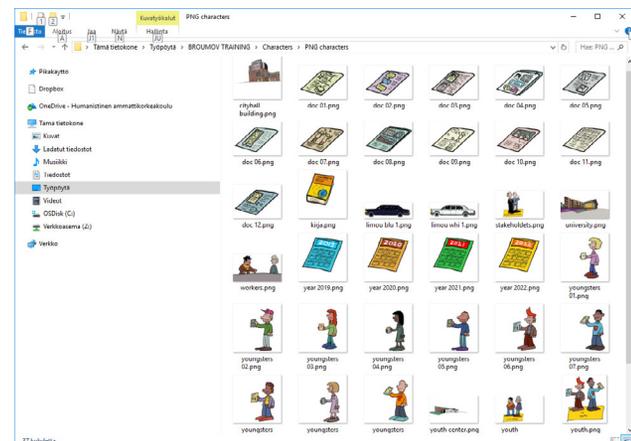
Bear in mind that ‘bring(ing) your own device’ may not be possible for people with fewer opportunities. When working with digital animation, ensure you have a number of devices with you for participants who may not have their own.

TIPS & TRICKS

Here is the animation process broken down into the steps after the storyboarding is made. The finished animation used for this example is available:

<https://youtu.be/GJChoKMQCiw>

Design characters and objects for the video (iPad Pro and pencil or drawing pad) or use creative commons licensed videos which are in png-format. Name images so you can find them afterwards. Please note that you can reuse the images in other animation projects.

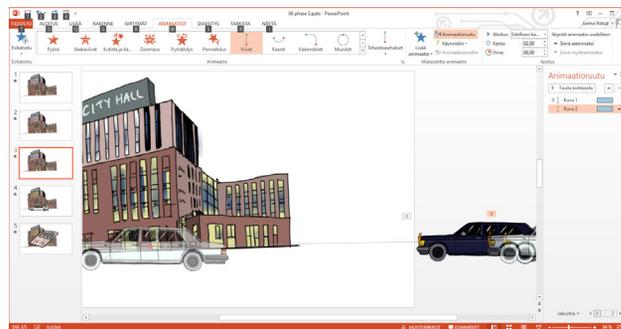
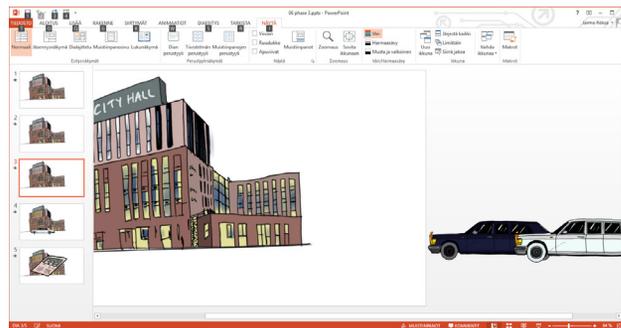


Draw the movements, time and layout of the story on the visual storyboard.

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

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

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



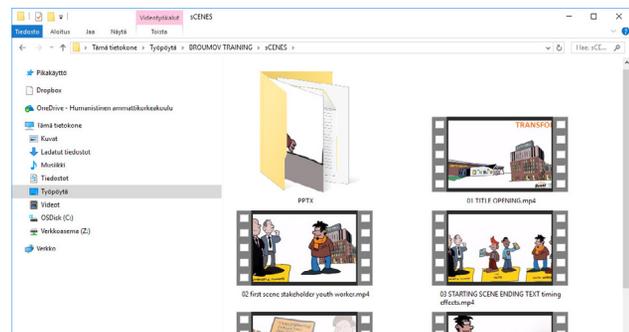
Build the scene and use the animation pane in order to create the object's movement. Keep it simple.

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

Static images become live with zooming and panning movements.

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

Use an editing program such as iMovie to put the scenes in the timeline in the correct order. Numbering the screens (eg. scenes 01_description.mp4) helps a lot.



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

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

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

Publish it in YouTube or other social media channels.

JARMO RÖKSÄ

STOP MOTION ANIMATION

WHEN YOU MIGHT USE IT:

When you want to create engaging animated stories to describe/promote processes and services and you do not have the skills to use professional animation tools or do not want to invest in animation applications.

TIME REQUIRED:

2 to 4 hours. The required time depends on the length and complexity of the story. Preparations take less time if you use objects or LEGO bricks to your animation. Ask participants to bring their stories to the workshop in order to make the workshop more effective.

HOW MANY PEOPLE INVOLVED:

The method is best suited to classes of ten people (working in pairs) but can be applied to larger classes as well, depending on the equipment available.

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

WHERE: Classroom, meeting room.

MATERIALS REQUIRED:

Paper and pens for the sketching and manuscripting, internet connection if you want to upload animations to the internet, a semiprofessional camera, table, objects to use in the animation (lego, objects, paper, scissors etc.), animation application. Lego minifigures, lego bricks and lego building plates, an animation application e.g. Stop Motion Studio (App Store or Google play).

METHOD DESCRIPTION & HISTORY:

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

INSTRUCTIONS

Story and manuscripting

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

Animating

- Audio: Record the audio. This can be done before the point 3, making it easier to time the scenes. Place the audio into the timeline in iMovie
- Show film and debrief: After the workshop, the participants can discuss how they felt during the exercise and discuss the animation process (what went well, what could be better).

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

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

Bear in mind that 'bring(ing) your own device' may not be possible for people with fewer opportunities. When implementing digital stop motion animation, ensure you have a number of devices with you for participants who may not have their own.

TIPS & TRICKS

In order to create this trick you need some basic equipment such as a camera, an app and something to animate. In our training, we use Lego figures, bricks, fruits and sticks – anything that can be used to create a motion.

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

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

You will need something to hold your camera, mobile phone or pad static. The perfect solution is a tripod, but of course a homemade mobile phone holder is also possible. Good lightning and the possibility to adjust the lighting is also recommended.

INSTRUCTIONS FOR WORKSHOP

It is easier to organize the workshop if all participants have access to the same app and the same system in devices such as iPads; you can guide all participants through the process. The workshop can start with a short tutorial on the basics of shooting: how to handle a camera, framing, image sizes, - angles, -movements, lightning etc.

Limit the duration of the final animation to 20 - 30 sec. That way, the length of workshop is round 2 hours.

When using Lego, it is also important to pay attention to stability of the base and camera otherwise the final video will be shaky. Be aware that all movements in front of the lights will be visible as shadows in the final video. Adjust all camera settings at the beginning of filming.

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

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

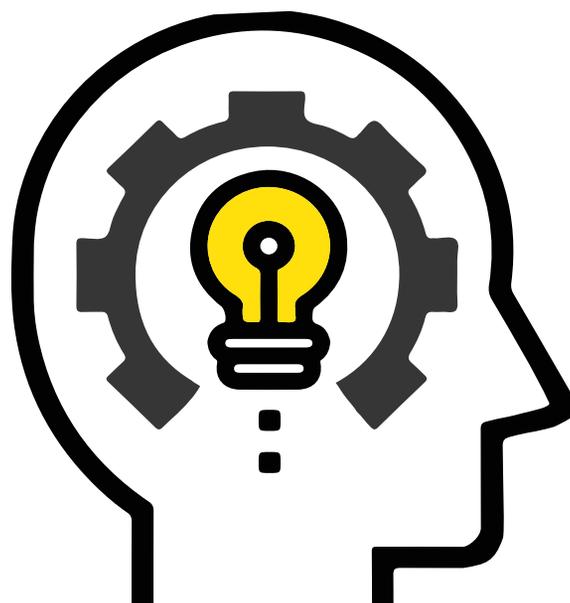
The next phase is editing your stop motion animation. Even though the app can render separate frames as one video clip, we recommend editing the final video individually. Sounds, filters, text and other effects can be added and colours should be adjusted in this phase.

The final video can be uploaded to various platforms to share it with a wider audience. Be sure to premiere the film in some way; briefing and feedback are an essential part of learning process.



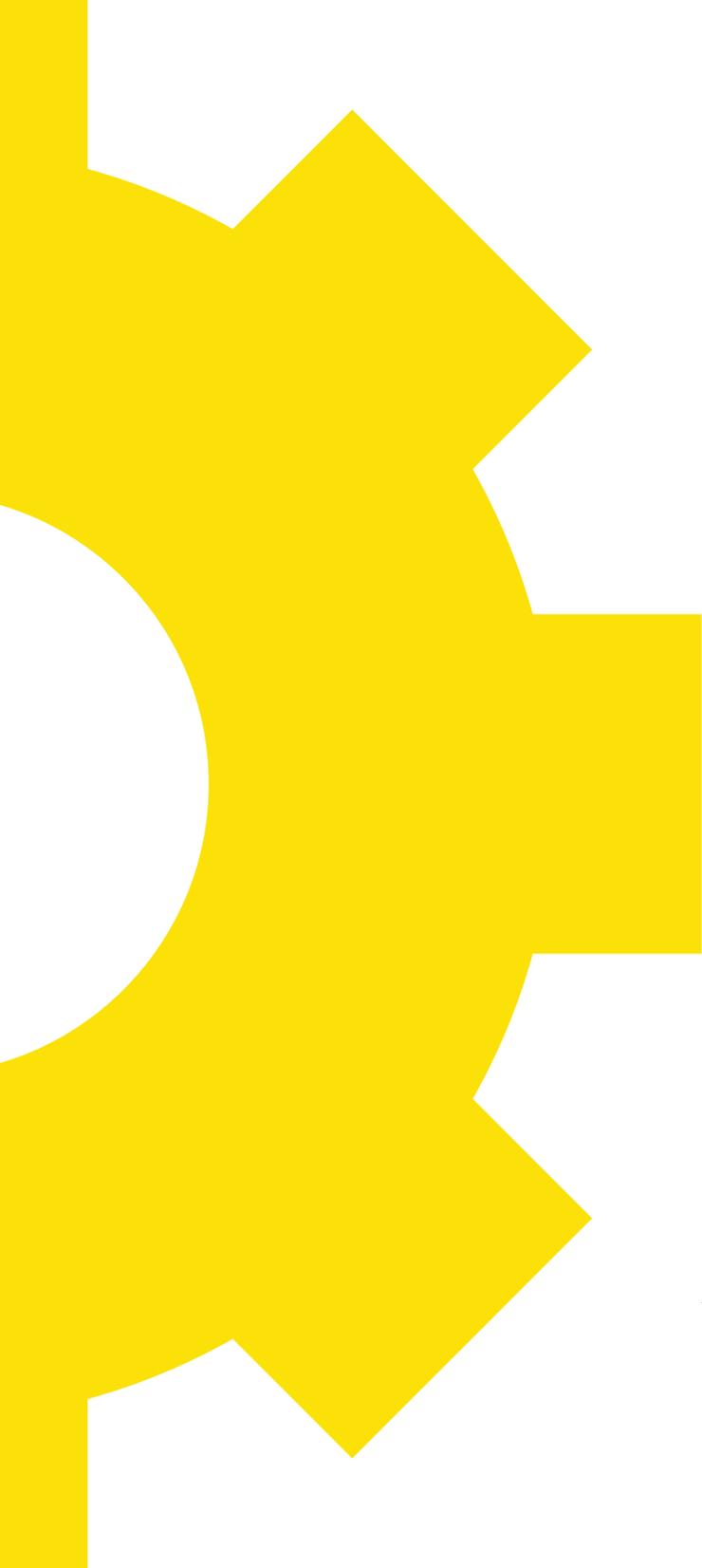
**GOOD
PRACTICES
OF INNOVATION IN
YOUTH WORK IN EUROPE**

PROJECT PARTNERS COUNTRIES



CZECH REPUBLIC

JOLANA DOCKALOVA | ROMI MICHALIKOVA | HELENA KOSKOVA

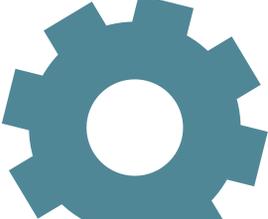
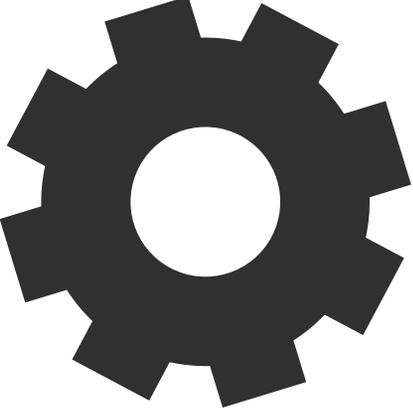


In recent years, innovations in non-formal education have been partly supported by the National Institute of Children and Youth, particularly in the four-year national project (2009 - 2013) “The Keys for Life” which focused on the development of key competencies of youth workers. One of the outputs of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

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

EXAMPLES OF INNOVATIVE APPROACHES IN CZ

Youth work in the Czech Republic is closely connected with outdoor education and experiential education. Pilgrimage has been very popular in recent years, as well as the theme of spirituality.



Although the Czech Republic is perceived as one of the least religious countries in Europe, the belief in God is often substituted by the faith in some other “force majeure” and this is reflected in youth work too. Therefore, we often encounter activities such as the way of council, work with natural cycles, transitional rituals, guiding at important life / natural events...

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

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

ANEV AND INNOVATION

In the past year, we have also worked with the IdeaSense company, within the project Individualized care for the elderly and disabled. The application of the Human-Centered Design method in social services was a project co-financed by ESF Operational Program. The aim of this project was to develop a methodology for using the human-centered approach in the design and improvement of social services. Here ANEV contributed with its know-how in the

field of volunteering and prepared a one-day seminar for social service professionals on the possibilities of national and international volunteering in the Czech Republic. We also participated in the preparation of methodological materials for secondary schools and gave recommendations on how to involve their students in one-off and regular cooperation with residential care homes for the elderly, homes for special treatment, and homes for people with disabilities.

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

INSTITUTIONS OR PEOPLE THAT ARE INVOLVED IN THE TOPIC

[NIDV - The National Institute of Further Education](#)

SKAV - Permanent Conference of Educational Associations

[ANEV - The Association of Non-Formal Education](#)

[IDEASENSE - Innovation - from idea to implementation](#)

LARP - LIVE ACTION ROLE PLAY

ROMI MICHALIKOVA

KIND OF PRACTICE AND DESCRIPTION

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

THE SOURCE/HISTORY OF THIS PRACTICE

Although there is a quite large larp community in some European countries, larp is not often used for educational purposes. The idea to use it comes originally from the need to guide young people's attitudes, to enable them to see the things happening in their lives not only from their own point of view but also from the point of view of other people involved. When we tested larps in youth work, we found it really did lead them to stop and reconsider their attitudes.

THE AIMS OF THIS PRACTICE

The main aim of our larps is to confront young people with various situations and evoke strong experiences, leading them to realize and reconsider their own attitudes. In a larp, players can see the consequences of their actions immediately, and it encourages them to confront how we experience and solve similar situation in our ordinary life. So, the goal was to design larps drawing on the greatest challenges and problems young people are facing.

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

First of all, before you start using larps, you have to experience it. We recommend playing at least one to understand the functionality of the game. The preparation before the game is different for every larp, and it is usually described in the manual. At the end of the game, it is necessary to help players step out of their characters and become themselves again. There must also be a chance for reflection after each game to let players express what they experienced and connect it to their ordinary lives.

POSSIBLE COMBINATIONS WITH OTHER PRACTICES AND METHODOLOGIES

Larps can be very easily combined with any activity, including game activities that develop the main topic of the larp. Larps usually create very strong experiences and it is important not to stop at creating the experience but to develop it in a follow up activity (discussions, games, videos, any kind of reflections, programmes using experiential pedagogy etc.)

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

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



PILGRIMAGE

HELENA KOSKOVA

KIND OF PRACTICE AND DESCRIPTION

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

As avid walkers ourselves for many years, we are currently exploring how pilgrimage can be a powerful tool for learning, personal development and transformation in different non-formal education and youth work settings.

Few examples from our practice:

- A two-week-long pilgrimage to Santiago de Compostela with a group of youngsters from difficult backgrounds as a rite of passage, stepping from childhood to adulthood.
- A weekend pilgrimage 'To the waters', to learn about water, to learn from water and to find ways to take care of water.
- One-hour labyrinth walks during All Souls Day to honor our ancestors.

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

THE SOURCE/HISTORY OF THIS PRACTICE

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

Nowadays there are still many pilgrims, but not only spiritual ones. Increasingly, people are embracing pilgrimage as a method of personal development, artistic expression or activism. We combine all of these in education.

THE AIMS OF THIS PRACTICE

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

On the community level, it allows us to process common topics (e. g. closing educational cycle), to express common values (e. g. solidarity with people in war areas) or to have an influence (e. g. to invite locals along the way to debates and happenings).

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

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

It is important to take into consideration who you are walking with and what you want to do on the way so that you choose proper level of challenge in the length and ambitiousness of the route.

A nice ongoing challenge is to give enough space and impulses for inner processing and at the same time use the potential of group support and community building.

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

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

POSSIBLE COMBINATIONS WITH OTHER PRACTICES AND METHODOLOGIES

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

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

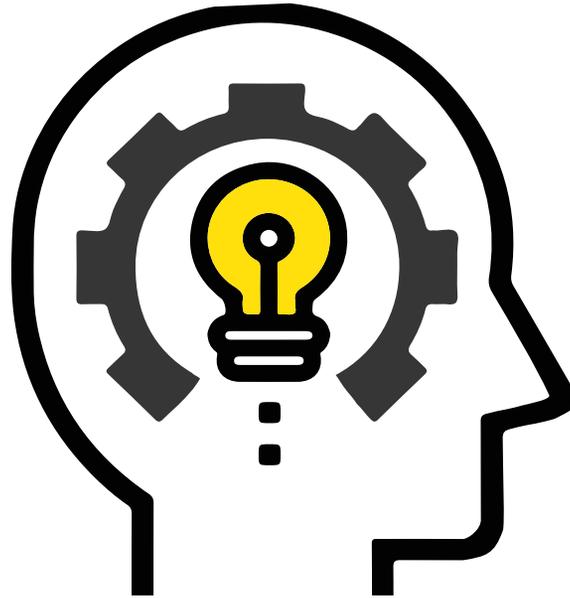
A special - and our favorite - kind of pilgrimage is the Labyrinth, symbolic journey to the center, where you let something go, meet/embrace something new and return.

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

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

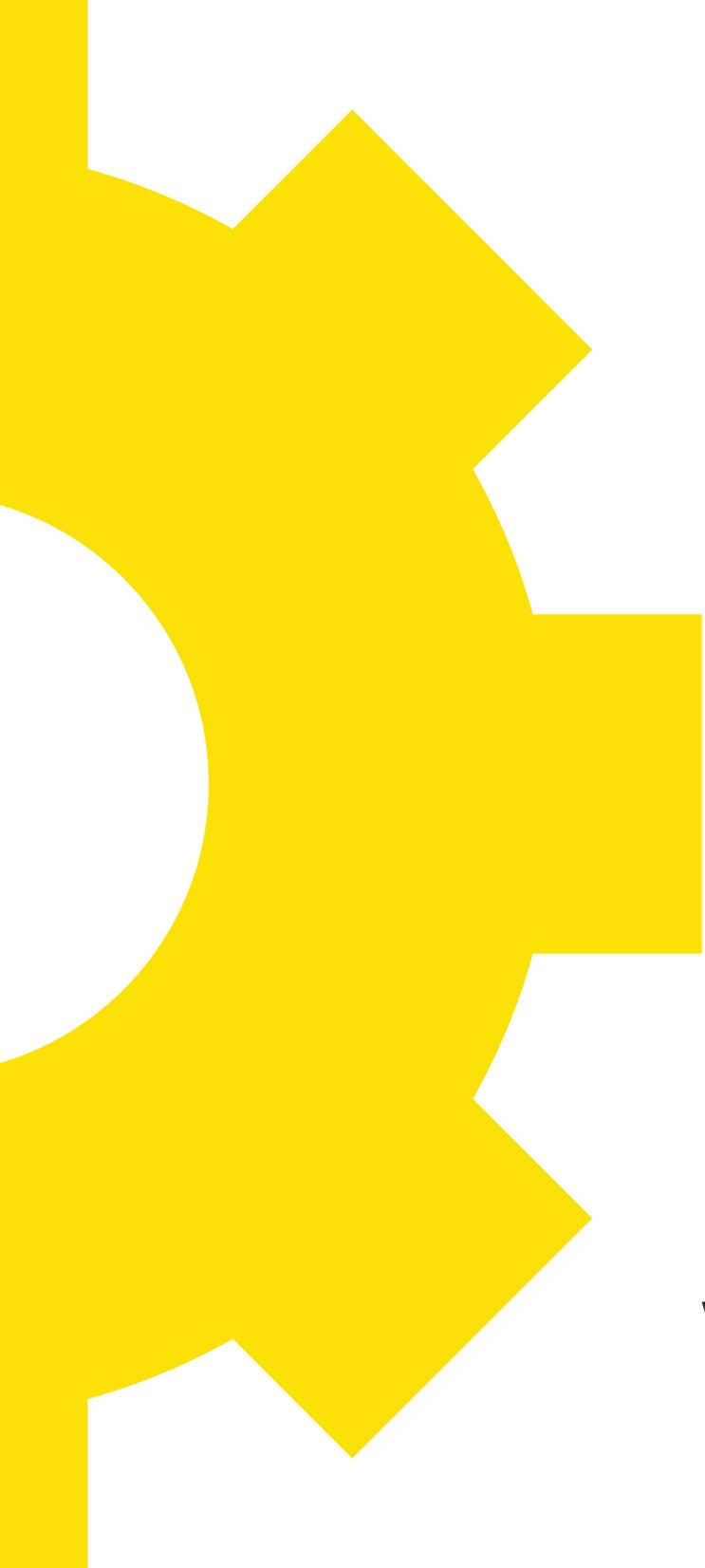
There are journeys organized with the intention of inclusion, for example, an intergenerational pilgrimage or a common pilgrimage of people who use wheelchairs and people who don't.

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



FINLAND

KAROLIINA KETTUNEN | TYTTI HUTTUNEN
VILLE KUKKURAINEN | HELI EISCHER



INSTITUTIONS OR PEOPLE INVOLVED IN THE TOPIC

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

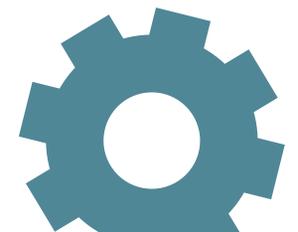
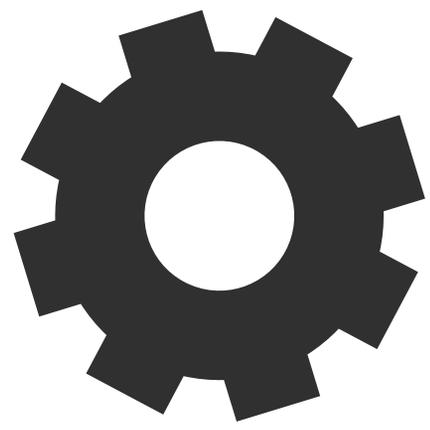
(<https://www.youthresearch.fi/>)

The Finnish National Youth Council Allianssi is the national youth council of Finland and a service and advocacy organisation in the field of youth work. It is a non-profit NGO with 131 national member organisations.

(<http://www.alli.fi/>)

Verke is the national Centre of Expertise for Digital Youth Work in Finland. Verke's vision is to provide everyone who works with young people with the opportunity to use digital media and technology as part of their work.

(<https://www.verke.org>)



YRITYSKYLÄ LEARNING CONCEPT

KAROLIINA KETTUNEN AND TYTTI HUTTUNEN, ECONOMY AND YOUTH TAT

INSTITUTIONS OR PEOPLE THAT ARE INVOLVED IN THE TOPIC

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

KIND OF PRACTICE AND DESCRIPTION

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

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

The process:

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

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

THE SOURCE/HISTORY OF THIS PRACTICE

In 2010 TAT piloted Yrityskylä for the first time in Helsinki Museum of Technology and invited 800 sixth-graders to run it. The school teacher Tomi Alakoski was strongly involved in Yrityskylä from the very beginning. TAT has a long 70-year history in developing learning methods for school children dealing with working life and the economy, and Yrityskylä was a new inspiring innovation for teaching those skills and knowledge to school children.

The miniature society was based on the primary school curriculum. Based on the sixth-graders' Yrityskylä experience, TAT developed a new digital and interactive game for ninth-graders in which they manage a company on the global market. Since 2010, TAT has set up permanent Yrityskylä societies in eight locations.

THE AIMS OF THIS PRACTICE

The Yrityskylä slogan is: "We want each and every Finn to be a bold, involved and enterprising member of society."

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

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

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

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

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

MORE INFORMATION:

Yrityskylä: <http://www.yrityskylä.fi>

Education export: <http://www.edutat.fi>

IN YOUNG PEOPLE'S TERRITORIES

VILLE KUKKURAINEN, NUORTEN PALVELU RY

INSTITUTIONS OR PEOPLE THAT ARE INVOLVED IN THE TOPIC

Youth Service Association (www.nuortenpalvelu.fi) is a nationwide politically independent youth work organization (founded in 1969) promoting the space and support for young people to grow. The main vision of Nuorten Palvelu is that every young person feels that they are seen and heard in everyday life, supported and helped in difficulties and accepted in the society that is important to them.

KIND OF PRACTICE AND DESCRIPTION

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

The first step is to invite young people hanging out in commercial space as user-experts to share their opinions and ideas. There are several ways adults and young people can choose to proceed:

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

THE SOURCE/HISTORY OF THIS PRACTICE

The practice commenced with two projects: “Young people in shopping centres” and “Service station ABC meets young people”. The idea was to meet young people in places where they already hang out: Action in young people’s territories. Several studies have been carried out since and the practice has gained a great deal of positive feedback, awards and publicity.

THE AIMS OF THIS PRACTICE

The main aim is that young people feel accepted in commercial spaces and their opinion is acknowledged as making a difference. The staff feel that in acquiring more tools and methods for communicating and interacting with the youth, their work with youngsters is less challenging.

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

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

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

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

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

MORE INFORMATION

[Hengailua, kohtaamista ja yhdessä olemista – Nuoruden elementtejä ja työmuotoja julkisissa ja puolijulkisissa tiloissa” 2016.](#)

Innokylä: aims and methods: <https://www.innokyla.fi>

NUOTTA COACHING

HELLI EISCHER, FINNISH YOUTH CENTRE NETWORK

INSTITUTIONS OR PEOPLE THAT ARE INVOLVED IN THE TOPIC

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

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

KIND OF PRACTICE AND DESCRIPTION

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

A 2-4 day camp with intensive individual and group support activities is based on functional methods and non-formal learning. Activities are planned based on the needs of the group of max. 12 young people. It gives young people the opportunity to challenge

themselves trying new activities, defining their own limits and carrying responsibility for their actions. The role of the Nuotta coach is to support, to give positive feedback and to help the young people deal with what they have experienced. This will strengthen their belief in their ability to cope by themselves, work and solve challenges together and experience success.

THE SOURCE/HISTORY OF THIS PRACTICE

Nuotta coaching started as a project in 2010.

THE AIMS OF THIS PRACTICE

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

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

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

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

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

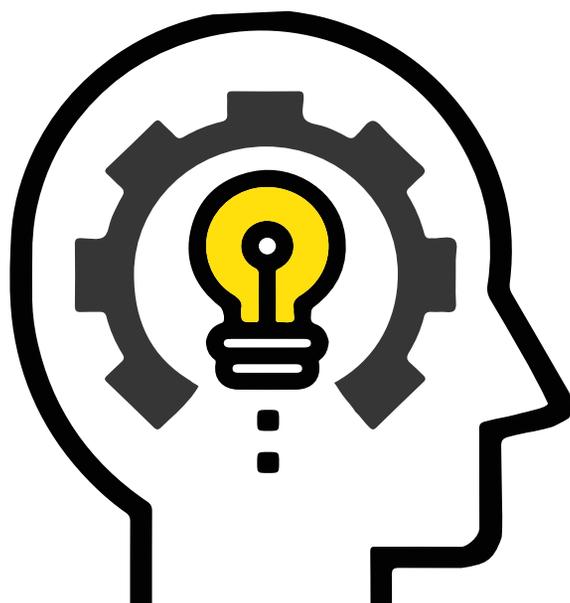
Nuotta coaching is for young people with fewer opportunities and their instructors.

MORE INFORMATION

Finnish youth centre network:
<http://www.snk.fi/finnish-youth-centre-network.html>

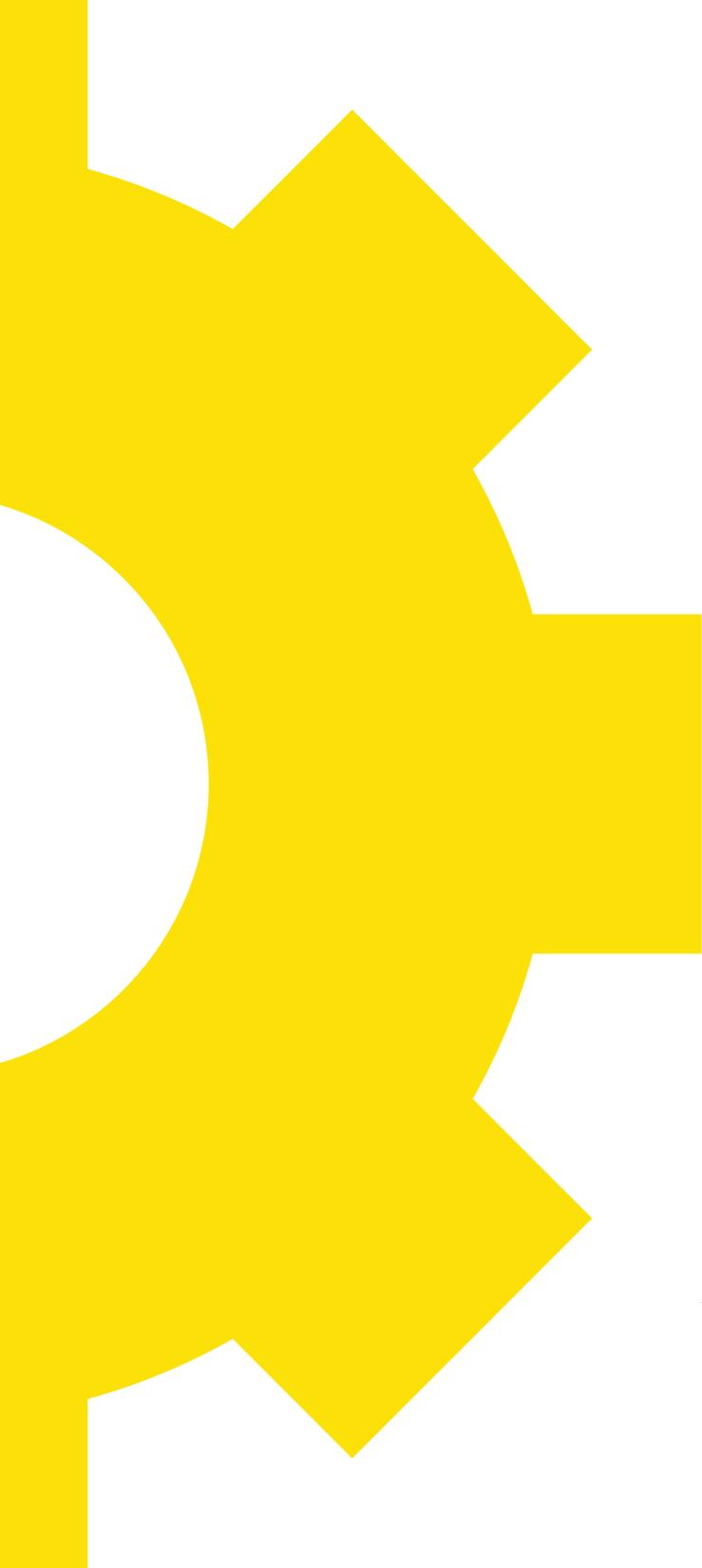
9 national youth centres in Finland: [Anjala](#), [Hyvärilä](#), [Marttinen](#), [Metsäkartano](#), [Oivanki](#), [Piispala](#), [Pikkusyöte](#), [Vasatokka](#) and [Villa Elba](#).





ITALY

LARIS GUERRI | BARBARA CIFALINO | ABRIZIO MANISCALCO

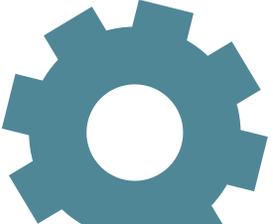
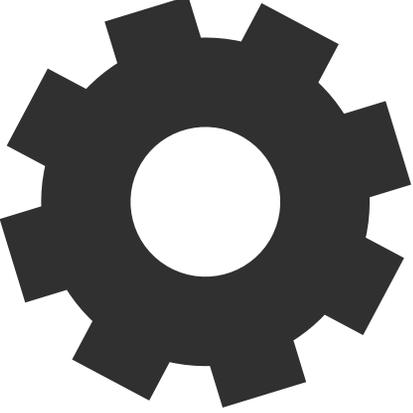


INSTITUTIONS OR PEOPLE INVOLVED IN THE TOPIC

“Youth worker” does not have a specific translation in Italian, because it has not yet been recognised as a profession in Italy, in spite of efforts to make it a university discipline and to give value to non-formal methods through formal education.

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

Italy has had a tradition of youth work at the voluntary level for generations- we dare to say that the first youth workers in Italy were the priests in their church outdoor spaces with small football or basketball pitches (“oratori”), who offered aggregation spaces and events for youth and events like summer camps.

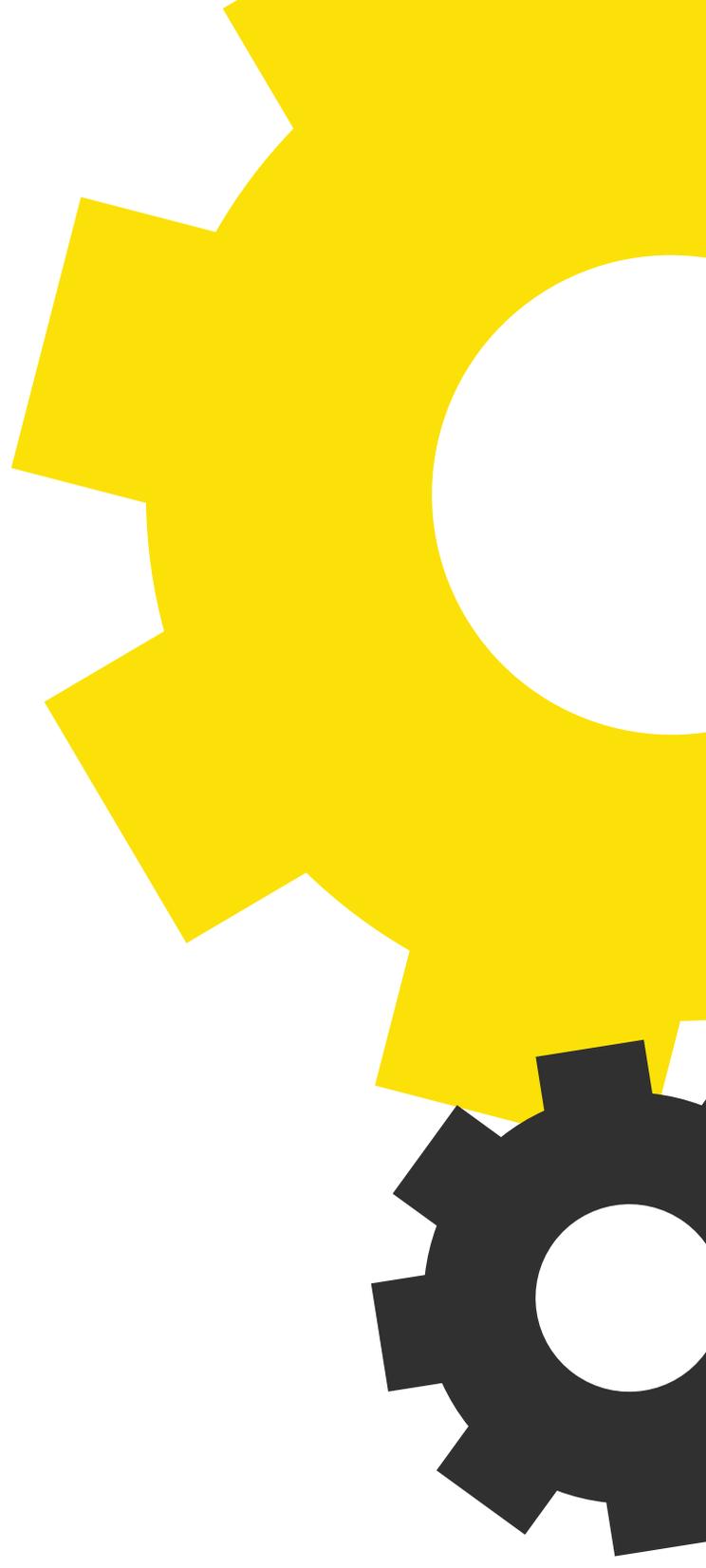


Things started to change in the 80s and 90s, when youth policies began to face a crisis of drugs and risky behaviours in youth and policies of prevention were enacted. After that, the first Youth Centres (especially in the Municipality of Centre- North of Italy, usually more innovative in Youth Policies) were founded.

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

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

The educational value of the project is huge because it is based on different factors: Involvement of the victim(s), of the offender and of the community, who work together to find solutions to the conflict that caused the crime, in order to promote damage repair and reconciliation between the parties, strengthening the sense of collective security.



TEAM BUILDING RADIO

BARBARA CIFALINO AND ALL THE TEAM BUILDING RADIO STAFF

KIND OF PRACTICE AND DESCRIPTION

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

The activity consists of having participants develop a radio programme, for which they record a pilot episode by the end of the day.

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

After creating their own content, each sub-group chooses a song to be broadcast at the end of their intervention and nominates a person from the group to register it.

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

THE SOURCE/HISTORY OF THIS PRACTICE

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

THE AIMS OF THIS PRACTICE

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

It is used by companies because it brings out all these aspects and many others (especially creativity) in an innovative and engaging way.

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

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

During the day, the preparation, recording and play-back activities generate some noise, so the location must be carefully chosen to minimise disturbance for anybody outside the activity.

If possible, have participants bring their own computers to work on.

POSSIBLE COMBINATIONS WITH OTHER PRACTICES AND METHODOLOGIES

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

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

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

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

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

LINKS

<http://www.teambuildingradio.it/>

PROJECT RICOMINCIAMO - RESTORATIVE JUSTICE

FABRIZIO MANISCALCO, EDUCATOR OF ASSOCIATION ASAI

INSTITUTIONS OR PEOPLE THAT ARE INVOLVED IN THE TOPIC

In 2012, a memorandum of understanding was signed between ASAI, Turin Municipal Police and Public Prosecutor's Office at the Juvenile Court of Piedmont and Valle d'Aosta, to activate restorative justice paths with underage teenage perpetrators. From this first experience, the "Ricominciamo" project, founded by the Compagnia di San Paolo in 2016, enabled consolidation of the collaboration between the subjects of the protocol and institutionalized the contribution of the Turin Criminal Mediation Center. It is coordinated by Terremondo cooperative.

KIND OF PRACTICE AND DESCRIPTION

A significant number of minors (60 per year) who have carried out serious bullying within the school (but also criminal acts of different entities) undertake an educational and volunteer-oriented path to work on empowerment. Based on restorative justice, the programme includes mediation, which culminates in a voluntary meeting between the offender and the direct victim, in the presence of mediators, relatives and reference adults.

Through this project, ASAI and Terremondo place 60 adolescent offenders every year into paths of restorative justice.

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

www.asai.it/giustiziariparativa

THE SOURCE/HISTORY OF THIS PRACTICE

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

Two years before, in 1989, the innovative decision-making process of the Family Group Conference had found a significant space within the legislation of New Zealand, in reference to the tradition of the indigenous Maori, in which the community itself took charge of a situation of conflict and sought shared solutions.

Also in 1989, the Australian criminologist John Braithwaite introduced the concept of reintegrative shame. During the reparative justice meeting, the shame felt by the offender must not be stifled, but recognized and channeled. It is the main engine that leads to awareness and reparation. In the early 1990s, similar experiences began in other countries, with different timing and methods. The methodology of reparative practices entered the schools of the Csf Buxmont Academy founded by Ted Wachtel, in Pennsylvania.

All teachers and educators use the same method in integrated way, with adolescents in conflict with the criminal law or who have been expelled from traditional schooling. In those years, the extraordinary results of this new paradigm of justice - Restorative Justice – turned it into a sensation; it offered an alternative to the widespread but not very effective system of retributive justice, where the community relies exclusively on the authority to answer to the misdemeanor.

THE AIMS OF THIS PRACTICE

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

The goal is a successful reintegration of the offender into society thanks to the change they can make by engaging with the offended party.

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

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

POSSIBLE COMBINATIONS WITH OTHER PRACTICES AND METHODOLOGIES

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

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

Restorative justice addresses the victim's role in events and the perpetrator taking responsibility for a crime or misdemeanor. So, it can be used to involve any minor and adult, taking into account the necessary precautions and adaptations according to personal and social needs.

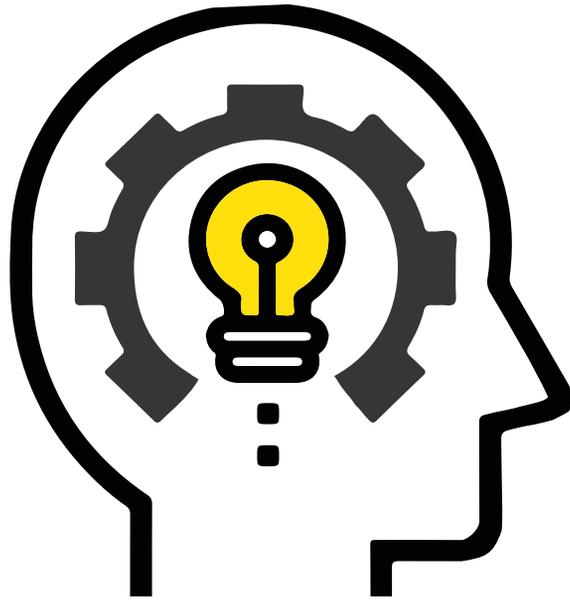
LINKS:

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

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

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





PORTUGAL

JO CLAYES | SERGIO GONCALVES

THE RURAL CENTER OF NON FORMAL EDUCATION

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

KIND OF PRACTICE AND DESCRIPTION

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

THE SOURCE/HISTORY OF THIS PRACTICE

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

THE AIMS OF THIS PRACTICE

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

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

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

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

POSSIBLE COMBINATIONS WITH OTHER PRACTICES AND METHODOLOGIES

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

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

Since this approach is in a village, we have already integrated some people with fewer opportunities: those living rurally, with low-education, low-income, and other challenges. There's always a concern to be inclusive and the only way to ensure this is by planning from the beginning which activities to implement in this context and by taking into consideration all aspects of it.

LINKS

<https://pjp-eu.coe.int/en/web/youth-partnership/jo-claey>s

<https://www.changemakers.com/play2learn/entries/rural-centre-non-formal-education>

<http://producoesfixe.com/>

www.facebook.com/ProducoesFixe



YOUTH PARTICIPATORY BUDGET

SERGIO GONCALVES

KIND OF PRACTICE AND DESCRIPTION

Youth Participatory Budget is a process of democratic participation in which citizens between the ages of 14 and 30 can present and decide on public investment projects. The Portuguese Government views its younger citizens as a determinant of Portuguese society, and aims to involve them increasingly in collective decisions, while maintaining a vigilant attitude about the performance of public bodies..

THE SOURCE/HISTORY OF THIS PRACTICE

This initiative was started in 2017 by the Portuguese Government. Each year it is implemented again, building upon prior successes. It aims to stimulate and engage the active participation of young people.

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

THE AIMS OF THIS PRACTICE

This initiative aims to contribute to the improvement of our democracy through innovation and by strength-

ening the forms of public participation of young citizens. It is a bet on one's creative spirit and entrepreneurial potential.

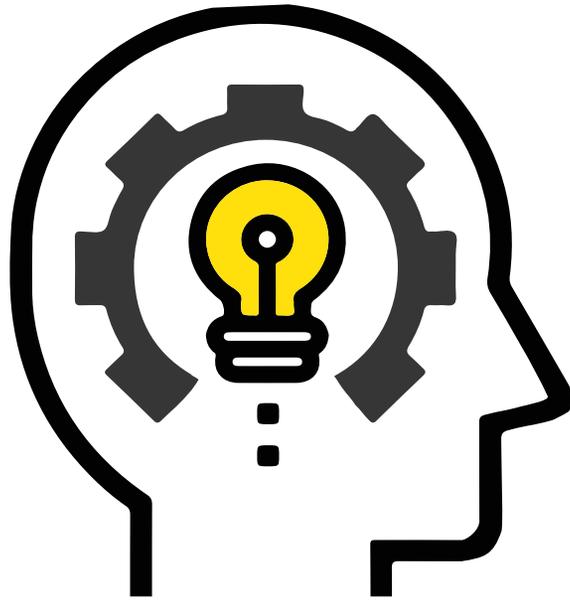
ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

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

POSSIBLE COMBINATIONS WITH OTHER PRACTICES AND METHODOLOGIES

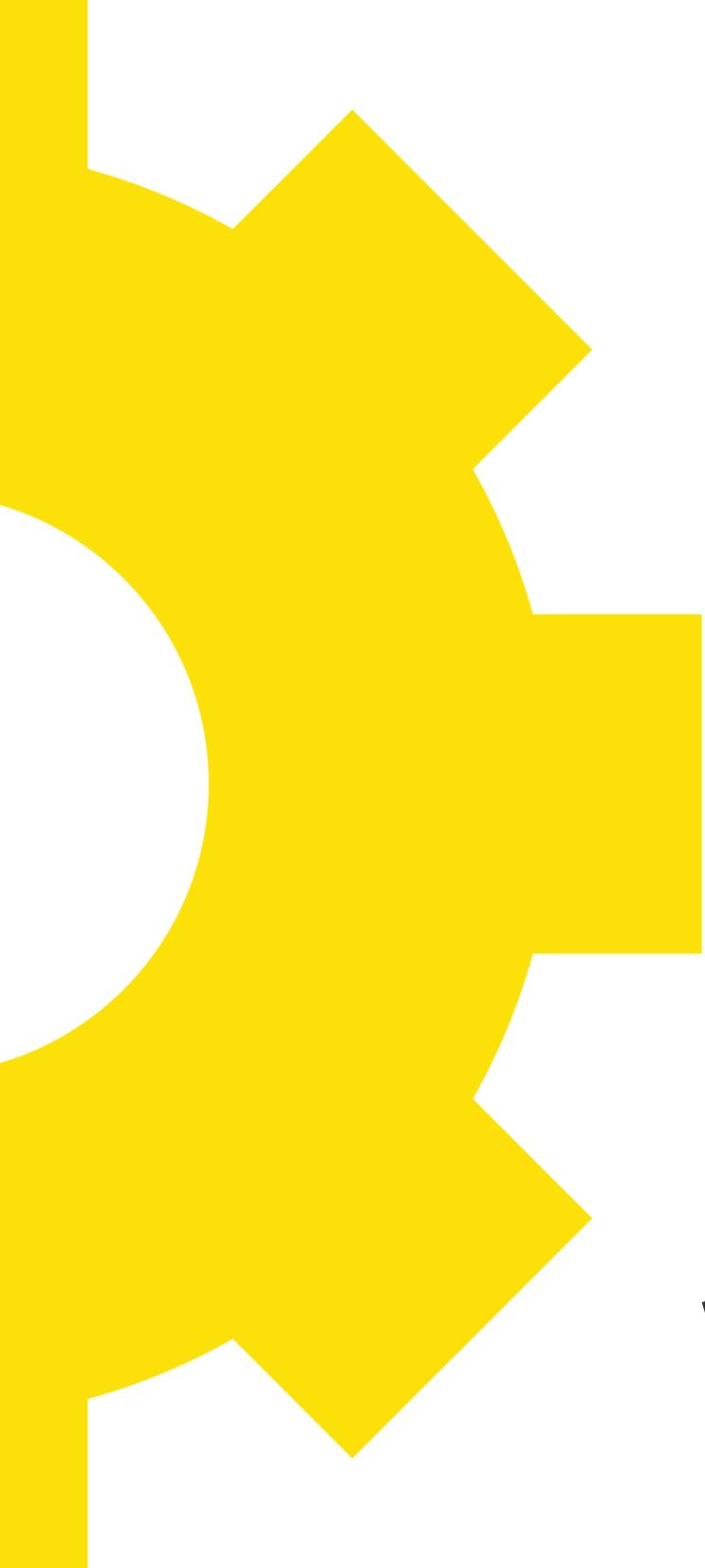
This method can be combined with the other methods also explained in this book - for example, with Design Thinking, allowing a good flow and a structure for the development of ideas and proposals. Other methods that can complement this one are welcome.

Sources: <https://opjovem.gov.pt/c/fases-2017>



SLOVAKIA

TOMAS PESEK

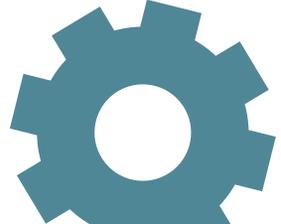
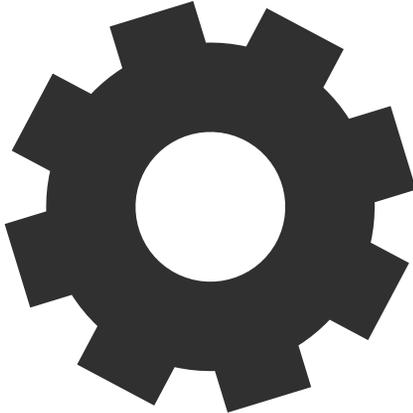


INSTITUTIONS OR PEOPLE INVOLVED IN THE TOPIC

[IUVENTA - Slovak youth institute](#)

[YouthWatch](#)

[V.I.A.C.](#)



TRANSITION - ON THE WAY TO MANHOOD

TOMAS PESEK

KIND OF PRACTICE AND DESCRIPTION

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

THE SOURCE/HISTORY OF THIS PRACTICE

The practice evolved from previous courses for youngsters (16 - 19) and experimenting with Men/Women topics and one day programmes, where it was clear that this topic resonates with the younger generation. It is not easy to find the answer to what it means to be a Man in today's changing society, and boys of this age lack spaces to discuss this in a safe and open

atmosphere. The moment when young men become adults has become blurred and the rites of passage have disappeared: all the significant rituals through which communities previously acknowledged young men as an equal part of society, with everything that includes.

THE AIMS OF THIS PRACTICE

Our main aim was to help young men (16-21 years of age) on their way to becoming mature Men. We set out to answer the question (or even raise more questions) about what it means to be a Man: what is his role in today's society, how to create relationships, how the roles are divided in the family, how to contribute to the community, where the balance is between taking and giving to nature, and many others. The intention was also to empower young men to overcome a big challenge (vision quest), where they can find some of the answers they seek, and then take responsibility, change something in their lives and go through a rite of passage where their parents will be present (a symbolic departure from the mother's side to the father's side, towards Men).

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

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

POSSIBLE COMBINATIONS WITH OTHER PRACTICES AND METHODOLOGIES

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

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

A pilot course has managed to host young boys with minor physical disabilities. While it is ideal that both parents are present for rite of passage, it is also possible to adapt the programme for those whose families are not complete and it can be also adapted for young boys from foster care or children homes where a more sensitive approach is needed and further adaptations and presence of the psychologist are recommended.

TRENDS IN THE LIFESTYLES OF YOUTH (2018)

TOMAS PESEK

KIND OF PRACTICE AND DESCRIPTION

A core of the practice is mapping current trends in the lifestyles of young people in Slovakia. As a basis, we used Youth Trend report: Browsing the margin from [Trendwolves](#), which was our partner in this project. We used structured interviews with young people and experts representing some of the trends and also used questionnaires with young people to shed light on some of the European trends in a national context. The results are published in this [publication](#) and we have presented our findings in different events, conferences or on the radio.

THE SOURCE/HISTORY OF THIS PRACTICE

The idea for this national trend report is linked to the Slovak presidency in the Council of the European Union in the second half of 2016 in the field of youth and the involvement of experts from YouthWatch. The main topic was new approaches in youth work, including youth trends. During the presidency, we cooperated with the European Broadcasting Union and their project [Generation-What](#) or trend research agency Trendwolves which also became our partner in this project.

THE AIMS OF THIS PRACTICE

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

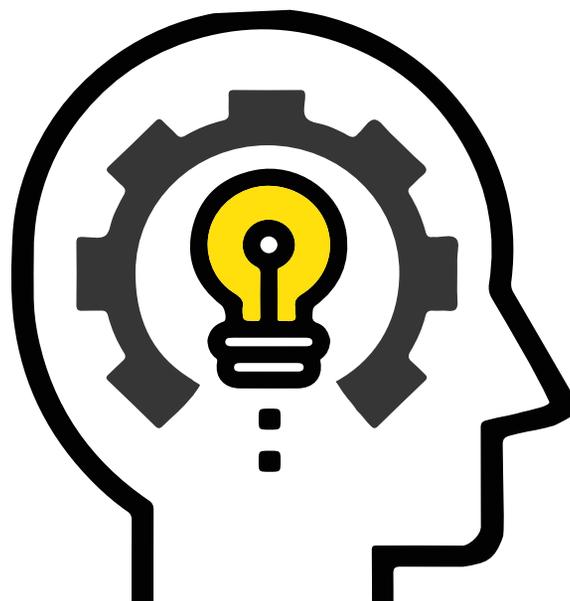
ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

It was great to have a partner like Trendwolves and to use their latest youth trend report as the basis for our work. This allowed us to focus on some of the trends identified and made many things easier.

POSSIBLE COMBINATIONS WITH OTHER PRACTICES AND METHODOLOGIES

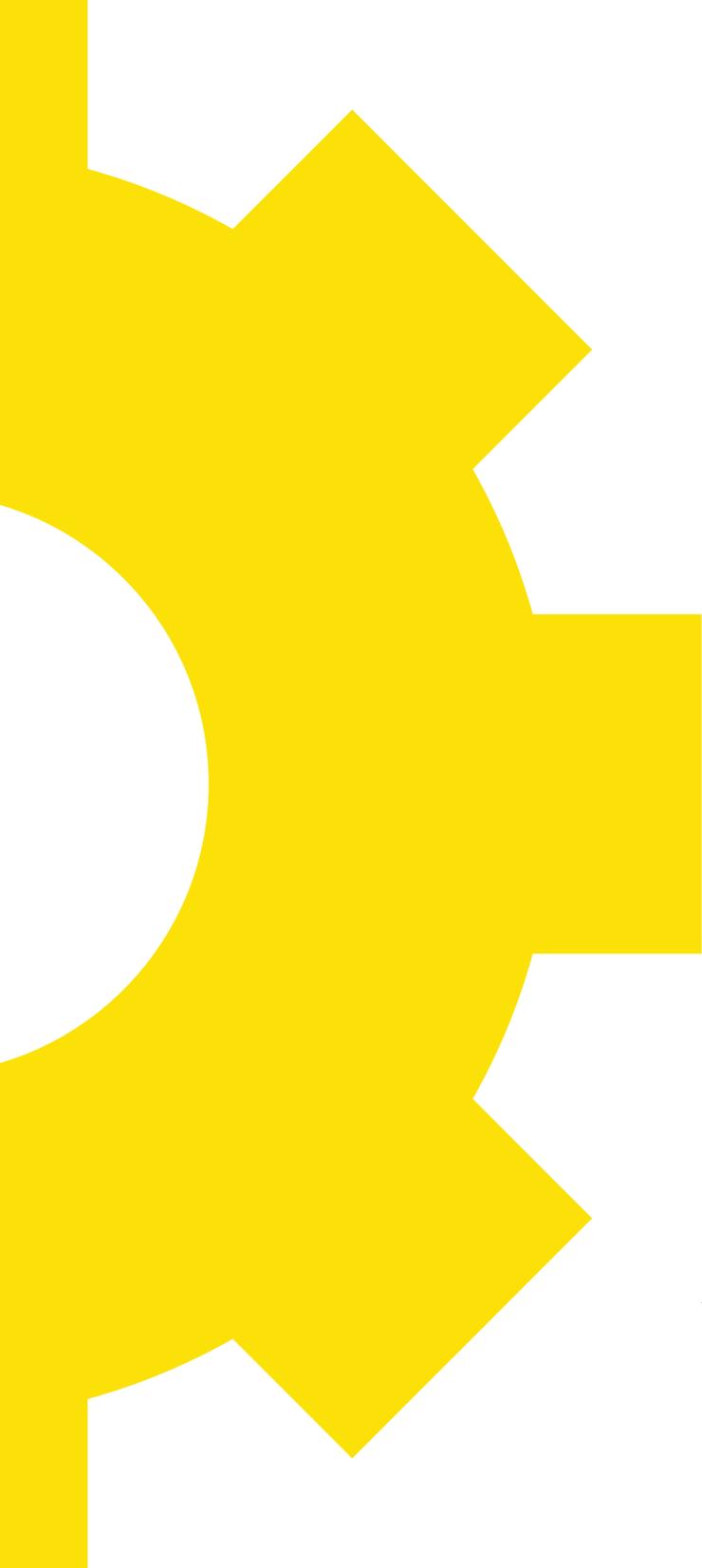
The outcomes of this practice can be also incorporated with the national youth report or can be further developed to create ideas with young people e.g. about future of education, or how they imagine their ideal work in 5-10 years. This can be very useful information for the employment sector or for educational institutions when thinking about their future development.



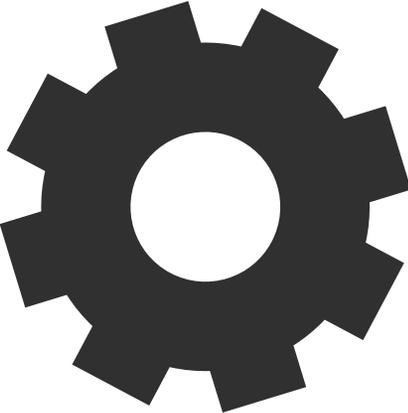
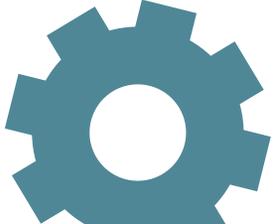


SLOVENIA

URSKA VEZOVNIK



INSTITUTIONS OR PEOPLE INVOLVED IN THE TOPIC

- Office of the Republic of Slovenia for Youth - URSM: a public authority responsible for the field of youth and realisation of the public interest in the youth sector at the national level. It is an independent body within the Ministry for education and sport since 1991.
 - The National Youth Council of Slovenia: an umbrella organization linking all national youth organisations irrespective of their various interests, ideological or political orientations. As a non-profit and non-governmental organisation, it represents the opinions of Slovenian youth at the national and international level.
 - Youth Network MaMa: combines and represents organizations that run youth centers or are active in field of youth work in Slovenia in order to support the youth, and assist them in spending quality free time and building a better life in the society.
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PLYA (PROJECT LEARNING FOR YOUNG ADULTS)

URSKA VEZOVNIK

KIND OF PRACTICE AND DESCRIPTION

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

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

THE SOURCE/HISTORY OF THIS PRACTICE

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

THE AIMS OF THIS PRACTICE

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

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

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

POSSIBLE COMBINATIONS WITH OTHER PRACTICES AND METHODOLOGIES

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

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

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

**GOOD
PRACTICES
OF INNOVATION IN
YOUTH WORK IN EUROPE**

COUNTRIES OUTSIDE PARTNERSHIP



BELGIUM

CODERDOJO BELGIUM

URSKA VEZOVNIK

KIND OF PRACTICE AND DESCRIPTION

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

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

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

THE SOURCE/HISTORY OF THIS PRACTICE

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

THE AIMS OF THIS PRACTICE

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

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

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

POSSIBLE COMBINATIONS WITH OTHER PRACTICES AND METHODOLOGIES

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

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

The dedicated space for the coding workshops should be accessible for those with mobility impairments. However, it is also possible to bring the project to people with disabilities or fewer opportunities. One example is CoderDojo Belgium's project where they go to children hospitals to engage the little patients in coding and computer programming, and also to improve the social interaction between the protracted denizens of the hospital and the outside world.

DENMARK

KRAFTWERKET

URSKA VEZOVIK

INSTITUTIONS OR PEOPLE THAT ARE INVOLVED IN THE TOPIC

Kraftverket is a youth centre in Copenhagen that is run by youngsters. It is part of the municipality of Copenhagen – the municipality owns the building – but it is run by volunteers and the users themselves.

KIND OF PRACTICE AND DESCRIPTION

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

THE SOURCE/HISTORY OF THIS PRACTICE

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

THE AIMS OF THIS PRACTICE

The goal of Kraftverket is to reduce the distance between politicians and youngsters. To achieve this, youngsters should have the opportunity to be heard and the opportunity to influence. Moreover, the process of turning ideas into action should be made easy. This is why the majority of their equipment is free to borrow. They also provide project advice, events, workshops, public hearings and classes.

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

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

POSSIBLE COMBINATIONS WITH OTHER PRACTICES AND METHODOLOGIES

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

HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

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

SPAIN

EDUCATIONAL ESCAPE ROOMS

JAVI QUILLEZ

INSTITUTIONS OR PEOPLE THAT ARE INVOLVED IN THE TOPIC

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

KIND OF PRACTICE AND DESCRIPTION

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

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

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

The educational escape room is a creative learning environment you can build in any educational setting: schools, youth centres, nature, kindergartens, ...

THE SOURCE/HISTORY OF THIS PRACTICE

Thinking towards a broader and more experiential creative learning environment, this project started with the thought: “Is it possible to design and put into practice an educational escape room?”

We decided to take on the challenge and explore the escape room method in an educational setting.

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

During the training course with educators from various educational fields, the concept was further developed and four Eduesc@perooms were built in the Netherlands in four different settings. Eleven more Eduesc@perooms have since been built.

THE AIMS OF THIS PRACTICE

People are curious by nature and the educational escape room is a perfect setting for working with this curiosity and using it for learning. The program:

- Encourages learners to explore
- Encourages learners to be active and to look for their own answers.
- Supports creativity
- Gives space for different learning styles
- Is multisensorial

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

1. TARGET GROUP:
(who are, how many, needs,...?)
2. SETTING LEARNING OBJECTIVES (what they already know, what you think they need, what they want to learn...)
3. CHOOSING THE THEME
4. CREATING THE STORY
5. STRUCTURE OF THE ESCAPE ROOM
(monitoring room, pre-game room, Game room, debriefing room)
6. CORE PUZZLE DESIGN
7. GAME FLOW

8. LEVEL OF COMPLEXITY AND CHALLENGES
9. HOW TO EXIT THE ROOM
10. HOW TO WIN
11. REWARD
12. MONITORING LEARNING PROCESS
13. EVALUATE YOUR LEARNING ROOM

LINKS:

<https://lookingatlearning.eu/eduescperoom/>

NETHERLANDS IMPACT+

VIKA MATUZAITĖ

INSTITUTIONS OR PEOPLE THAT ARE INVOLVED IN THE TOPIC

The Youth Company (www.theyouthcompany.nl)

KIND OF PRACTICE AND DESCRIPTION

ImpACT+ is an established collaboration between seven organisations. The collaboration is designed to improve international youth work through an evidence-based set of tools:

- a qualitative participatory research report that unveils the impact of international youth work on the personal and professional development of young people and youth workers, and on the quality development of participating organisations and local communities;
- best practices for organisations that were key in achieving the impact found;
- materials for online and offline distribution to engage stakeholders in meaningful conversations about the value of non-formal learning through the lens of young people.

THE SOURCE/HISTORY OF THIS PRACTICE

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

THE AIMS OF THIS PRACTICE

With the tools we're aiming:

- to collect proof of how international youth work contributes to the development of young people, youth workers, youth organisations and their environments;
- to increase the quality and outreach of international youth work activities, and consequently contribute to the development of all actors involved;

- to reach out to more stakeholders and gain more support, knowledge and recognition of international youth work among stakeholders and policymakers.

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

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

USEFUL LINKS

For downloadable resources go to:

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

For best practices go to:

<https://spark.adobe.com/page/qTTO7aLiKn10q/?fbclid=IwAR0CIMrDIKR-myR5OhUzURpvAdpZZ-ESe5Fg0S4Ska1GVAhcrbvqNu5Sv0wY>

NORTH MACEDONIA

MLADIINFO INTERNATIONAL, SKOPJE-NORTH MACEDONIA YOUTH-STRATEGIC PARTNERSHIP -"CEASE COWERING: YOUTH EMPOWER ACTION HERE!" (CC: YEAH)

MARJAN ICOSKI

KIND OF PRACTICE AND DESCRIPTION

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

THE SOURCE/HISTORY OF THIS PRACTICE

In 2015, motivated by the challenges faced by young people – such as unemployment, skills gap, vocational training, outdated educational formats, school-to-work transition etc. – Mladiinfo Network decided to offer an online course in order to reach a bigger audience.

It sought to inspire young people and provide them with the tools and skills to overcome these challenges. Focusing on the personal and professional development of youth globally, the MOOC was first of its kind in the WB region and was recognized by the NA of Republic of North Macedonia as best practice for the year of 2016.

THE AIMS OF THIS PRACTICE

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

ASPECTS TO TAKE INTO CONSIDERATION WHEN USING THIS PRACTICE

The MOOC courses are a great tool to reach numerous and diverse audiences worldwide and to give space for creativity. They are easily accessible, youth-friendly and in line with the latest trends of online learning and development. One important aspect for consideration is the fact that there is a great deal of work behind the final product: filming, translations, transcriptions, follow-up exercises and especially, interaction with the audience. Additionally, online course platforms have specific technical requirements to consider in developing the structure and content.

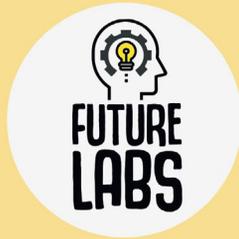
HOW TO APPLY IT FOR PEOPLE WITH DISABILITIES OR FEWER OPPORTUNITIES

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

RESOURCES

<https://iversity.org/en/courses/youth-empowerment>

<http://www.mladiinfo.net/cease-cowering-youth-empower-action-here-cc-yeah/>



"FUTURE LABS - INNOVATION IN YOUTH WORK" is a project funded by European Commission in the frame of the ERASMUS+ KA2 - Strategic Partnership for Innovation Project developed from 1st september 2017 till 31st August 2019 and coordinated in 6 countries (Finland, Slovakia, Slovenia, Portugal, Italy and Czech Republic) involving 5 youth organizations/NGOs, 1 company, 1 Youth Centre and 1 University of Applied Sciences - 2017-1-FI01-KA205-034603

WHAT'S ABOUT?

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

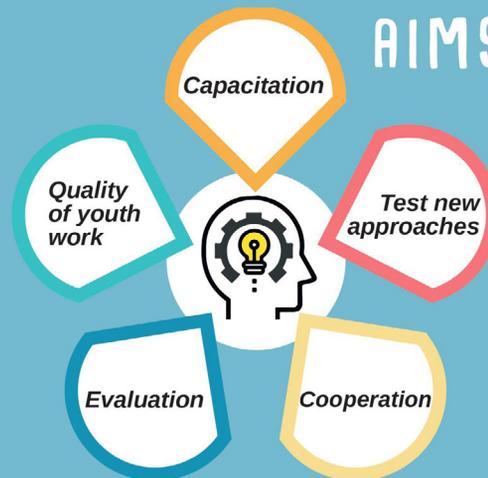
NEEDS

In youth work, **new tools** are constantly needed in order to keep up with fast global changes

Many youth workers struggle with the ways how to **approach new topics** and the related needs

*"Young people do not perceive their **online and offline worlds** as **separate entities** and fluidly inhabit both worlds simultaneously."*

AIMS



**THE
MAIN
IDEA !**

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

Specific Objectives:

- CAPACITATE YOUTH WORKERS IN DIGITALIZATION AND IN SOCIAL INNOVATION
- TEST NEW APPROACHES WITH YOUNG PEOPLE IN A CO-CREATIVE MANNER
- EVALUATE, ADAPT AND SPREAD THE TOOLS WIDER IN THE EUROPEAN YOUTH WORK COMMUNITY
- STRENGTHEN THE COOPERATION AMONG PARTNERS TO ENHANCE THE HORIZONTAL AND TRANSNATIONAL EXCHANGE OF EXPERIENCES

**THE
MAIN
IDEA !**

The main idea of Future Labs project is based on:

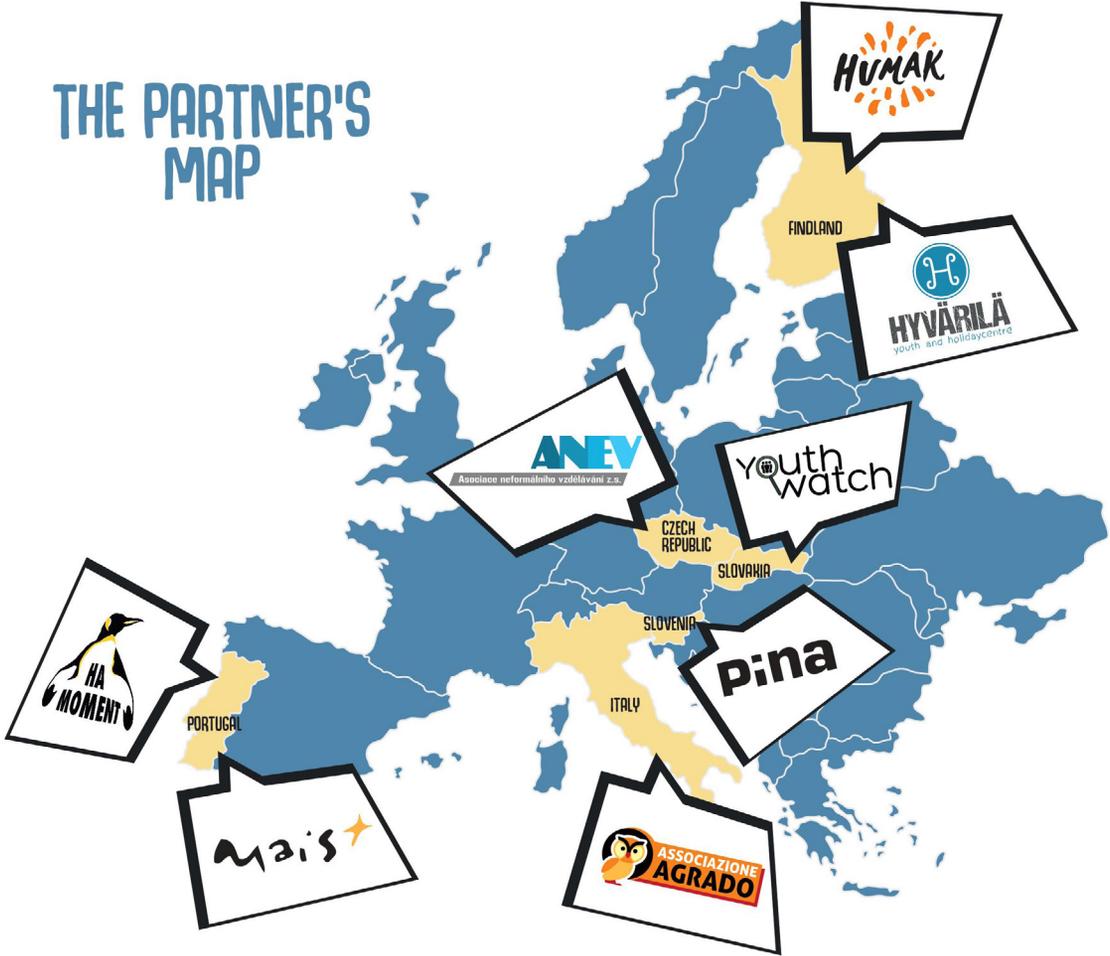
common trainings

hands-on approach

sharing the knowledge on online and offline methods

mainstreaming already existing innovative methodologies

**THE PARTNER'S
MAP**



∨
- TARGET -
∧

PRIMARY

**PROFESSIONAL
OR VOLUNTEER
YOUTH
WORKERS**

+

**LOCAL YOUTH
WORKERS,
TRAINERS AND
YOUTH WORK
TEACHERS
ATTENDING
THE
MULTIPLIER
EVENTS**

SECONDARY

**YOUNG PEOPLE
[AGE 12-30]
BELONGING TO
PILOT GROUPS**

800

young and young
adults being part of
pilot groups

6.000

with dissemination
activities and
multiplier events
made by each
partner

1ST T.C. METHODS:

**ART of hosting
Humour technics
Design Thinking**

2ND T.C. METHODS:

**Digital StoryTelling
Visualisation
Gamification
PhotoVoice**

- ACTIVITIES -



3

**Transnational
Project
Meetings**

2

**International
Trainings for
Youth
Workers**

8

**Multiplier
Events**

**+ DISSEMINATION
ACTIVITIES**



**IN FINLAND,
PORTUGAL, SLOVENIA,
SLOVAKIA, ITALY,
CZECH REPUBLIC &
EUROPE WIDE**

4

**INTELLECTUAL
OUTPUTS**

E-HANDBOOK

**TRAINING
CURRICULA
FOR DIGITAL AND SOCIAL
INNOVATIVE TOOLS**

**EPISODIC PODCASTS
ABOUT DIGITAL AND SOCIAL
INNOVATIVE TOOLS IN YOUTH
WORK**

**VIDEO TUTORIALS
AND LIVE STREAMS
FOR YOUTHWORKERS**

TIMELINE »

TRANSNATIONAL
PROJECT MEETINGS
HyvÄrÄlä - Finland

TRANSNATIONAL
PROJECT MEETINGS
Vinci - Italy

E-HANDBOOK
RELEASE

TRANSNATIONAL
PROJECT MEETINGS
Lisbon - Portugal

DEC 2017

MAY 2018

SEP 2018

JAN 2019

MAR 2019

MAY 2019

JUN 2019

INTERNATIONAL TRAINING
New ways of doing Youth Work
Bratislava - Slovakia

INTERNATIONAL TRAINING
New ways of doing
Youth Work - Czechs
Republic

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

WHERE TO FIND MORE INFO? Visit the website: futurelabs.humak.fi

PRESENTATION OF PARTNER ORGANISATIONS

ANEV

CZECH REPUBLIC

Association of Non-Formal Education (ANEV)

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

Our principles are as follows:

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

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

Among our activities are:

- Strategic projects focused on innovations in youth work (such as FutureLabs) and quality of youth work
- Training programs for youth workers (both long-term and short-term)
- Inspirational and networking meetings and workshops for youth workers focused on exchanging experience and innovative tools

WEBSITE:
www.anev.cz

SOCIAL NETWORKS:

Facebook:
[ANEVCZ](https://www.facebook.com/ANEVCZ)

Instagram:
[anev_cz](https://www.instagram.com/anev_cz)

CONTACT:
info@anev.cz

ASSOCIAZIONE AGRADO

ITALY

Associazione Agrado is an Italian non-profit organization that manages projects, activities and events in order to promote the personal development, skills and competences of Youth and Adults through Non-Formal Education.

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

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

It is also involved in Adult Education projects and in the educational field with teachers providing training on non- formal tools and methods.

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

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

Since its creation, Agrado has worked to promote non-formal education methods in youth work and the recognition of the field.

WEBSITE:

www.associazionea-grado.com

SOCIAL NETWORKS:

Facebook:

[associazionea-grado](https://www.facebook.com/associazionea-grado)

CONTACT:

info@associazionea-grado.com

HA MOMENT

PORTUGAL

[Ha Moment](#), CRL is a cooperative whose mission is to provide opportunities for the personal and professional development of young people, youth workers and adults throughout the world, through training, consulting and organizing events, based on informal and non-formal learning. We seek to create training activities in education focusing on the development of competencies in the areas of conflict transformation, social inclusion, communication, empathy, gamification and ICT tools. The main methods we use are Lego Serious Play, Non-Violent Communication, Storytelling, Game-based learning, and Theatre of the Oppressed.

Established in May 2015, our staff has extensive experience in non-formal education, gained by working for other organizations, companies and as freelancers. Our main goal is to work for the recognition of non-formal education and to ensure that skills are acquired through it, related to personal and professional development. We base our work on the idea of cooperation with like-minded educators, trainers and institutions that believe in the same principles of lifelong learning and quality education experiences.

WEBSITE:

www.hamoment.org

SOCIAL NETWORKS:

Facebook:

[hamoment](#)

CONTACT:

info@hamoment.org

HYVÄRILÄ YOUTH AND HOLIDAY CENTRE

FINLAND

Hyvärilä Youth and Holiday Centre is one of Finland's 9 youth centres financed by the Ministry of Education and Culture. Hyvärilä has functioned as a national youth centre since 1982.

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

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

International Youth Work

International youth activities, exchanges and voluntary work are of major importance at Hyvärilä. Various international youth projects are coordinated, hosted and promoted by Hyvärilä Youth Centre. This includes several European youth exchanges, seminars, youth camps and workshops for participants across Europe and beyond. Hyvärilä is an active user of Erasmus+ programme. Hyvärilä is registered at the European Youth Council. Besides European co-operation, we are also interested in cross-border cooperation, Nordic cooperation and the Baltic Sea cooperation.

WEBSITE:
www.hyvarila.fi

SOCIAL NETWORKS:

Facebook:
[hyvarilanuorisokeskus](https://www.facebook.com/hyvarilanuorisokeskus)

Instagram:
[hyvarilanuorisokeskus](https://www.instagram.com/hyvarilanuorisokeskus)

CONTACT:
hyvarila@nurmes.fi

One of our most important functions is to help youngsters to find their own path to multiculturalism. We are a member of the European Network of Youth Centres, aimed at promoting international youth travel. It's our job to find the best way for each individual – and the most important is personal motivation.

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

Holidays and activities

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

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

The Karelian nature with its tree-covered hills, the proximity of wilderness at the eastern border, and the integration of the orthodox and Karelian cultures into the programmes of Hyvärilä are considered the strengths of the centre. In addition, Lake Pielinen offers a perfect setting for water activities, such as paddling, fishing and rowing a church boat. Safety and environment auditing is carried out in Hyvärilä. Our instructors are professionals and take the safety of our guests into consideration when planning our programmes.

HUMAK

FINLAND

Humak University of Applied Sciences is a well known, nationwide university of applied sciences, specialising in the development of expertise in youth work and communality; organisation work, work communities and integration; Interpreting and linguistic accessibility and Cultural management and conveyance. We are the biggest educator and RDI-organisation in our areas of expertise in Finland.

We seek strong partnerships with Finnish and foreign universities. Our strength lies in our competence. This cements our profile and highlights the cutting edge of our fields of activity. Our strengths guide the strategic development of our operations to create even stronger competence clusters and expertise and to guide the management of our partnerships

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

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

Humak is owned by Suomen Humanistinen Ammattikorkeakoulu Oy. We have 1,500 students and around 130 professionals working with us.

WEBSITE:
www.humak.fi

SOCIAL NETWORKS:

Facebook:
[humanistinen.ammattikorkeakoulu](https://www.facebook.com/humanistinen.ammattikorkeakoulu)

Instagram:
[humakuas](https://www.instagram.com/humakuas)

“Humak’s vision is to be an international and social university, engaged in the development of a fair and communal Finland.

Our mission is to provide participation, social wellbeing and communality. We create information, competence and expertise in our fields.”

PiNA

SLOVENIA

PiNA was founded in 1998 at the Initiative of the Open Society Institute. Today, the Association for Culture and Education PiNA is a Europe Direct Information Centre, a Eurodesk regional partner, a regional Centre for Intercultural Dialogue, a regional NGO's HUB and a youth centre operating in the public interest in the field of youth.

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

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

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

PiNA is also a multimedia centre, properly equipped for filming, editing, design, animation, 3D modulation and more. Our experts develop workshops and events for those who wish to approach the field or to deepen their skills.

As a producer of graphics, web documentaries, audio-video, filming and other material, PiNA is able to convert creative productions into social messages, seeking to foster understanding and integration, to stimulate participation and to promote intercultural dialogue. Through the combination of non-formal education methodologies and the use of creativity within multimedia, the association has fulfilled many successful projects, involving people with different backgrounds and provenance, spreading public messages for the creation of a receptive and a caring society.

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

During years of work on different projects, PiNA has accumulated a vast number of project results and developed a close understanding of the importance of good dissemination of them. We believe that the dissemination of the results should be one of the most important phases of each project. For this reason, PiNA decided to employ a person responsible only for communication and dissemination.

TEAM MAIS

PORTUGAL

WEBSITE:
www.teammais.pt

Team MAIS is a small company (SME) based in Lisbon, Portugal, with solid international experience focused on Innovative solutions for Youth Work and Adult Education. Team Mais develops training and educational programmes primarily for educators and young people but also for the private sector. The company was established in 2007 and works with organizations from all over Europe namely under Erasmus+ and other programmes. Previously, the team was part of an informal group of young youth workers who developed various international projects, gathering several years of prior experience in both managing international projects as well as developing content for international non-formal education contexts. Team MAIS gathers a pool of highly experienced multidisciplinary freelancers/professionals from various backgrounds – from community artists, youth workers and psychologists to IT specialists – who work together to create innovative learning experiences.

Our areas of activity include:

1. Creativity and Innovation - Team MAIS offers consultancy and training on the topic of Creative Thinking and Innovation Ecosystems. Our expertise is to identify, develop or mainstream innovative solutions in specific sectors.
2. Youth and Youth Work – Team MAIS designs and implements innovative learning experiences both for young people and for youth workers/educators/teachers at local level as well as in international contexts. Our consultancy services also include, Social Marketing Campaigns, Research and Project Management.
3. Cooperative Methods – Team MAIS has an extensive background in using/developing innovative learning methodologies including artistic and cooperative tools such as Art of Hosting, Photovoice, Design Thinking, Learning Experience Design, Humor Techniques, Gamification and Online tools for Youth Workers.

YOUTHWATCH

SLOVAKIA

WEBSITE:
www.youthwatch.sk

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

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

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

Apart from the fact that promotion of new approaches and innovation in the youth field is one of YouthWatch's main objectives, this was also the topic of The Slovak presidency in the Council of the EU in the second half of 2016; experts from YouthWatch were also part of the presidency team.

CONTRIBUTORS AND CREDITS

This handbook was a collaborative process both within the partnership 'Future Labs' and outside with educators and youth work practitioners who helped us bring different practices together.

A big part of this handbook is based on the description of techniques. Here you can find the bios of the writers:

Ha Moment - Portugal:

Olga Kuczynska

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

Sérgio Gonçalves

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

Team MAIS - Portugal:

Anita Silva

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

Associazione Agrado - Italy

Laris Guerri

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

Humak - Finland

Kari Keuru

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

Jarmo Roksa

Jarmo Röksä works as communications manager in Humak University of Applied Sciences. During his career he has worked with ICT, marketing, social media, sales, communications, teaching and user-interface design both in Finland and in Norway. He loves drawing and has been publishing cartoons and illustrations since he was 15 years of age.

The second big part of this handbook is based on practices of innovation in youth work, so here is a place to thank and list all contributors:

Team MAIS - Portugal:

Anita Silva

Ha Moment - Portugal:

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Sérgio Gonçalves

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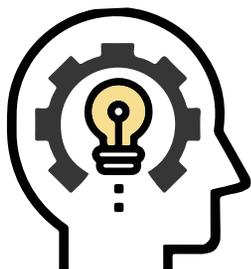
Jolana Dočkalová

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GLOSSARY

**FIND HERE SOME KEY DEFINITIONS FROM GLOSSARY
ON YOUTH BY THE COUNCIL OF EUROPE.**

**THESE ARE BASED ON THE TERMS MOST COMMONLY
USED IN THIS PUBLICATION.**



Non-Formal Education

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

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

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

REF: Parliamentary Assembly (1999): Report of the Committee on Culture and Education, Parliamentary Assembly of the Council of Europe, document 8595: Non-formal education; Parliamentary Assembly, Resolution 1930 and Recommendation 2014 (2013): Young Europeans: an urgent educational challenge.



Methodology

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

REF: Teach - Make a difference, Teaching Methods and Bakker, J.I.H. (2007): Methods. In Ritzer, G. (ed.): Encyclopedia of Social Theory, SAGE Publications, Inc.



Method

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

REF: Bakker, J.I.H. (2007): Methods. In Ritzer, G. (ed.): Encyclopedia of Social Theory, SAGE Publications, Inc.



Training

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

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

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

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

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

REF: Chisholm, L. (2005): Bridges for Recognition Cheat Sheet: Proceedings of the SALTO Bridges for Recognition: Promoting Recognition of Youth Work across Europe, Leuven-Louvain.



Youth work

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

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

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

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

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

It, therefore, includes work on aspects such as education, employment, assistance and guidance, housing, mobility, criminal justice and health, as well as the more traditional areas of participation, youth politics, cultural activities, scouting, leisure and sports.

Youth work often seeks to reach out to particular groups of young people such as disadvantaged youth in socially deprived neighbourhoods, or immigrant youth including refugees and asylum seekers. Youth work may at times be organised around a particular religious tradition.

REF: Lauritzen P. (2006): Defining youth work. Internal working paper, Council of Europe, Strasbourg.



Youth workers

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

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

REF: Chisholm, L. (2005): Bridges for Recognition Cheat Sheet: Proceedings of the SALTO Bridges for Recognition: Promoting Recognition of Youth Work across Europe, Leuven-Louvain.

Developing Youth Work Innovation e-Handbook is focused on Innovation in youth work. It is intended for practitioners who are looking for innovative tools to use in their activities with young people, including digital youth work. The authors are recognized trainers of the presented tools of the book.

The approaches covered in this book are: Art of Hosting, Design Thinking, Humour Techniques, Learning Experience Design, Digital Storytelling, Gamification, Photovoice, Visualisation and Animation Techniques. In this eHandbook, practitioners can find step-by-step methods and activity descriptions that can be put into practice immediately.

In addition we have included more inspiration on the good European practices of innovation in the youth work to the e-Handbook.

The e-Handbook is an intellectual output of the EU Funded KA2 – Strategic Partnership for Innovation Project “Future Labs – Innovation in Youth Work”. The book is freely available as an e-book at www.humak.fi. The limited edition of the print version is published by Humak University of Applied Sciences, Finland, the biggest educator and developed of the Youth Work in the Europe.

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